

Rice University
Center for College Readiness
Advanced Placement Summer Institute
Pre-AP English for New Teachers
July 21 - 24, 2015



Jerry Brown

jerry@jerrywbrown.com

website: jerrywbrown.com

Pre-AP English High School APSI 2015

Table of Contents

| | | | |
|---|-----|--|-----|
| CollegeBoard AP Central Overview | | | |
| Pre-AP | 1 | Prose Question 2012 | 169 |
| "All In" Campaign | 2 | Scoring Guide - Prose Question 2012 | 170 |
| AP English Language and Composition | 3 | Student Samples - Prose Questions 2012 | 171 |
| AP English Language Course Resources | 5 | Open Question 2012 | 176 |
| AP English Literature and Composition | 7 | Scoring Guide - Open - AP Literature 2012 | 177 |
| AP English Literature Course Resources | 9 | Student Samples - Open - AP Literature 2012 | 178 |
| "Why AP Matters" <i>Newsweek</i> | 11 | <i>There Will Come Soft Rains</i> - Ray Bradbury | 183 |
| Multiple Choice Instructions | 14 | <i>The Bridge of Khazad-dûm</i> - Tolkien | 187 |
| Levels of Reading and Questioning the Text | 17 | <i>The Mirror of Galadriel</i> - Tolkien | 191 |
| English II - Pre-AP Skills Chart | 18 | Model essay opening paragraphs | 197 |
| AP English Language Multiple Choice | 21 | Tolkien essay assignment and scoring scale | 198 |
| AP Multiple Choice Test Taking Strategies | 36 | <i>Oedipus the King</i> (Abridged and Adapted) | 199 |
| Multiple Choice Stems AP English Language Tests | 38 | Writing Tasks for <i>Oedipus the King</i> | 211 |
| Types of Multiple Choice Stems Language Tests | 43 | Likert Scale - <i>Oedipus</i> Themes | 213 |
| Rhetorical Terms from Released Language Tests | 45 | Questions to Consider while viewing <i>Antigone</i> | 214 |
| Essential Rhetorical Strategies (Werkenthin) | 46 | <i>Antigone</i> and Ismene Opening Argument | 216 |
| AP Literature Multiple Choice | | Haemon and Creon Argument | 219 |
| 1982 - Exam Stems | 47 | <i>Tempest</i> in the Lunchroom | 223 |
| 1987 - Exam Stems | 49 | Fooling with Words | |
| 1991 - Exam Stems | 51 | <i>New Year's Day</i> by Coleman Barks | 225 |
| 1994 - Exam Stems | 53 | <i>Jars of Springwater</i> translated by Coleman Barks | 225 |
| 1999 - Exam Stems | 55 | <i>Where Everything is Music</i> translated by Barks | 226 |
| 2004 - Exam Stems | 57 | <i>oh absalom my son my son</i> by Lucille Clifton | 227 |
| 2009 - Exam Stems | 59 | <i>Golden Retrievals</i> by Mark Doty | 227 |
| Poetry and Prose used in released exams | 61 | <i>Messiah (Christmas Portions)</i> by Mark Doty | 228 |
| Frequency of instructional words used in stems | 62 | <i>Brian Age Seven</i> by Mark Doty | 230 |
| Frequency of terms used in released exams | 64 | <i>The Envoy</i> by Jane Hirshfield | 231 |
| Vocabulary used in released exams | 69 | <i>Symposium</i> by Paul Muldoon | 232 |
| Types of questions in Literature MC Exams | 72 | <i>Halley's Comet</i> by Stanley Kunitz | 232 |
| Project your score | 73 | <i>The Clasp</i> by Sharon Olds | 233 |
| BAT the prompt | 74 | <i>To Television</i> by Robert Pinsky | 234 |
| How to Read "Difficult Texts" | 76 | <i>I Chop Some Parsley</i> by Billy Collins | 235 |
| Synthesis Prompts | 78 | <i>Because My Students Asked Me</i> by Taylor Mali | 236 |
| Example of Marked Synthesis Prompt | 83 | SATIRE | |
| Synthesis Question 2012 (USPS) | 84 | Satire (Comedy) - AP Literature Examples | 237 |
| Scoring Guide - Synthesis - 2012 | 92 | SHORT STORIES | |
| Student Samples - Synthesis - 2012 | 93 | <i>Long Walk to Forever</i> - Kurt Vonnegut, Jr. | 255 |
| Examining Sample paragraphs from 8s and 9s | 98 | <i>Mrs. McWilliams and the Lightning</i> - Mark Twain | 261 |
| Introduction to Argumentation | 110 | <i>Tom Edison's Shaggy Dog</i> - Kurt Vonnegut, Jr. | 266 |
| Writing Rhetorical Analysis Paragraphs and Essays | 111 | <i>The Story of the Bad Little Boy</i> - Mark Twain | 270 |
| Question 1 (1992) Queen Elizabeth I Speech | 120 | <i>The Story of the Good Little Boy</i> - Mark Twain | 272 |
| Question 3 (1992) "Cripple" article | 125 | "The Philosophy of Composition" - Edgar Allan Poe | 275 |
| Writing the Persuasive Essay (Werkenthin) | 129 | <i>The Tell-Tale Heart</i> - Edgar Allan Poe - analysis lesson | 277 |
| "They say. I say" Templates | 132 | Murder He Wrote - How People Die in Poe's Stories | 284 |
| Additional rhetorical/argument templates | 138 | <i>Sonnet - To Science</i> - Poe (analysis) | 285 |
| Using Transitions Effectively | 142 | Question 2 (1994) Poe's <i>To Helen</i> | 288 |
| Argument Question 2012 | 146 | Student Samples - 9s | 288 |
| Scoring Guide - Argument Question 2012 | 147 | Opening to <i>The Fall of the House of Usher</i> - Poe | 291 |
| Student Samples - Argument - 2012 | 148 | <i>The Conqueror Worm</i> - Poe - analysis on your own | 292 |
| AP Language Prompts 1981 - 2014 | 153 | ending to <i>The Premature Burial</i> - analysis essay | 294 |
| AP Language Frequency Chart 1981 - 2003 | 160 | | |
| Poetry Question 2012 | 162 | | |
| Scoring Guide - Poetry - 2012 | 163 | | |
| Student Samples - Poetry - 2012 | 164 | | |



for Educators

Pre-AP

Preparing Every Student for College

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

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

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

Pre-AP Professional Development

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

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

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

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

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

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

SpringBoard® Pre-AP Program

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

Visit [SpringBoard](#) for details.

Dear Members,

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

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

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

We look forward to working with you.

Sincerely,

David

AP[®] ENGLISH LANGUAGE



About the Advanced Placement Program[®] (AP[®])

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

AP English Program

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

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

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

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

AP English Language and Composition Course Overview

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

PREREQUISITE

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

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

AP English Language and Composition Course Content

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

- Composing in several forms (e.g., narrative, expository, analytical, and argumentative essays) about a variety of subjects
- Writing that proceeds through several stages or drafts, with revision aided by teacher and peers
- Writing informally (e.g., imitation exercises, journal keeping, collaborative writing), which helps students become aware of themselves as writers and the techniques employed by other writers
- Writing expository, analytical, and argumentative compositions based on readings representing a variety of prose styles and genres
- Reading nonfiction (e.g., essays, journalism, science writing, autobiographies, criticism) selected to give students opportunities to identify and explain an author's use of rhetorical strategies and techniques¹
- Analyzing graphics and visual images both in relation to written texts and as alternative forms of text themselves
- Developing research skills and the ability to evaluate, use, and cite primary and secondary sources
- Conducting research and writing argument papers in which students present an argument of their own that includes the analysis and synthesis of ideas from an array of sources
- Citing sources using a recognized editorial style (e.g., Modern Language Association, The Chicago Manual of Style)
- Revising their work to develop
 - A wide-ranging vocabulary used appropriately and effectively;
 - A variety of sentence structures, including appropriate use of subordination and coordination;
 - Logical organization, enhanced by techniques such as repetition, transitions, and emphasis;
 - A balance of generalization and specific, illustrative detail; and
 - An effective use of rhetoric, including tone, voice, diction, and sentence structure.

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

AP English Language and Composition Exam Structure

AP ENGLISH LANGUAGE AND COMPOSITION EXAM: 3 HOURS 15 MINUTES

Assessment Overview

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

Format of Assessment

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

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

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

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

Prompt Types

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

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

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

AP ENGLISH LANGUAGE AND COMPOSITION SAMPLE EXAM QUESTIONS

Sample Multiple-Choice Question

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

The primary rhetorical function of lines 14–22 is to

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

Sample Free-Response Question

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

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

Essential AP Language and Composition Course Resources

"College Board." *AP Central*. Web. 26 Apr. 2015.

<http://apcentral.collegeboard.com/apc/public/courses/teachers_corner/2123.html>.

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

Other Core Resources

- [AP English Language and Composition Frequently Asked Questions](#)
- [AP English Language and Composition Development Committee](#)
- [AP English Language and Composition Course Perspective](#)

AP Exam Information and Resources

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

AP Course Audit Information

- [Syllabus Development Guide, Sample Syllabi, and more](#)

Classroom Resources

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

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

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

AP[®] ENGLISH LITERATURE AND COMPOSITION



About the Advanced Placement Program[®] (AP[®])

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

AP English Program

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

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

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

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

AP English Literature and Composition Course Overview

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

PREREQUISITE

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

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

AP English Literature and Composition Course Content

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

- Reading complex imaginative literature (fiction, drama, and poetry) appropriate for college-level study¹
- Writing an interpretation of a piece of literature that is based on a careful observation of textual details, considering the work's structure, style, and themes; the social and historical values it reflects and embodies; and such elements as the use of figurative language, imagery, symbolism, and tone
- Composing in several forms (e.g., narrative, expository, analytical, and argumentative essays) based on students' analyses of literary texts
- Writing that proceeds through several stages or drafts, with revision aided by teacher and peers
- Writing informally (e.g., response journals, textual annotations, collaborative writing), which helps students better understand the texts they are reading
- Revising their work to develop
 - 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)

Essential AP Literature and Composition Course Resources

"College Board." *AP Central*. Web. 26 Apr. 2015.

<http://apcentral.collegeboard.com/apc/public/courses/teachers_corner/2124.html>.

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

Other Core Resources

- [AP English Literature and Composition Frequently Asked Questions](#)
- [AP English Literature and Composition Development Committee](#)
- [AP English Literature and Composition Course Perspective](#)

AP Exam Information and Resources

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

AP Course Audit Information

- [Syllabus Development Guide, Sample Syllabi, and more](#)

Classroom Resources

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

- [Dancing with Poetry](#)
- ["Looking Underneath" History: An Approach to Teaching Rita Dove's Poetry \(.pdf/333KB\)](#)
- [Reading Like a Tourist and Other Activities: Billy Collins in the AP Classroom \(.pdf/135KB\)](#)
- [Suggestions for Reading and Studying Eavan Boland \(.pdf/241KB\)](#)
- [Stand and Deliver: The Power of Performance Poetry](#)
- [Implicit and Explicit Documentation: Teaching Students to Write from Literature](#)
- [The Language of Literary Analysis](#)
- [Lazy Cheaters and Other Misnomers: Part I](#)
- [Lazy Cheaters and Other Misnomers: Part II](#)
- [Teaching the Odyssey](#)
- [Seeing the Image in Imagery: A Lesson Plan Using Film](#)
- [Know Before You Go: Anticipating and Previewing Difficult Texts such as *The Bluest Eye*](#)
- [AP and Archetypes: Creating a Seasonal Syllabus](#)
- [The Art of Teaching AP English Literature: An Introduction](#)
- [Teaching "Offensive" Literature](#)
- [Nurturing the Reader's Imagination](#)
- [AP Lesson Plan for a Unit on A. S. Byatt's *Possession*](#)
- [Made for TV: *Their Eyes Were Watching God*](#)
- **Course Content — Related Articles**
 - [Papers, Papers, Papers: Helping Teachers Handle the Paper Load](#)
 - [AP English -- Dispelling the Myth](#)
 - [Broadening the AP English Literature Curriculum: Israeli Author Amos Oz](#)
 - [Islamic Women's Voices](#)
 - [The Wisdom of Solomon: A Tribute to Bellow](#)
 - [Death of a Playwright: A Tribute to Arthur Miller](#)
 - [Outsiders on the Inside: Suburbia and Narrative Distance in the Novels of Chang-Rae Lee](#)
 - [Zora Neale Hurston: Finding the Universal in the Local](#)
 - [Li-Young Lee: A Most Welcome "Guest in the Language"](#)
 - [Poet Richard Wilbur's Letter About "The Death of a Toad"](#)
 - [Geoffrey Chaucer: The Father of English Poetry](#)
- **Web Guides**
 - [Grammar Web Guide](#)
 - [Comedy Web Guide](#)
- **Pre-AP Strategies**
 - [SOAPSTone: A Strategy for Reading *and* Writing](#)
 - [Two Sides of a Coin: Pre-AP Skills and Strategies for Readers](#)

Why AP Matters

Test wars: Behind the debate over how we should judge high schools

By Jay Mathews

Newsweek

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

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

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

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

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

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

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

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

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

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

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

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

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

© 2006 MSNBC.com

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

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

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

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

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

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

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

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

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

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

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

Some Other Tips for Multiple-Choice Tests

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

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

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

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

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

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

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

Levels of Reading and Questioning the text

Level One – Literal – Factual

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

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

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

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

Level Two – Interpretive – Inferential

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

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

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

Level Three – Experiential – Connecting – Abstract

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

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

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

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

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

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

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

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

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

Werkenthin, Student Prep Session, AP Multiple Choice

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 | | | | <i>Choice _____ is incorrect because</i> |
| 13 | | | | <i>Choice _____ is incorrect because</i> |
| 14 | | | | <i>Choice _____ is incorrect because</i> |
| 15 | | | | <i>Choice _____ is incorrect because</i> |
| 16 | | | | <i>Choice _____ is incorrect because</i> |

Individual Debriefing, Practice #1

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

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

When you made an educated guess between 2 distractors—

_____ correct out of _____ (_____ %)

When you made an educated guess among 3 distractors—

_____ correct out of _____ (_____ %)

Answer the following questions.

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

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

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

Passage #3:

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

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

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

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

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

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

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

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

Chicago Documentation Style:

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

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

3. *Ibid.*, 174.

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

Ibid means “in the same place.”

AP Multiple-Choice Test-Taking Strategies

I. Time management

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

II. First Reading

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

III. Second Reading

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

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

Preview the passage

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

Preview the questions

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

Mark the passage

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

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

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

MULTIPLE CHOICE QUESTION CREATION
Rhetorical Analysis / Close Reading 1

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

MULTIPLE CHOICE QUESTION CREATION
Rhetorical Analysis / Close Reading 2

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

MULTIPLE CHOICE QUESTION CREATION
Rhetorical Analysis / Close Reading 3

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

Stems for Reading Composition

1

Rhetoric (how language works):

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

Meaning and Purpose:

Attitude toward Audience,

Point of View (subjective v. objective),

Attitude toward Subject,

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

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

Main Ideas:

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

Stems for Reading Composition

2

Organization and Structure:

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

Rhetorical Modes:

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

Structure

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

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

Describe the structure of the sentence in lines...

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

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

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

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

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

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

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

Purpose

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

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

The speaker accomplishes all of the following EXCEPT...

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

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

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

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

Rhetorical Strategies

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

The sentence...contains which of the following?

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

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

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

Argument

The author uses which method to develop his argument?

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

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

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

Assertions/Beliefs

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

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

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

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

Contrast

What contrast does the speaker develop in lines...

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

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

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

Attitude

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

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

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

Main Point/Theme

The passage is about...

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

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

| |
|--|
| Style/Tone |
| The style of the passage is best characterized as (usually has paired adjectives or paired tone nouns) |
| The tone of the passage is... |
| The atmosphere established in...is mainly one of... |
| |
| Word/Phrase Meaning |
| Which of the following best restates the meaning of... |
| In lines...the phrase...is used to refer to... |
| In..., the speaker seeks to interest us in the subject of the discussion by stressing the... |
| |
| Word/Phrase Meaning in Context |
| Which of the following best defines...as controlled by the context? |
| In lines..."..." is the metaphorical way of saying... |
| In context, all of the following meanings are probably contained in...EXCEPT... |
| |
| Grammar |
| The antecedent for...is... |
| The subject of the sentence in lines...is... |
| |
| Point of View |
| The point of view indicated in...is that of... |
| The shift in point of view from...has the effect of... |
| |
| Shifts |
| A shift of tone occurs in the passage in lines... |
| The phrase...signals a shift from...to... |
| |
| Misc. |
| Which of the following best describes the result of... |
| What is the effect of... |
| It can be inferred by...that... |
| In lines...the speaker depicts himself as... |
| Which of the following best describes what...symbolizes? |
| The allusion...best reflects the thought that... |
| According to the passage,...is...because... |
| ...is chiefly remarkable for its... |
| Finish the analogy... |

Rhetorical Terms from Released AP Language Exams

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

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

Diction

Details (or lack of)

Imagery

Figures of speech

Syntax—repetition, omission, reversal;

sentence lengths, complexity, parallelism;

rhetorical question, rhetorical fragment

Tone

Anecdote

Analogy

Hyperbole (exaggeration, overstatement)

Understatement

Irony

Antithesis, juxtaposition

Paradox

Point of view

Appeals (emotional, logical, ethical)

Organization

Shift(s)

1982 Exam Stems

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

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

1987 Exam Stems

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

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

1991 Exam Stems

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

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

1994 Exam Stems

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

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

1999 MC Stems

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

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

2004 MC stems

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

following? apologizes/accepts/questions/dramatizes

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

2009 MC stems

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

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

1982 Exam Poetry and Prose

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

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

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

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

1987 Exam Poetry and Prose

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

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

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

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

1991 Exam Poetry and Prose

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

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

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

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

1994 Exam Poetry and Prose

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

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

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

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

1999 Exam Poetry and Prose

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

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

Volpone - Ben Jonson - 1601 Questions 26 - 34

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

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

2004 Exam Poetry and Prose

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

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

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

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

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

2009 Exam Poetry and Prose

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

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

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

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

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

Instructional words appearing in the Multiple Choice Tests stems

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

| Years | 1982 | 1987 | 1991 | 1994 | 1999 | 2004 | 2009 |
|-------------------------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|
| refers(ed)/reference | 6 | 4 | 4 | 5 | 5 | 5 | 5 |
| relationship | 1 | 1 | | 1 | | 1 | 2 |
| speaker | 8 | 21 | 11 | 12 | 8 | 12 | 12 |
| suggest/suggesting/suggestion | 5 | 5 | | 4 | 4 | 11 | 6 |
| syntax | 1 | | | | | | |
| tone | 1 | 1 | 1 | 1 | | | 3 |
| which | 25 | 17 | 15 | 15 | 13 | 14 | 17 |
| which of the following | 21 | 17 | 14 | 15 | 13 | 11 | 12 |

a syllogism/1999
abstract idea/1982/1994
abstraction/1982/1994
adjective modifying/1987
adverb modifying/1987
allegorical /1982/1999/2009
allegory /1982/1999/2009
allegory/1982/1999/2009
allusion/1982/1994/1999/2009
allusion/1982/1994/1999/2009
allusion1982/1994/1999/2009
Amassment of imagery to convey a sense of chaos/1991
ambiguity/1987
ambiguity/1987/2009
analogy/1987
analogy/1999
analysis of a process/2004
analysis/1999
anecdotal narrative/1987/1999/2004
anecdote/1987/1999/2004
anecdote/1987/1999/2004
antecedent/1991
anticlimax/2009
antithesis/1999/2009
antithesis/1999/2009
apology/2004
apostrophe/1987/1991
apostrophic speech/1987/1991
appositive/1999
assert/1982/1991/1999
assertion (vocabulary/device)/1982/1991/1999

assertion/1982/1991/1999
auditory/1999
Ballad meter/1987
Biblical allusions/1982//1991/1994/1999
biblical story of Noah (allusion)/1982//1991/1994/1999
Blank verse1/1987
capitalization/1999
categorical assertion/1994
cause-and-effect analysis/3004
character/1987
circular reasoning/1999
classification and comparison/2004
colloquial/1999
comical/2004
compare/1999
complex sentence/1994
complex structure/2004
conclusive logic2004
concrete evidence/1982
connotation/2009
contradiction/2009
contrast/1982/1987 /1991/1994/1999/2004
contrast/1982/1987 /1991/1994/1999/2004
contrast/1982/1987 /1991/1994/1999/2004
contrast/1982/1987 /1991/1994/1999/2004
contrast/1982/1987 /1991/1994/1999/2004
contrast/1982/1987 /1991/1994/1999/2004
contrast/1982/1987 /1991/1994/1999/2004
conventional metrical patterns/1991
counterargument/1987
couplet/1987/2004/2009
couplet/1987/2004/2009

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

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

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

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

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

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

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

Multiple Choice Tests Vocabulary.

(Vocabulary that appears in the stems and the answers)

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

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

| | | |
|---------------------------------|------------------------------------|------------------|
| philistinism | ruination | systematically |
| physic | salvage | tactfulness |
| pinnacles | sarcasm (2) | tactile |
| pious | sarcastic (device) | talon |
| piousness | scathingly | tedious |
| pitiable | scorn | temperamental |
| plight (2) | seclusion | temporal |
| pompous | seditionessness | tentative |
| possessive pronoun (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 | Impossible |
| 3 | 44 | 53.9968 | 80% | 3 | 3 | 3 | 81 | Possible |
| 3 | 36 | 44.1792 | 65.6% | 4 | 4 | 4 | 81 | Possible |
| 3 | 29 | 35.5888 | 52.7% | 5 | 5 | 5 | 81 | Possible |
| 3 | 26 | 31.9072 | 47.3% | 5 | 5 | 6 | 81 | Possible |
| 4 | 45 | 55.224 | 81.8% | 4 | 5 | 5 | 98 | Possible |
| 4 | 38 | 46.6336 | 69.1% | 5 | 6 | 6 | 99 | Possible |
| 4 | 37 | 45.4064 | 67.3% | 5 | 6 | 6 | 97 | Impossible |
| 4 | 37 | 45.4064 | 67.3% | 6 | 6 | 6 | 100 | Possible |
| 4 | 37 | 45.4064 | 67.3% | 7 | 6 | 6 | 103 | Possible |
| 5 | 41 | 50.3152 | 74.5% | 7 | 7 | 7 | 114 | Possible |

To Calculate your Score

Multiple-Choice

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

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

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

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

Sum = _____
(Do not round)

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

AP Score Conversion

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

BAT the prompt.

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

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

Take the time to accept all help given.

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

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

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

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

a. What are the facts given to me?

b. What are the implications of these facts?

2. Advice

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

3. Task

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

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

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

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

a. What are the facts given to me?

b. What are the implications of these facts?

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

a. What are the facts given to me?

b. What are the implications of these facts?

2. Advice

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

3. Task

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

How to read "Difficult Texts"

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

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

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

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

Active Reading summarized/adapted from John Bean, *Engaging Ideas*, Chapter. 8

Roots of poor student reading skills

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

Tips for Students: Getting “Unstuck”

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

Getting Started With Marking the Text

1. Annotate in different color with each reading (silently, aloud...) or *throw away your highlighter* and **Stop, Think, and Write** a note in the margin
Write the thinking next to the words on the page that caused you to have the thought or question
2. Don't copy the text; respond to it.
3. Merely underlining text is not enough. Thinking about the text must accompany the underlining.
4. There is no one way to respond to the text. Here are some possible options:
 - ✓ Ask a question
 - ✓ Give an opinion
 - ✓ Make a connection to something familiar
 - ✓ Draw a conclusion
 - ✓ Make a statement
5. Engage in a dialogue with the author.
6. Map, or outline, the writer's argument
Engage in outside/independent reading of all kinds.
Newspapers, Magazines, Internet articles, facebook, books of any kind, cereal boxes, can labels, etc.

Writing the Essay

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

Synthesis Prompts

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

ENGLISH LANGUAGE AND COMPOSITION

SECTION II

Total time—2 hours

Question 1

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

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

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

Remember to attribute both direct and indirect citations.

Introduction

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

Assignment

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

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

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

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

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

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

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

© 2007 The College Board. All rights reserved.

Visit apcentral.collegeboard.com (for AP professionals) and www.collegeboard.com/apstudents (for students and parents).

GO ON TO THE NEXT PAGE.

-2-

ENGLISH LANGUAGE AND COMPOSITION

SECTION II

Total time—2 hours

Question 1

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

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

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

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

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

Source A

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

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

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

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

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

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

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

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

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

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

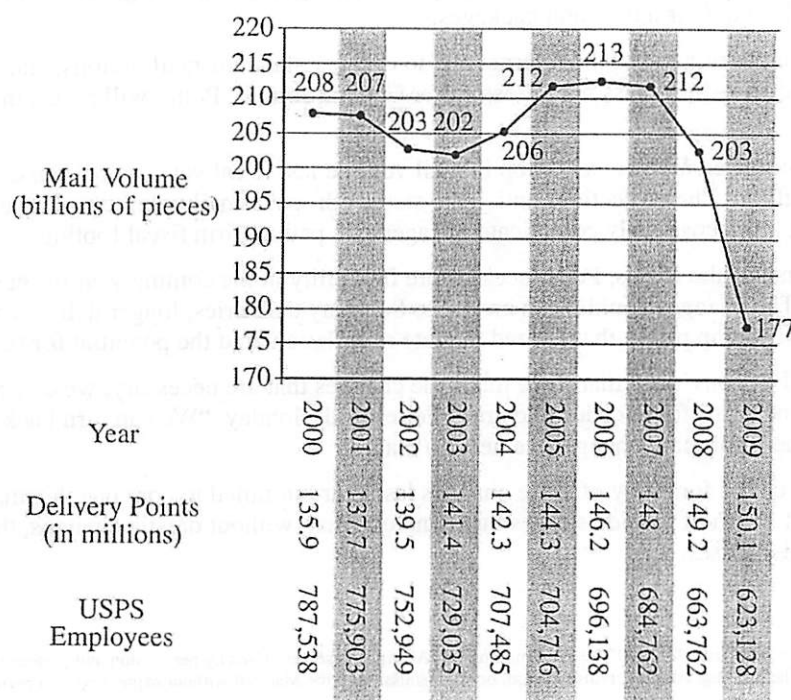
From Newsweek October 5, 2009 © 2009 Harman Newsweek LLC, Inc. All rights reserved. Used by permission and protected by the Copyright Laws of the United States. The printing, copying, redistribution, or retransmission of the Material without express written permission is prohibited.

Source B

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

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

The Delivery Challenge: Less Mail, More Addresses



Source C

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

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

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

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

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

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

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

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

From The Washington Post, © March 02, 2010 The Washington Post. All rights reserved. Used by permission and protected by the Copyright Laws of the United States. The printing, copying, redistribution, or retransmission of the Material without express written permission is prohibited.

Source D

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

The following is excerpted from an online article.

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

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

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

Associated Content. Online Copyright 2010 by ASSOCIATED CONTENT. Reproduced with permission of ASSOCIATED CONTENT in the format Textbook via Copyright Clearance Center.

Source E

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

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

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

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

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

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

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

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

From Newsweek October 27, 2008 © 2008 Harman Newsweek LLC, Inc. All rights reserved. Used by permission and protected by the Copyright Laws of the United States. The printing, copying, redistribution, or retransmission of the Material without express written permission is prohibited.

Source F

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

The following is excerpted from an online article.

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

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

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

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

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

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

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

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

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

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

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

Not a bad investment, for 44 cents.

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

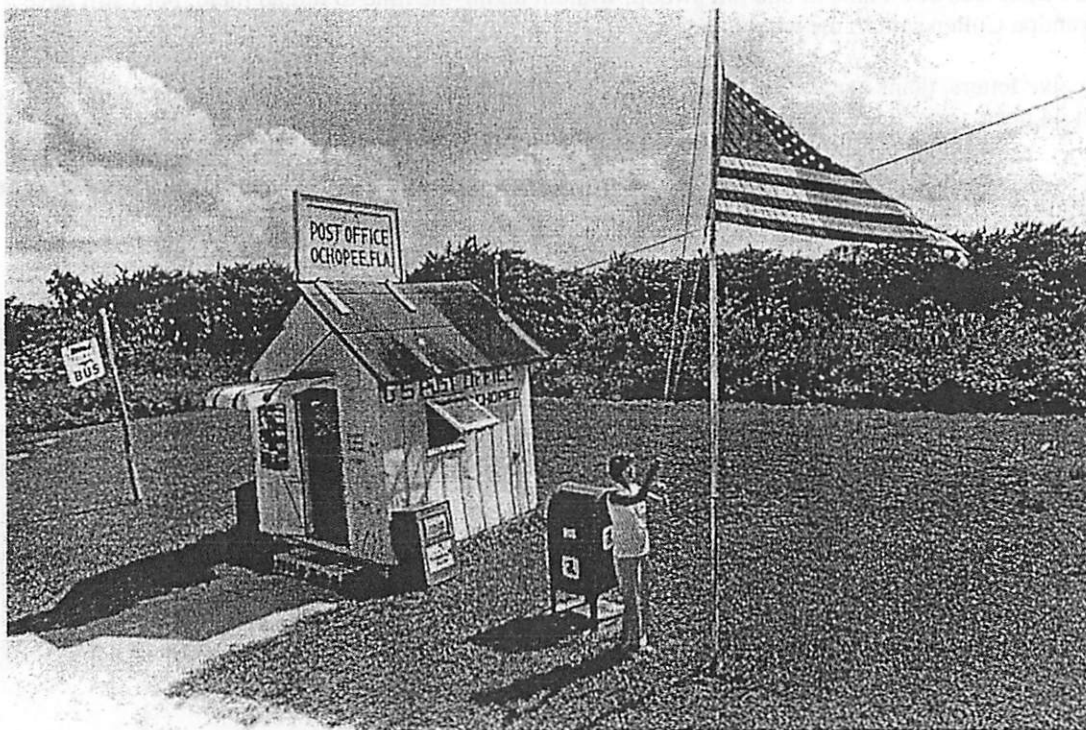
Unauthorized copying or reuse of
any part of this page is illegal.

GO ON TO THE NEXT PAGE.

Source G

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

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



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

AP® ENGLISH LANGUAGE AND COMPOSITION

2012 SCORING GUIDELINES

Question 1

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

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

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

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

8 Effective

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

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

6 Adequate

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

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

4 Inadequate

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

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

2 Little Success

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

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

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

— Indicates an entirely blank response.

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

2012 AP English Language Question 1 (USPS Synthesis) Samples

Sample Y

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

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

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

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

Sample A

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

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

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

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

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

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

Sample O

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

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

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

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

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

Sample KK

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

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

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

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

Sample P

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

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

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

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

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

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

Sample B

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

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

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

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

Sample D

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

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

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

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

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

Sample W

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

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

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

Sample NN

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

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

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

This file contains sample paragraphs from papers scoring 8's or 9's on AP English Language free-response (or persuasive argument) and synthesis compositions. Please refer to my webpages on "Writing the Persuasive Argument" and "Writing the Synthesis Essay," under "Writing for the AP Exam," for more detailed information.

Look for patterns in the following essays.

You should note the following:

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

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

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

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

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

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

→

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

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

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

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

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

In addition, space exploration unites our globe. As ~~text~~ Michael Collins

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

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

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

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

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

makes an effective point.

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

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

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

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

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

or the people representing themselves.

The right to vote is a duty as

well as a privilege enjoyed by

surprisingly few people around

the world. In places where Democracy

does not exist, the will of the people

is never heard, or heard too late.

In Thomas Carlyle's history of

The French Revolution, he illustrates

the dangers of a nation run by an

elite few who ignore the needs of

the masses. The decadent French

monarchs and nobility ruled as they

saw fit, for their personal pleasures

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

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

shouted in the booming of guns

and cannons, screamed by the dying

patriots and aristocrats, and brought

home by a fury of blood and terror

and death. In a democracy, it is

difficult to imagine the voice of the

people having to assert itself so

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



_____ + _____

on this page as it is designated in the examination.

1 PT
P. 4 of 4

minority of people voted, the will of

the few could silence the will of

the many, for a time. Unless the

majority of the population expresses

its voice in the governance of its

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

of being expressed by more drastic

means.

11 11 11 11 11 11 11 11 11 11

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

paradox to which there is no clear consensus.

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

ADDITIONAL PAGE FOR ANSWERING QUESTION 3

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

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

It is important to know in mind that

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

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

...erary evidence reminding him.

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

on this page as it is designated in the examination.

Question 5

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

Do not write beyond this border.

Do not write beyond this border.

Do not write beyond this border.

Do not write beyond this border.

ADDITIONAL PAGE FOR ANSWERING QUESTION 3

do not write beyond this border.

Do not write beyond this line

Introduction to Argumentation

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.

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

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

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

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

Introduction

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

Put **SOAPS** in your introduction and follow this format:

FORMAT:

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

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

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

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

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

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

EXAMPLE:

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

D:\My Documents\Orlando Teacher docs\AP LANG and COMP\2 Close Reading The Art and Craft of Analysis

Body

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

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

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

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

| | | | |
|-----------|------------|--------|-----------|
| Begins | opens | closes | contrasts |
| Shifts to | juxtaposes | ends | moves to |

Every analysis paragraph MUST:

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

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

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

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

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

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

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

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

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

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

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

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

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

Conclusion

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

Strong vs. Weak Verbs

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

WEAK VERBS (Summary)

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

STRONG VERBS (Analysis)

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

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

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

Analyzing DICTION

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

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

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

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

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

Examples:

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

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

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

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

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

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

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

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

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

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

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

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

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

Analyzing SYNTAX

Syntax refers to the way words are arranged within sentences.

Schemes

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

Sentence Length

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

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

Sentence Type

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

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

Punctuation

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

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

SYNTAX WORDS

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

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

Analyzing TONE

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

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

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

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

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

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

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

MOOD WORDS: Sometimes the TONE will set a MOOD.

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

CHARACTER WORDS: Sometimes you need to describe the SPEAKER.

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

Question 1 (1992)

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

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

My loving people,

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

¹An English monetary unit

Step One—Analyze the directions.

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

Step Two—Annotate (after highlighting every other sentence)

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

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

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

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

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

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

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

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

What's next?—Shaping the Essay:

Introduction:

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

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

Body Paragraph 1:

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

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

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

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

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

Body Paragraph 2:

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

(Follow the same pattern as above.)

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

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

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

Sample Essay, Score “9”

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

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

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

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

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

Question 3 1992

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

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

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

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

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

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

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

pure verbal garbage designed, by its ability to describe

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

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

Scoring Guide

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

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

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

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

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

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

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

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

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

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

0 This score is for off-topic responses.

- Indicates blank response.

Sample Essays

EXCELLENT

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

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

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

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

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

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

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

AVERAGE

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

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

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

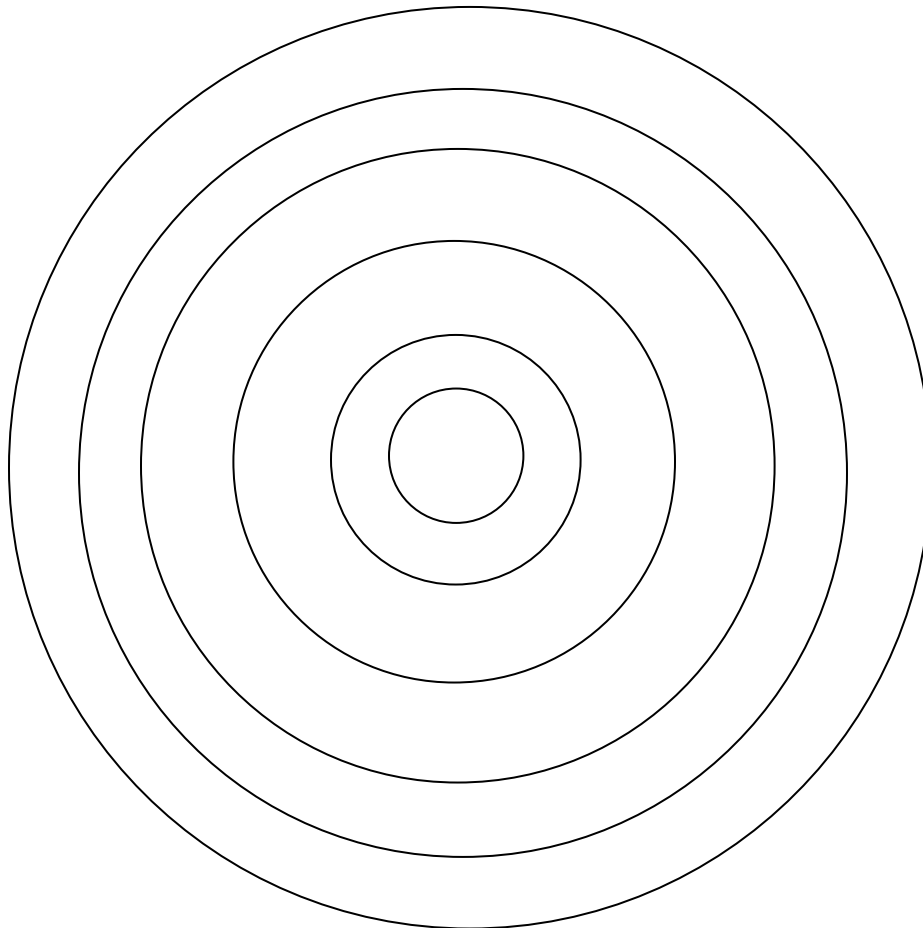
"a strong, independent woman," one who "knows who she is [and] what she can do," and who can also be viewed as "condescending" to those less tough-minded than she. The quotations the writer chooses do illustrate these traits. Particularly in comparison to the preceding essay, however, this response is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

Werkenthin, Persuasive Essay, Student Prep Session, 1

Writing the Persuasive Essay Session

Preparing for the AP Persuasive Essay: Checklist (from Dr. Steve Olson)

1. Describe and explain **3 personal experiences** that have profoundly affected you (or **family members** who have been important in your life or who have had unique life experiences).
2. List and discuss **3 of the best books** you have read in the last two years (books that have meant something to you, have taught you something, have changed your life, etc.).
3. List and discuss **3 of the most memorable movies** you have seen.
4. List and discuss **3 groundbreaking television shows** you have seen and/or watch regularly.
5. Describe and explain **3 of the hottest current events** that you have paid attention to and continue to follow what happens.
6. Describe and explain **3 big historical moments** (ones that you know well).
7. Describe and discuss **at least 2 outside interests** you have and why they are important to you (i.e., art, music, technology, dance, sports, etc.).



Werkenthin, Persuasive Essay, Student Prep Session, 2

Expanding Your World (from Kelly Gallagher's *Deeper Reading*)

A major goal of the AP Language Exam is to create "Citizen Scholars," people who know what is going on in the world and who can think and write well about it.

In the Concentric Circle graphic above, write one word into each circle as follows:

- **Center circle**—write **Self**
- **2nd circle**—write **Family**
- **3rd circle**—write **Peers**
- **4th circle**—write **Community**
- **5th circle**—write **Country**
- **6th circle**—write **Humankind**

The graphic aptly depicts the growth you make as you learn about the world on your journey through life. As you confront more and more complex issues, begin thinking of how they affect not only you and the people close to you, but also to a larger and larger world. Ask yourself what would you tell your friends about a particular issue—what do they need to know? What about the people in your school, town, church? How will an issue affect your country? Is an issue timeless—have people always wrestled with it? Will we always have to deal with it?

To Write an Argument, You Must

1. Have an argument and show depth of thinking
2. Have a voice and an argumentative sense—you need discourse markers, road signs to carry your reader through your argument
3. Learn that **detail** creates **voice** (i.e., the 7 areas in the Checklist, top of p. 1)
4. Convince and lead your reader through your argument with **logic** and an **emotional quality** to your writing
5. Remember that you **don't** have to refer to **novels**—they don't always work for the topic or question.
(--David Jolliffe, Chief Reader, AP Language Exam)

Helpful Resource: Pros and Cons of Controversial Issues

Website: <http://www.procon.org>

Goal: "promoting critical thinking, education, and informed citizenship"

About them: "an independent, nonpartisan, 501 (c) (3) nonprofit public charity

What's available:

- Current Headlines (on 01/06/12, kept updated): Childhood Obesity Ads Spark Controversy, Cell Phone Ban Considered for US Drivers, Last US Troops Exit Iraq, Supreme Court Takes Up Arizona Immigration Law
- Pros and Cons of 42 Controversial Issues, covering the following:
 - Education: Standardized Tests, Teacher Tenure
 - Elections & Presidents: 2008 Presidential Election, 2012 Presidential Election, Bill Clinton, Ronald Reagan
 - Health & Medicine: Abortion, D.A.R.E., Euthanasia, Health Care Reform, Medical Marijuana, Milk, Obesity, Prescription Drug Ads to Consumers, Right to Health Care, Vaccines for Kids, Vegetarianism
 - Media & Entertainment: Social Networking, Video Games & Violence

Werkenthin, Persuasive Essay, Student Prep Session

- Money & Business: Big Three Auto Bailout, Insider Trading by Congress
- Politics: ACLU, Concealed Handguns, Death Penalty, Drinking Age, Felon Voting, Illegal Immigration, Social Security Privatization, WTC Muslim Center
- Religion: Churches & Taxes, Under God in the Pledge
- Science & Technology: Alternative Energy vs. Fossil Fuels, Cell Phones, Climate Change, Voting Machines
- Sex & Gender: Born Gay? Origins of Sexual Orientation, Gay Marriage, Prostitution
- Sports: College Football—Playoffs vs. BCS, Drug Use in Sports, Golf—Is It a Sport?
- World/International: Israeli-Palestinian Conflict, US-Iraq War

NEXT STEP: ORGANIZATION

Suggested Organization for a Classic Argument

1. **Introduction:** Give the context and background of your issue. Establish style, tone, and significance of your issue.
2. **State Your Case:** Clarify your issue here. Give any necessary background for understanding the issues. Define any important terms or conditions here.
3. **Proposition:** State your central proposition. Be sure that your hook presents an issue that is open to debate. Present the subtopics or supportive points to forecast your argument for your reader.
4. **Refutation:** Analyze the opposition's argument and summarize it; refute or address the points; point out faulty reasoning and inappropriate appeals.
5. **Substantiation and Proof:** Present and develop your own case. Carefully plan your disclosure; avoid logical fallacies. Rely primarily on reasoning for your appeal and use emotional appeals carefully; use examples, facts, experts, and statistics. Develop your argument using the appropriate prose strategy, e.g., causal analysis, comparison, analogies, definitions.
6. **Conclusion:** Conclude with conviction. Review your main points and state your claims strongly. Make a strong plea for action, or invite your readers to refute your argument.

Suggested Organization for a Rogerian Argument

1. Write a brief objective statement to define the issue.
2. Analyze and state the other's position in a neutral, objective way. Demonstrate that you understand the other's position and their reasons for holding it. Avoid moralizing or judging the other's position or reasons.
3. Analyze and state your own position in a neutral, objective way. Avoid moralizing about your own position or reasons.
4. Analyze what the two positions have in common; find commonly shared goals and values.
5. Propose a resolution to the issue that recognizes and incorporates the interests of both positions.

http://www.umuc.edu/prog/ugp/ewp_writingcenter/writinggde/chapter8/chapter8-08.shtml



School of Liberal Arts

University Writing Center
"Because writers need readers"
Cavanaugh Hall 427 University Library 2125
(317)274-2049 (317)278-8171
www.iupui.edu/~uwc

Literature Review Templates:

How to Present What 'They' Say

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

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

VERB TENSE & SOURCES

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

Introducing an Ongoing Debate

APA

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

MLA

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

Templates for Introducing What "They Say"

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

Templates for Introducing “Standard Views”

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

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

Introducing Quotations and Summaries

APA [notice the verbs are past tense]

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

MLA [notice the verbs are in present tense]

- _____, he admits.
- He states, _____.

Verbs for Introducing Summaries and Quotations

Verbs for Making a Claim

| | |
|-----------|-----------|
| Argue | Insist |
| Assert | Observe |
| Believe | Remind us |
| Claim | Report |
| Emphasize | Suggest |

Verbs for Questioning or Disagreeing

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

Verbs for Expressing Agreement

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

Verbs for Making Recommendations

| | |
|-----------|-----------|
| Advocate | Implore |
| Call for | Plead |
| Demand | Recommend |
| Encourage | Urge |
| Exhort | Warn |

Frame Every Quote

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

For introducing quotations

APA

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

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

MLA

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

For explaining quotations

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

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

Additional Resources

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

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

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

Created by Keva Sherven for the UWC—April 2010

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

Templates to Declare the Writer's Position:

How to Present What 'I' Say

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

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

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

Disagreeing, with Reasons

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

Agreeing

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

Agreeing and Disagreeing Simultaneously

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

Signaling who is Saying What in Your Own Writing

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

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

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

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

Entertaining Objections

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

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

Naming Your Naysayers

The underlined words can be interchanged with another specific group.

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

To minimize stereotyping...

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

Making Concessions While Still Standing Your Ground

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

Indicating Who Cares

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

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

Why Your Claim Matters

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

So What and Who Cares

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

Page References for *They Say, I Say*

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

Additional Resources

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

Created by Keva Sherven for the UWC—April 2010
Most of the examples are taken directly from *They Say, I Say* by Graff & Birkenstein

Useful Templates

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

INTRODUCING WHAT "THEY SAY"

- A number of sociologists have recently suggested that X's work has several fundamental problems.
- 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

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

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

AP® ENGLISH LANGUAGE AND COMPOSITION

2012 SCORING GUIDELINES

Question 3

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

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

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

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

8 Effective

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

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

6 Adequate

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

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

4 Inadequate

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

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

2 Little Success

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

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

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

— Indicates an entirely blank response.

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

Sample NN

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

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

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

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

Sample EEEE

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

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

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

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

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

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

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

Sampe HH

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

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

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

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

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

Sample K

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

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

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

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

Sample W

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

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

AP Language and Composition Prompts (1981 to 2014)

| YEAR | Question 1 | Question 2 | Question 3 |
|------|--|---|---|
| 1981 | “The Rattler”- analyze effect on reader – consider organization, point of view, language, detail. | George Bernard Shaw letter – describe writer’s attitude toward mother & her cremation – diction and detail | Thomas Szasz – argue for or against his position on the struggle for definition. Use readings, study, or experience. |
| 1982 | A reading on happiness – summarize his reasons for his opinion and explain why you agree or not with his opinion | Analyze the strategies or devices (organization, diction, tone, detail) that make Gov. Stevenson’s Cat Veto argument effective. | Describe a place, conveying feeling through concrete and specific detail. |
| 1983 | A quote on change - Select a change for the better that has occurred or that you want to occur; analyze its desirable and undesirable effects | Excerpt from Thomas Carlyle’s <i>Past and Present</i> – define Carlyle’s attitude toward work and analyze how he uses language to convince.... | Agree or disagree with the position in the passage on living in an era of language inflation by considering the ethical and social consequences of language inflation. |
| 1984 | Explain the nature and importance of two or three means by which you keep track of time and discuss how these means reveal your person. (Hint given about “inner clocks.”) | Percy Bysshe Shelley and John Milton – two very short quotes on freedom – describe the concept of freedom in each; discuss the differences. | A passage on a boxing match between Benny Paret, a Cuban, and Emile Griffith – Analyze how diction, syntax, imagery, and tone produce an effect on the reader. |
| 1985 | Contrast stylistic and rhetorical differences between two passages on the Soviet Launch of the first space satellite | Discuss the probable reasons for an anonymous writer’s additions and deletions and the ways in which those revisions change the effect of the paragraph. Two drafts that record the writer’s thoughts on how the experience of war affected his attitude toward language. | Defend a position or one or more issues raised in the passage about the state of television in the United States. |
| 1986 | Explain how two passages by N. Scott Momaday and Dee Brown, which describe similar landscapes, reveal the differences in the authors’ purposes. Consider diction, syntax, imagery, and tone. | Choose one or more pairs of words from a list and discuss and elaborate on the distinctions between the paired words. Consider how, when, why, and by whom each word might be used. | Evaluate the truth of the assertion in the quotation that human nature wants patterns, standards, and structures of behavior. |
| 1987 | Agree or disagree with E. M. Forster’s view that personal relations are more important than causes or patriotism. | Analyze how Zora Neale Hurston enriches our sense of her childhood world through her diction and manipulation of point of view. | Describe some major features of the language used in one specific group – occupational, ethnic, social, or age, etc. Indicate the purpose these features serve or what influences they reflect. |
| 1988 | Evaluate Alexis De Tocqueville’s assertions about democracy and aristocracy and his assertion that democracy “throws [man] back forever upon himself alone.” | Analyze Frederick Douglass’ language, especially the figures of speech and syntax, to convey his states of mind upon escaping slavery and arriving in New York in 1838. | Pretend to contribute to a magazine or newspaper; write an article describing a place you know well that might be of interest to readers. Define the significance, use descriptive detail to make attitude clear. |

| | | | |
|-------------|---|---|--|
| 1989 | Argue for or against the validity of the implied criticism of a church bulletin [text given] reprinted without other comment in a magazine under the heading “The Religious Life.” | Describe the rhetorical purpose of Martin Luther King’s <i>Why We Can’t Wait</i> . Analyze its stylistic, narrative, and persuasive devices. | Missing |
| 1990 | From an autobiography of a professional woman pilot in Africa, analyze how the author’s juxtaposition of ideas, choice of details, and other aspects of style reveal her personality. | Analyze stylistic and rhetorical differences between two nineteenth century descriptions of the Galapagos Islands | Vividly and concretely describe one person seen at two different times or in two different situations so readers understand the difference in your attitude, thus proving perceptions of people differ according to people’s attitudes and circumstances |
| 1991 | Analyze the language and rhetorical devices Igor Stravinsky uses to convey his point of view about orchestra conductors. | Analyze how Richard Rodriguez’s presentation of the events in the passage suggests his attitude toward his family and himself. Consider narrative structure, detail, manipulation of language, and tone. | Write a persuasive essay that defends, challenges, or qualifies the assertion that “For in much wisdom is much grief, and increase of knowledge is increase of sorrow” (Ecclesiastes). |
| 1992 | Analyze Queen Elizabeth I’s diction, imagery, and sentence structure to achieve her purpose in her speech to her troops at Tilbury, 1588. | Using your observation, experience, or reading, defend, challenge, or qualify Joseph Addison’s assertion that men use ridicule to “laugh men out of virtue and good sense.” | Considering the choice of the word “cripple” and other rhetorical features, such as tone, word choice, and rhetorical structure, analyze how Nancy Mairs, who has multiple sclerosis, presents herself. |
| 1993 | Compare the rhetorical strategies – such as arguments, assumptions, attitudes, diction – used by characters from Jane Austen (1813) and Charles Dickens (1865). Comment on both intended and probable effects of the proposals on the women being addressed | Defend, challenge, or qualify H. L. Mencken’s views about the artist’s relation to society. Refer to particular writers, composers, or other artists. | Read the paragraph for E. M. Forster’s 1936 essay “My Wood.” Define Forster’s attitude toward the experience of owning property and analyze that attitude; consider Forster’s word choice, manipulation of sentences, and use of Biblical Allusions |
| 1994 | From an excerpt of Sir George Savile’s essay about King Charles II (1630 – 1685), define the attitude Savile would like us to adopt about Charles II and analyze the rhetorical strategies employed to promote that attitude. | Defend, challenge, or qualify Barbara Tuchman’s claim that “wooden- headedness plays a remarkably large role . . . in human affairs.” Use evidence and/or your observations. (From <i>The March of Folly</i>) | Characterize and analyze Joan Didion’s view of the Santa Ana winds. Consider her stylistic elements, such as diction, imagery, syntax, structure, tone, and selection of detail. |
| 1995 | In 1860, John Ruskin argued for giving precedence to the soldier rather than to the merchant or manufacturer. Evaluate his argument. (Excerpt included) | Analyze the rhetorical techniques Ellen Goodman uses to convey her attitude toward Phil, the subject of her piece, “The Company Man.” | After reading his paragraph, defend, challenge, or qualify James Baldwin’s ideas about the importance of language as a “key to identity” and social acceptance. Use your observation, experience, or readings. |
| 1996 | Read the passage from Lady Mary Wortley Montague’s letter to her daughter. Analyze how Lady Mary (1689 – 1762) uses rhetorical strategies and stylistic devices to convey her views about the role knowledge played in the lives of women of her time. | Read the passage from <i>A Summer Life</i> and analyze some of the ways in which Gary Soto recreates the experience of his guilty six-year old self. Consider such devices as contrast, reputation, pacing, diction, and imagery. | Using your own knowledge and experience, defend, challenge, or qualify Lewis Lapham’s view of “the American faith in money” from <i>Money and Class in America</i> . (25 line excerpt included.) |

| | | | |
|-------------|---|--|--|
| 1997 | Read the passage from Meena Alexander's <i>Fault Lines</i> and analyze how Alexander uses language to explore and represent her fractured identity. | Read the passage from the 1845 <i>Narrative of the Life of Frederick Douglass, an American Slave</i> , noting such elements as syntax, figurative language, and selection of detail. Write an essay in which you identify stylistic elements that distinguish third paragraph from the rest of the passage and discuss how that difference is significant | Using your own critical understanding of contemporary society, agree or disagree with Neil Postman's assertion that Aldous Huxley's vision of society in <i>Brave New World</i> is more relevant today than is George Orwell's in <i>1984</i> . |
| 1998 | Paying particular attention to tone, analyze the techniques Charles Lamb uses to decline William Wordsworth's invitation to visit him in the country. | From Henry James's novel <i>The Portrait of a Lady</i> , read the conversation between Madame Merle and Isabel Archer, noting their conflicting views about what constitutes the self. In a persuasive essay, demonstrate which of the two conceptions of the self has greater validity. Use specific evidence from your observation, experience or reading. | After reading the two letters between an executive of the Coca-Cola company and a representative of Grove Press, analyze the rhetorical strategies each writer uses to achieve his purpose and explain which letter offers the more persuasive case. |
| 1999 | After reading two passages about Florida's Okefenokee Swamp, analyze how the distinctive style of each reveals the purpose of its writer. | After reading the [3 columns long] opening from Jamaica Kincaid's essay, "On Seeing England for the First Time," analyze the rhetorical strategies Kincaid employs to convey her attitude toward England. | After thinking about the implications of the excerpt from <i>Antigone</i> , explore the validity of the assertion that "The only / Crime is pride." Use examples from your reading, observation, or experience. |
| 2000 | Eudora Welty recalls reading and books that influenced her craft as a writer. Analyze how Welty's language conveys intensity and value of reading. | George Orwell uses Gandhi to argue for choosing human imperfection over sainthood. Analyze how Orwell criticizes Gandhi's position & how Orwell develops his own position. | Paraphrase King Lear's comment that wealth covers sin and injustice. Defend, challenge, or qualify his view of the relationship between wealth and justice. |
| 2001 | George Eliot's letter to an American woman M. F. Peirce. Analyze the rhetorical strategies Eliot uses to establish her position about the development of a writer. | Analyze how Mary Oliver's style about owls conveys the complexity of her response to nature. | Support, refute, qualify Susan Sontag's claim that photography limits understanding of the world. Use appropriate evidence. |
| 2002 | Lincoln's Second Inaugural Address was a short speech in which he contemplated the effects of the Civil War and offered his vision for the future. Analyze the rhetorical strategies Lincoln used to achieve his purpose. | Analyze how Virginia Woolf uses language to convey the lasting significance of moments she recalls from her childhood spent in a seaside village in Cornwall, England. | Support, refute, or qualify Czech writer Milan Kundera's claims as expressed in an excerpt from <i>Testaments Betrayed</i> . Use appropriate evidence. |
| 2003 | Defend, challenge, qualify Neal Gabler's assertion that entertainment has the capacity to ruin society. | Analyze the methods of Alfred Green's 1861 speech to persuade his fellow African Americans to join the Union forces. | Compare and contrast how John James Audubon and Annie Dillard each describe a flock of birds in flight and how they convey the birds' effect on the writer as observer. |
| 2004 | Analyze how the rhetorical strategies used by Lord Chesterfield in his letter to his son reveal his own values. | Choose a controversial local, national, or global issue with which you are familiar and use appropriate evidence in an essay that carefully considers the opposing positions on this controversy and proposes a solution or compromise. | Analyze how Richard Rodriguez uses contrasts between central Mexico and California to convey and explore his conflicting feelings in an excerpt from <i>Days of Obligation</i> . |

| | | | |
|--------------------|--|---|--|
| 2005 | Passage from “Training for Statesmanship” by George Kennan. Select his most compelling observation and consider the extent to which that observation holds true. | A mock press release from <i>The Onion</i> . Analyze the strategies used in the article to satirize how products are marketed to consumers. | Peter Singer argues that prosperous people should donate to overseas aid organizations all money not needed for the basic requirements of life. Evaluate the pros and cons of his argument and indicate which position you find more persuasive. |
| 2005 Form B | Lecture delivered in Boston in 1832 by Maria Stewart, African American educator and writer. Analyze the rhetorical strategies Stewart uses to convey her position. | John Barry describes the complex mechanics of the <i>Mississippi River in Rising Tide: The Great Mississippi Flood of 1927 and How It Changed America</i> . Analyze how Barry communicates his fascination with the river to his readers. | Passage from <i>The Medusa and the Snail</i> by Lewis Thomas. Drawing on your own reading and experience, write an essay that defends, challenges, or qualifies Thomas’s claims. |
| 2006 | Jennifer Price’s essay examines the popularity of the pink plastic flamingo in the 1950s. Analyze how Price crafts the text to reveal her view of U. S. culture. | William Hazlitt’s “On the Want of Money.” Analyze the rhetorical strategies he uses to develop his position about money. | From talk radio to television w, to popular magazines to Web blogs ordinary citizens, political figures, and entertainers express their opinions on a wide range of topics. Take a position on the value of such public statements of opinion. |
| 2006 Form B | In a well-written essay that draws upon your reading, experience, or observations for support, take a position on the issue of compulsory voting. | Passage from George Bernard Shaw’s <i>Saint Joan</i> . Analyze the rhetorical strategies the Inquisitor uses to argue his case against Joan. | Passage by philosopher Arthur Schopenhauer. Write an essay that defends, challenges, or qualifies one of Schopenhauer’s claims. |
| 2007 | First Synthesis – based on six sources, all about advertising. Develop a position on the effects of advertising and synthesize at least three of the sources for support. | In <i>Staying Put: Making a Home in a Restless World</i> , Scott Russell Sanders responds to an essay by Salman Rushdie, both of which discuss the effect of mass migrations. Analyze the strategies Sanders uses to develop his perspective about moving. | Develop a position on the ethics of offering incentives for charitable acts and support your position with evidence from your reading, observation, and/or experience. |
| 2007 Form B | Based on six sources concerning museum artifacts and decisions made to include a particular piece of art or an artifact. Develop a position on the most important considerations facing the person responsible for securing a new work of art or an artifact for a museum. Synthesize at least three of the sources for support. | In the <i>Introduction to Poison Penmanship: The Gentle Art of Muckraking</i> , Jessica Mitford says that it is an honor to be considered a muckraker. Do you agree or do you think that journalists who search out and expose real or apparent misconduct go too far in the pursuit of their stories. Explain your position. | Speech delivered by Wendell Phillips, a prominent white American abolitionist, praising Toussaint L’Ouverture, Haitian liberator. Analyze the strategies the speaker uses to praise his subject and move his audience. |
| 2008 | Based on seven sources concerning the elimination of the penny as the smallest American denomination. Develop a position on whether or not the penny should be eliminated and synthesize at least three of the sources for support. | Passage from John M. Barry’s <i>The Great Influenza</i> . Analyze how Barry uses rhetorical strategies to characterize scientific research. | Some people argue that corporate partnerships are a necessity for cash-strapped schools. Others argue that schools should provide an environment free from ads and corporate influence. Using appropriate evidence, write an essay in which you evaluate the pros and cons of corporate sponsorship for schools and indicate why you find one position more persuasive than the other. |

| | | | |
|--------------------|--|--|--|
| 2008 Form B | Based on six sources concerning a defined national school curriculum. Develop a position on whether or not there should be specific texts that all students of high school English should read. Synthesize at least three of the sources for support. | Passage from “America Needs Its Nerds” by Leonid Fridman. Analyze how Fridman develops his argument. | Read an excerpt from <i>The Decline of Radicalism</i> by Daniel Boorstin and consider the implications of the distinction Boorstin makes between dissent and disagreement. Defend, challenge, or qualify Boorstin’s distinction. |
| 2009 | Based on eight sources concerning space exploration. Develop a position about what issues should be considered most important in making decisions about space exploration and synthesize at least three of the sources for support. | Two passages from Edwin Wilson’s <i>The Future of Life</i> satirizing the language of two groups that hold opposing attitudes about environmentalism. Analyze how Wilson’s satire illustrates the unproductive nature of such discussions. | Write an essay that defends, challenges, or qualifies Horace’s assertion that the role of adversity (financial or political hardship, danger, misfortune, etc.) plays in developing a person’s character. Support your argument with evidence from your reading, observation, or experience |
| 2009 Form B | Based on seven sources concerning public education. Choose an issue related to the tension in schools between individuality and conformity. Write an essay in which you use this issue to argue the extent to which schools should support individuality or conformity. Synthesize at least three of the sources for support. | Passage from “The Indispensable Opposition” by Walter Lippmann. Analyze the strategies Lippmann uses to develop his argument. | Passage from <i>The Worst Years of Our Lives</i> by Barbara Ehrenreich, about life in the 1980s. Support, refute, or qualify Ehrenreich’s assertions about television. |
| 2010 | Based on six sources concerning information technology. Our daily lives seem to be saturated with television, computers, cell phones, personal digital assistants (PDAs), and MP3 players, etc. In an essay that synthesizes at least three of the sources for support, evaluate the most important factors that a school should consider before using particular technologies in curriculum and instruction. | Excerpt from letter from Benjamin Banneker, former slave, to Thomas Jefferson (1791). Write an essay that analyzes how Banneker uses rhetorical strategies to argue against slavery. | In his 2004 book, <i>Status Anxiety</i> , Alain de Botton argues that the chief aim of humorists is not merely to entertain but “to convey with impunity messages that might be dangerous or impossible to state directly.” Think about the implications of de Botton’s view of the role of humorists (cartoonists, stand-up comics, satirical writers, hosts of television programs, etc.). Then write an essay that defends, challenges, or qualifies de Botton’s claim. |
| 2010 Form B | Based on six sources concerning daylight savings time. Synthesize at least three of the sources into an essay that evaluates daylight saving time and offers a recommendation about its continued use. | Passage from <i>The Horizontal World</i> , Debra Marquart’s 2006 memoir about growing up in North Dakota. Analyze the strategies Marquart uses to characterize the upper Midwest. | The first Buy Nothing Day—a day on which people are urged to purchase no goods—was organized in Canada in 1992 as a way to increase awareness of excessive consumerism. Consider the implications of a day on which no goods are purchased. Then write an essay in which you develop a position on the establishment of an annual Buy Nothing Day. |
| 2011 | Based on seven sources concerning locavores, people who have decided to eat locally grown or produced products as much as possible, for sustainability and nutrition. Imagine that a community is considering organizing a locavore movement. In an essay that synthesizes at least three of the sources identify the key issues associated with the locavore movement and examine their implications for the community. | Speech by Florence Kelley (1859-1932), a United States social worker and reformer who fought successfully for child labor laws and improved conditions for working women, delivered before the convention of the National American Woman Suffrage Association in Philadelphia on July 22, 1905. Analyze the rhetorical strategies Kelley uses to convey her message about child labor to her audience. | Passage from <i>Rights of Man</i> , a book written by the pamphleteer Thomas Paine in 1791. Born in England, Paine was an intellectual, a revolutionary, and a supporter of American independence from England. Write an essay that examines the extent to which Paine’s characterization of America holds true today. |

| | | | |
|----------------------------|--|--|--|
| 2011 Form B | Based on six sources concerning green living (practices that promote the conservation and wise use of natural resources). Synthesize at least three of the sources into an essay that develops a position on the extent to which government should be responsible for fostering green practices. | Letter written by Samuel Johnson in response to a woman who had asked him to obtain the archbishop of Canterbury's patronage to have her son sent to the university. Write an essay in which you analyze how Johnson crafts his denial of the woman's request. | American essayist and social critic H. L. Mencken (1880–1956) wrote, "The average man does not want to be free. He simply wants to be safe." Examine the extent to which Mencken's observation applies to contemporary society, supporting your position with appropriate evidence. |
| 2012 | Based on eight sources concerning the US Postal Service. Synthesize information from at least three of the sources and incorporate it into a coherent, well-developed essay that argues a clear position on whether the USPS should be restructured to meet the needs of a changing world, and if so, how. | On April 10, 1962, as the United States was emerging from a recession, the nation's largest steel companies raised steel prices by 3.5 percent. President John F. Kennedy, who had repeatedly called for stable prices and wages as part of a program of national sacrifice during a period of economic distress, held a news conference on April 11, 1962, which he opened with the following commentary regarding the hike in steel prices. Write an essay in which you analyze the rhetorical strategies President Kennedy uses to achieve his purpose. | Consider the distinct perspectives expressed in the following statements. "If you develop the absolute sense of certainty that powerful beliefs provide, then you can get yourself to accomplish virtually anything, including those things that other people are certain are impossible." -- <i>William Lyon Phelps, American educator, journalist, and professor (1865–1943)</i> "I think we ought always to entertain our opinions with some measure of doubt. I shouldn't wish people dogmatically to believe any philosophy, not even mine." -- <i>Bertrand Russell, British author, mathematician, and philosopher (1872–1970)</i> In a well-organized essay, take a position on the relationship between certainty and doubt. Support your argument with appropriate evidence and examples. |
| 2013 | The need to memorialize events or people is complex; in some cases, monuments honor moments of great achievement, while in other cases, monuments pay homage to deep sacrifice. A monument's size, location, and materials are all considerations in planning and creating a memorial to the past. Based on seven sources concerning memorialization. Synthesize information from at least three of the sources and incorporate into an essay that examines the factors a group or agency should consider in memorializing an event or person and in creating a monument. | Passage from <i>Last Child in the Woods</i> by Richard Louv. Write an essay in which you analyze the rhetorical strategies Louv uses to develop his argument about the separation between people and nature. | For centuries, prominent thinkers have pondered the relationship between ownership and the development of self (identity), ultimately asking the question, "What does it mean to own something?" Plato argues that owning objects is detrimental to a person's character. Aristotle claims that ownership of tangible goods helps to develop moral character. Twentieth-century philosopher Jean-Paul Sartre proposes that ownership extends beyond objects to include intangible things as well. In Sartre's view, becoming proficient in some skill and knowing something thoroughly means that we "own" it. Think about the differing views of ownership. Then write an essay in which you explain your position on the relationship between ownership and sense of self. Use appropriate evidence from your reading, experience, or observations to support your argument. |

| | | | |
|------|--|---|---|
| 2014 | <p>Many recent college graduates have faced record levels of unemployment. This situation has led people to question what they value about higher education. Some high school students and their parents are wondering if a college education is worth the cost. Others, however, believe that a college education prepares students for more than just a job or career.</p> <p>Based on six sources concerning the value of a college education, Synthesize information from at least three of the sources and incorporate it into a coherent, well-developed essay that evaluates whether college is worth its cost.</p> | <p>In a letter, Abigail Adams writes to her son John Quincy Adams, who is traveling abroad with his father, John Adams, a United States diplomat and later the country's second president. In a well-developed essay, analyze the rhetorical strategies Adams uses to advise her son.</p> | <p>Authors Po Bronson and Ashley Merryman published "The Creativity Crisis" in Newsweek.com in July 2010. They reported that the Torrance Test, a test of creativity that has been administered to millions of people worldwide in 50 languages, indicates that the public's "creativity quotient" has steadily crept downward since 1990. In their article, Bronson and Merryman cite the claim of Professor Kyung Hee Kim at the College of William and Mary: "It's very clear, and the decrease is very significant." Kim reports that it is the scores of younger children in America—from kindergarten through sixth grade—for whom the decline is "most serious."</p> <p>Bronson and Merryman state that "[t]he potential consequences are sweeping. The necessity of human ingenuity is undisputed. A recent IBM poll of 1,500 CEOs identified creativity as the No. 1 'leadership competency' of the future. Yet it's not just about sustaining our nation's economic growth. All around us are matters of national and international importance that are crying out for creative solutions, from saving the Gulf of Mexico to bringing peace to Afghanistan to delivering health care. Such solutions emerge from a healthy marketplace of ideas, sustained by a populace constantly contributing original ideas and receptive to the ideas of others."</p> <p>One possible approach to this reputed decline in creativity is to explicitly teach creative thinking in school. Write to your school board explaining what you mean by creativity and arguing for or against the creation of a class in creativity.</p> |
|------|--|---|---|

AP Language Frequency Chart for Exams 1981 – 2003

Author's Attitude , Purpose, Point of View

1981 – Q2 – Shaw's **attitude** on cremation of mother

1983 – Q2 – Carlyle's **attitude** toward work

1986 – Q1 – How Momaday's and Brown's landscape descriptions reveal different **purposes**

1989 – Q2 – Describe King's **rhetorical purpose** in *Why We Can't Wait*

1991 – Q1 – How Stravinsky conveys **point of view** on orchestra conductors

1992 – Q1 – Queen Elizabeth I's **purpose** in speech at Tilbury

1993 – Q3 – Define & analyze Forster's **attitude** on owning property

1994 – Q3 – Characterize / Analyze Didion's **view** of Santa Ana winds

1995 – Q2 – How Ellen Goodman's style conveys her **attitude** about Phil, "The Company Man."

1996 – Q1 – How Lady Mary Wortley Montague conveys her **views** on role of knowledge for contemporary women (18th century)

1998 – Q3 – Analyze how a Coca-Cola exec & a Grove Press pub. Achieve their **purposes** more persuasively.

1999 – Q1 – How the styles of each of two descriptions of the Okefenokee Swamp reveal **purpose** of each writer

1999 – Q2 – How does Jamaica Kincaid convey her **attitude** toward seeing England for the 1st time.

2001 – Q 1 – Analyze G. Eliot's position about the **development of a writer**.

Author or Reader Reveals Self / State of Mind

1984 – Q1 – How you keep track of time **reveals you**

1987 - Q2 – How Hurston enriches our sense of **her childhood** world

1988 – Q2 – How Douglass's style on escaping slavery reveals **state of mind**

1990 – Q1 – How African bush pilot's style reveals her **personality**

1991 – Q2 - How R. Rodriguez suggests **attitude toward family and self**

1992 – Q3 – How "cripple" & style reveal Nancy Mair **presents self**

1996 – Q2 – How Gary Soto recreates experience of stealing a pie at **age 6**.

1997 – Q1 – How Meena Alexander represents her **fractured identity**

2001 – Q 2 – Analyze how Oliver's style conveys **complex response** to nature, esp., to **Owls**.

Effect on Readers

1981 – Q1 – "The Rattler" – How writer's techniques produce effect on reader

1984 – Q3 – How description of **boxing match** ...

1994 – Q1 – Define **attitude** Savile wants readers to have about **Charles II**

Tone

1998 – Q1 – emphasizing tone, analyze how **Charles Lamb decline's** Wordsworth's country invitation

Use of Language

1983 – Q3 – A/D on effects of **language inflation** (cross ref from argument category)

1986 – Q2 – Choose a pair of **words** (list given) & analyze their distinctions.

1987 – Q3 – Describe the purpose of linguistic features of some **group's language**.

1995 – D/C/Q Baldwin's ideas about **language determining** identity and acceptance. (Cross ref to argument)

Description

1982 – Q3 – of a **place**, concretely convey a feeling

1988 – Q 3 – As a magazine contributor, describe a **place**

1990 – Q 3 – Concretely describe **one person in 2 different times** / situations to reveal you different attitudes

Analyze an Effective Argument

1982 – Q2 – Analyze methods of Adlai **Stevenson Cat Veto (irony!)**

1995 – Q1 – Evaluate Ruskin's argument of giving **precedence to the soldier**

2002 – Q 2 – Analyze how Orwell argues for **humanity and against people trying to be saints** – Gandhi is his ex.

2003 – Q 2 – Analyze Green's methods to persuade **African Americans to join the Union army**.

Analyze Something

1983 – Q1 – A **change** you have undergone

1985 – Q2 – an **early and later draft** of one writing

Compare/ Contrast

1984 – Q2 – **Contrast** Shelley and Milton's **concepts** of freedom.

1985 – Q1 – **Contrast** styles of 2 descriptions of Soviet 1st satellite

1990 – Q2 – **Contrast** style differences in 2 descriptions of Galapagos Islands

1993 – Q1 – **Compare rhetorical strategies** of 2 marriage proposals in Austen's and Dickens's novels

1997 – Q2 – **Contrast** /Explain how Douglass's **style** distinguishes 3rd paragraph from rest of excerpt

1998 – Q3 – Analyze how a Coca-Cola exec & a Grove Press pub. Achieve their **purposes** more persuasively.
(Cross reference from attitude category)

1999 – Q1 – How the styles of each of two descriptions of the Okefenokee Swamp reveal **purpose** of each writer
(Cross reference from attitude category)

2003 – Q3 – Compare and contrast how Audubon and Dillard describe the effect on them of a flight of birds.

Argument, Defend/Challenge/Qualify, Agree/Disagree

1982 – Q1 – On author's idea of happiness

1983 – Q3 – A/D on effects of language inflation

1985 – Q3 – Defend a position or issue on **TV**

1986 – Q3 – Evaluate truth of whether humans **want patterns**

1987 – Q1 – A/D with Forster on **personal relations vs. patriotism.**

1988 – Q1 – Evaluate DeTocqueville's assertions on **democracy, aristocracy** and that democracy results in independent individuals

1989 – Q1 – For/Against validity of implied criticism of a **church** bulletin

1991 – Q3 – D/C/Q assertion that knowledge brings sorrow

1992 – Q2 – D/C/Q Addison's assertion that **ridicule defeats virtue**

1993 – Q2 – D/C/Q H.L. Mencken views on **artist and society**

1994 – Q2 – D/C/Q Tuchman's claim that **woodenheadness** affects human affairs

1995 – D/C/Q Baldwin's ideas about language determining **identity and acceptance.**

1996 – Q3 – D/C/Q Lewis Lapham's view on American faith in **money.**

1997 – Q3 – A/D with N. Postman's assertion that Huxley's, not Orwell's **vision of society** is relevant (Cross reference from attitude category)

1998 – Q2 – From characters' conversation in James' s *Portrait*, demonstrate which of the 2 **conceptions of self** has greater validity.

1999 – Q3 – Explore validity of the quote from Antigone that the only **crime is pride.**

2000 – Q3 – D/C.Q King Lear's position that wealth **protects sinful people from justice.**

2001 – Q3 – Support, refute, qualify S. Sontag's claim **that photography limits** people's understanding of the world.

2002 –

2003 – Q1 – D/C/Q the assertion that **entertainment may ruin society.**

Note: 2002 exam missing

ENGLISH LITERATURE AND COMPOSITION

SECTION II

Total time—2 hours

Question 1

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

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

Thou Blind Man's Mark

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

¹ target

² reward

2012 AP English Literature Scoring Guide

Question #1: Sidney, “Thou Blind Man’s Mark”

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

9-8 These essays offer a persuasive analysis of Sidney’s use of poetic devices to convey the speaker’s complex attitude toward desire. The writers of these essays offer a range of interpretations; they provide convincing readings of both the complex attitude and Sidney’s use of poetic devices. They demonstrate consistent and effective control over the elements of composition in language appropriate to the analysis of poetry. Their textual references are apt and specific. Though they may not be error-free, these essays are perceptive in their analysis and demonstrate writing that is clear and sophisticated, and in the case of a nine (9) essay, especially persuasive.

7-6 These essays offer a reasonable analysis of Sidney’s use of poetic devices to convey the speaker’s complex attitude toward desire. They are less thorough or less precise in their discussion of the attitude toward desire and Sidney’s use of poetic devices, and their analysis of the relationship between the two is less thorough or convincing. These essays demonstrate the writer’s ability to express ideas clearly, making references to the text, although they do not exhibit the same level of effective writing as the 9-8 papers. Essays scored a seven (7) present better developed analysis and more consistent command of the elements of effective composition than do essays scored a six (6).

5 These essays respond to the assigned task with a plausible reading of Sidney’s use of poetic devices to convey the speaker’s attitude toward desire, but tend to be superficial in their analysis of the attitude and of the devices. They often rely on paraphrase, which may contain some analysis, implicit or explicit. Their analysis of the relationship of the speaker’s attitude or of Sidney’s use of devices may be vague, formulaic, or minimally supported by references to the text. There may be minor misinterpretations of the poem. These writers demonstrate some control of language, but their essays may be marred by surface errors. These essays are not as well conceived, organized, or developed as 7-6 essays.

4-3 These lower-half essays fail to offer an adequate analysis of the poem. The analysis may be partial, unconvincing, or irrelevant, or may ignore the complexity of the speaker’s attitude toward desire or Sidney’s use of devices. Evidence from the poem may be slight or misconstrued, or the essays may rely on paraphrase only. The writing often demonstrates a lack of control over the conventions of composition: inadequate development of ideas, accumulation of errors, or a focus that is unclear, inconsistent, or repetitive. Essays scored a three (3) may contain significant misreading and/or demonstrate inept writing.

2-1 These essays compound the weaknesses of the papers in the 4-3 range. Although some attempt has been made to respond to the prompt, the writer’s assertions are presented with little clarity, organization, or support from the poem. These essays may contain serious errors in grammar and mechanics. They may offer a complete misreading or be unacceptably brief. Essays scored a one (1) contain little coherent discussion of the poem.

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

— These essays are entirely blank.

Version 1.0

2012 AP English Literature Question 1 (Poetry Analysis) Samples

Sample E

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

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

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

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

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

Sample F

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

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

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

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

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

Sample B

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

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

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

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

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

Sample H

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

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

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

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

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

Sample C

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

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

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

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

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

Sample G

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

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

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

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

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

Sample A

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

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

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

Sample I

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

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

Sample D

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

Question 2

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

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

So what is this?

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

Estrella hated when things were kept from her. The
teachers in the schools did the same, never giving her
the information she wanted. Estrella would ask over
15 and over, So what is this, and point to the diagonal
lines written in chalk on the blackboard with a dirty
fingernail. The script A's had the curlicue of a pry bar,
a hammerhead split like a V. The small i's resembled
nails. So tell me. But some of the teachers were more
20 concerned about the dirt under her fingernails. They
inspected her head for lice, parting her long hair with
ice cream sticks. They scrubbed her fingers with a
toothbrush until they were so sore she couldn't hold a
pencil properly. They said good luck to her when the
25 pisca¹ was over, reserving the desks in the back of the
classroom for the next batch of migrant children.
Estrella often wondered what happened to all the
things they boxed away in tool chests and kept to
themselves.

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

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

He opened up the tool chest, as if bartering for her
voice, lifted a chisel and hammer; aquí, pegarle aquí,²
to take the hinge pins out of the hinge joints when you
want to remove a door, start with the lowest hinge, tap
55 the pin here, from the top, tap upwards. When there's
too many layers of paint on the hinges, tap straight in
with the screwdriver at the base, here, where the pins
widen. If that doesn't work, because your manitas³
aren't strong yet, fasten the vise pliers, these, then
60 twist the pliers with your hammer.

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

¹ harvest

² here, hit it here

³ little hands

From *Under the Feet of Jesus* by Helena María Viramontes, copyright ©
1995 by Helena María Viramontes. Used by permission of Dutton, a
division of Penguin Group (USA) Inc.

2012 AP English Literature Scoring Guide

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

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

9-8 These essays offer a persuasive analysis of Viramontes's development of Estrella's character through literary elements. The writers make a strong case for their interpretation of Estrella's character and its development in the passage. They may consider literary devices such as selection of detail, figurative language, and tone, and they engage the text through apt and specific references. Although these essays may not be error-free, their perceptive analysis is apparent in writing that is clear and effectively organized. Essays scored a nine (9) reveal more sophisticated analysis and more effective control of language than do essays scored an eight (8).

7-6 These essays offer a reasonable analysis of Viramontes's development of Estrella's character through literary elements. The writers provide a sustained, competent reading of the passage, with attention to devices such as selection of detail, figurative language, and tone. Although these essays may not be error-free and are less perceptive or less convincing than 9-8 essays, the writers present their ideas with clarity and control and refer to the text for support. Essays scored a seven (7) present better developed analysis and more consistent command of the elements of effective composition than do essays scored a six (6).

5 These essays respond to the assigned task with a plausible reading of the passage, but tend to be superficial or thin in their discussion of Viramontes's development of Estrella's character through literary elements. While containing some analysis of the passage, implicit or explicit, the discussion of how literary devices contribute to the portrayal of character may be slight, and support from the passage may tend toward summary or paraphrase. While these writers demonstrate adequate control of language, their essays may be marred by surface errors. These essays are not as well conceived, organized, or developed as 7-6 essays.

4-3 These lower-half essays fail to offer an adequate analysis of the passage. The analysis may be partial, unconvincing, or irrelevant; the writers may ignore the development of Estrella's character or the use of literary elements to develop the character. These essays may be characterized by an unfocused or repetitive presentation of ideas, an absence of textual support, or an accumulation of errors. Essays scored a three (3) may contain significant misreading and/or demonstrate inept writing.

2-1 These essays compound the weaknesses of the papers in the 4-3 range. They may persistently misread the passage or be unacceptably brief. They may contain pervasive errors that interfere with understanding. Although some attempt has been made to respond to the prompt, the writer's ideas are presented with little clarity, organization, or support from the passage. Essays scored a one (1) contain little coherent discussion of the passage.

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

-- These essays are entirely blank.

2012 AP English Literature Question 2 (Prose Analysis) Samples

Sample N

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

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

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

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

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

Sample F

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

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

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

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

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

Sample B

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

The figurative language in the passage, especially referring to tools and letters, serves to better express Estrella's conceptualization of objects and to draw parallels between Estrella's life at school and at home. Similes such as Perfecto's tool chest being “like a suitcase” describes Perfecto's line of work and delves further into the toolbox being a mysterious and potentially, as “foreign as the alphabet [Estrella] could not decipher.” The tool chest is also personified as “[standing] guard” and Estrella initially views it questioningly (“So what is this?”), with a tone of skepticism.

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

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

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

Sample H

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

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

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

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

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

Sample C

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

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

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

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

Sample G

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

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

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

Sample A

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

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

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

Sample I

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

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

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

Sample D

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

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

Question 3

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

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

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

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

Absalom, Absalom!
The Age of Innocence
Another Country
Brideshead Revisited
Ceremony
The Color Purple
Daisy Miller
Death of a Salesman
The Glass Menagerie
The Grapes of Wrath
Great Expectations
Heart of Darkness
Invisible Man
King Lear
Maggie: A Girl of the Streets
M. Butterfly
A Midsummer Night's Dream
My Ántonia
Native Son

No Exit
One Flew Over the Cuckoo's Nest
One Hundred Years of Solitude
Oryx and Crake
A Passage to India
The Piano Lesson
The Plague
The Poisonwood Bible
Pride and Prejudice
A Raisin in the Sun
Snow Falling on Cedars
Sula
The Sun Also Rises
Tess of the D'Urbervilles
Waiting for Godot
When the Emperor Was Divine
The Women of Brewster Place
Wuthering Heights

STOP

END OF EXAM

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

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

2012 AP English Literature Scoring Guide

Question #3: Surroundings

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

9-8 These essays offer a well-focused and persuasive analysis of how cultural, physical, or geographical surroundings shape psychological or moral traits in a character and illuminate the meaning of the work as a whole. Using apt and specific textual support, these essays analyze how the character responds to or is shaped by his or her surroundings. Although these essays may not be error-free, they make a strong case for their interpretation and discuss the literary work with significant insight and understanding. Essays scored a nine (9) reveal more sophisticated analysis and more effective control of language than do essays scored an eight (8).

7-6 These essays offer a reasonable analysis of how cultural, physical, or geographical surroundings shape psychological or moral traits in a character and illuminate the meaning of the work as a whole. These essays analyze how the character responds to or is shaped by her or his surroundings. While these papers have insight and understanding, their analysis is less thorough, less perceptive, and/or less specific in supporting detail than that of the 9-8 essays. Essays scored a seven (7) present better developed analysis and more consistent command of the elements of effective composition than do essays scored a six (6).

5 These essays respond to the assigned task with a plausible reading, but they tend to be superficial or thinly developed in analysis. They often rely upon plot summary that contains some analysis, implicit or explicit. Although the writers attempt to discuss how a character is shaped by his or her surroundings and how these surroundings illuminate the meaning of the work as a whole, they may demonstrate a rather simplistic understanding of the character or the influence of the surroundings, and support from the text may be too general. While these writers demonstrate adequate control of language, their essays may be marred by surface errors. These essays are not as well conceived, organized, or developed as 7-6 essays.

4-3 These lower-half essays fail to offer an adequate analysis of how cultural, physical, or geographical surroundings shape psychological or moral traits in a character and illuminate the meaning of the work as a whole. The analysis may be partial, unsupported, or irrelevant, and the essays may reflect an incomplete or oversimplified understanding of the character's relations to her or his surroundings. They may not develop an analysis of the significance of the surroundings for the work as a whole, or they may rely on plot summary alone. These essays may be characterized by an unfocused or repetitive presentation of ideas, an absence of textual support, or an accumulation of errors; they may lack control over the elements of college-level composition. Essays scored a three (3) may contain significant misreading and/or demonstrate inept writing.

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

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

-- These essays are entirely blank.

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

Sample T

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

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

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

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

Sample Y

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

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

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

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

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

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

Sample I

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

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

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

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

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

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

Sample W

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

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

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

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

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

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

Sample HH

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

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

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

Sample H

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

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

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

Sample Z

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

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

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

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

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

Sample U

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

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

Sample G

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The gentle sprinkler rain filled the garden with falling light.

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

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

It quivered at each sound, the house did. If a sparrow brushed a window, the shade snapped up. The bird, startled, flew off! No, not even a bird must touch the house!

The house was an altar with ten thousand attendants, big, small, servicing, attending, in choirs. But the gods had gone away, and the ritual of the religion continued senselessly, uselessly.

Twelve noon.

A dog whined, shivering, on the front porch.

The front door recognized the dog voice and opened. The dog, once huge and fleshy, but now gone to bone and covered with sores, moved in and through the house, tracking mud. Behind it whirled angry mice, angry at having to pick up mud, angry at inconvenience.

For not a leaf fragment blew under the door but what the wall panels flipped open and the copper scrap rats flashed swiftly out. The offending dust, hair, or paper, seized in miniature steel jaws, was raced back to the burrows. There, down tubes which fed into the cellar, it was dropped into the sighing vent of an incinerator which sat like evil Baal in a dark corner.

The dog ran upstairs, hysterically yelping to each door, at last realizing, as the house realized, that only silence was here.

It sniffed the air and scratched the kitchen door. Behind the door, the stove was making pancakes which filled the house with a rich baked odor and the scent of maple syrup.

The dog frothed at the mouth, lying at the door, sniffing, its eyes turned to fire. It ran wildly in circles, biting at its tail, spun in a frenzy, and died. It lay in the parlor for an hour.

Two o'clock, sang a voice.

Delicately sensing decay at last, the regiments of mice hummed out as softly as blown gray leaves in an electrical wind.

Two-fifteen.

The dog was gone.

In the cellar, the incinerator glowed suddenly and a whirl of sparks leaped up the chimney.

Two thirty-five.

Bridge tables sprouted from patio walls. Playing cards fluttered onto pads in a shower of pips. Martinis manifested on an oaken bench with egg-salad sandwiches. Music played.

But the tables were silent and the cards untouched.

At four o'clock the tables folded like great butterflies back through the paneled walls.

Four-thirty.

The nursery walls glowed.

Animals took shape: yellow giraffes, blue lions, pink antelopes, lilac panthers cavorting in crystal substance. The walls were glass. They looked out upon color and fantasy. Hidden films docked through well-oiled sprockets, and the walls lived. The nursery floor was woven to resemble a crisp, cereal meadow. Over this ran aluminum roaches and iron crickets, and in the hot still air butterflies of delicate red tissue wavered among the sharp aroma of animal spoor! There was the sound like a great matted yellow hive of bees within a dark bellows, the lazy bumble of a purring lion. And there was the patter of okapi feet and the murmur of a fresh jungle rain, like other hoofs, falling upon the summer-starched grass. Now the walls dissolved into distances of

parched weed, mile on mile, and warm endless sky. The animals drew away into thorn brakes and water holes.

It was the children's hour.

Five o'clock. The bath filled with clear hot water.

Six, seven, eight o'clock. The dinner dishes manipulated like magic tricks, and in the study a click. In the metal stand opposite the hearth where a fire now blazed up warmly, a cigar popped out, half an inch of soft gray ash on it, smoking, waiting.

Nine o'clock. The beds warmed their hidden circuits, for nights were cool here.

Nine-five. A voice spoke from the study ceiling:

"Mrs. McClellan, which poem would you like this evening?"

The house was silent.

The voice said at last, "Since you express no preference, I shall select a poem at random." Quiet music rose to back the voice. "Sara Teasdale. As I recall, your favorite...."

"There will come soft rains and the smell of the ground,
And swallows circling with their shimmering sound;
And frogs in the pools singing at night,
And wild plum trees in tremulous white;
Robins will wear their feathery fire,
Whistling their whims on a low fence-wire;
And not one will know of the war, not one
Will care at last when it is done.
Not one would mind, neither bird nor tree,
if mankind perished utterly;
And Spring herself, when she woke at dawn
Would scarcely know that we were gone."

The fire burned on the stone hearth and the cigar fell away into a mound of quiet ash on its tray. The empty chairs faced each other between the silent walls, and the music played.

At ten o'clock the house began to die.

The wind blew. A failing tree bough crashed through the kitchen window. Cleaning solvent, bottled, shattered over the stove. The room was ablaze in an instant!

"Fire!" screamed a voice. The house lights flashed, water pumps shot water from the ceilings. But the solvent spread on the linoleum, licking, eating, under the kitchen door, while the voices took it up in chorus: "Fire, fire, fire!"

The house tried to save itself. Doors sprang tightly shut, but the windows were broken by the heat and the wind blew and sucked upon the fire.

The house gave ground as the fire in ten billion angry sparks moved with flaming ease from room to room and then up the stairs. While scurrying water rats squeaked from the walls, pistoled their water, and ran for more. And the wall sprays let down showers of mechanical rain.

But too late. Somewhere, sighing, a pump shrugged to a stop. The quenching rain ceased. The reserve water supply which had filled baths and washed dishes for many quiet days was gone.

The fire crackled up the stairs. It fed upon Picassos and Matisse's in the upper halls, like delicacies, baking off the oily flesh, tenderly crisping the canvases into black shavings.

Now the fire lay in beds, stood in windows, changed the colors of drapes!

And then, reinforcements.

From attic trapdoors, blind robot faces peered down with faucet mouths gushing green chemical.

The fire backed off, as even an elephant must at the sight of a dead snake. Now there were twenty snakes whipping over the floor, killing the fire with a clear cold venom of green froth.

But the fire was clever. It had sent flames outside the house, up through the attic to the pumps there. An explosion! The attic brain which directed the pumps was shattered into bronze shrapnel on the beams.

The fire rushed back into every closet and felt of the clothes hung there.

The house shuddered, oak bone on bone, its bared skeleton cringing from the heat, its wire, its nerves revealed as if a surgeon had torn the skin off to let the red veins and capillaries quiver in the scalded air. Help, help! Fire! Run, run! Heat snapped mirrors like the brittle winter ice. And the voices wailed Fire, fire, run, run, like a tragic nursery rhyme, a dozen voices, high, low, like children dying in a forest, alone, alone. And the voices fading as the wires popped their sheathings like hot chestnuts. One, two, three, four, five voices died.

In the nursery the jungle burned. Blue lions roared, purple giraffes bounded off. The panthers ran in circles, changing color, and ten million animals, running before the fire, vanished off toward a distant steaming river....

Ten more voices died. In the last instant under the fire avalanche, other choruses, oblivious, could be heard announcing the time, playing music, cutting the lawn by remote-control mower, or setting an umbrella frantically out and in the slamming and opening front door, a thousand things happening, like a clock shop when each clock strikes the hour insanely before or after the other, a scene of maniac confusion, yet unity; singing, screaming, a few last cleaning mice darting bravely out to carry the horrid ashes away! And one voice, with sublime disregard for the situation, read poetry aloud in the fiery study, until all the film spools burned, until all the wires withered and the circuits cracked.

The fire burst the house and let it slam flat down, puffing out skirts of spark and smoke.

In the kitchen, an instant before the rain of fire and timber, the stove could be seen making breakfasts at a psychopathic rate, ten dozen eggs, six loaves of toast, twenty dozen bacon strips, which, eaten by fire, started the stove working again, hysterically hissing!

The crash. The attic smashing into kitchen and parlor. The parlor into cellar, cellar into sub-cellar. Deep freeze, armchair, film tapes, circuits, beds, and all like skeletons thrown in a cluttered mound deep under.

Smoke and silence. A great quantity of smoke.

Dawn showed faintly in the east. Among the ruins, one wall stood alone. Within the wall, a last voice said, over and over again and again, even as the sun rose to shine upon the heaped rubble and steam:

"Today is August 5, 2026, today is August 5, 2026, today is..."

1 "The Bridge of Khazad-dûm" from *The Lord of the Rings* by J.R.R. Tolkien

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.

2 "The Bridge of Khazad-dûm" from *The Lord of the Rings* by J.R.R. Tolkien

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.

3 "The Bridge of Khazad-dûm" from *The Lord of the Rings* by J.R.R. Tolkien

23. With a terrible cry the Balrog fell forward, and its shadow plunged down and vanished. But even as it fell it swung its whip, and the thongs lashed and curled about the wizard's knees, dragging him to the brink. He staggered, and fell, grasped vainly at the stone, and slid into the abyss. "Fly, you fools!" he cried, and was gone.
24. The fires went out, and blank darkness fell. The Company stood rooted with horror staring into the pit. Even as Aragorn and Boromir came flying back, the rest of the bridge cracked and fell. With a cry Aragorn roused them.
25. "Come! I will lead you now!" he called. "We must obey his last command. Follow me!"
26. They stumbled wildly up the great stairs beyond the door. Aragorn leading, Boromir at the rear. At the top was a wide echoing passage. Along this they fled. Frodo heard Sam at his side weeping, and then he found that he himself was weeping as he ran. *Doom, doom, doom* the drum-beats rolled behind, mournful now and slow; *doom!*
27. They ran on. The light grew before them; great shafts pierced the roof. They ran swifter. They passed into a hall, bright with daylight from its high windows in the east. They fled across it. Through its huge broken doors they passed, and suddenly before them the Great Gates opened, an arch of blazing light.
28. There was a guard of orcs crouching in the shadows behind the great door-posts towering on either side, but the gates were shattered and cast down. Aragorn smote to the ground the captain that stood in his path, and the rest fled in terror of his wrath. The Company swept past them and took no heed of them. Out of the Gates they ran and sprang down the huge and age-worn steps, the threshold of Moria.
29. Thus, at last, they came beyond hope under the sky and felt the wind on their faces.
30. They did not halt until they were out of bowshot from the walls. Dimrill Dale lay about them. The shadow of the Misty Mountains lay upon it, but eastwards there was a golden light on the land. It was but one hour after noon. The sun was shining; the clouds were white and high.
31. They looked back. Dark yawned the archway of the Gates under the mountain-shadow. Faint and far beneath the earth rolled the slow drum-beats: *doom*. A thin black smoke trailed out. Nothing else was to be seen; the dale all around was empty. *Doom*. Grief at last wholly overcame them, and they wept long: some standing and silent, some cast upon the ground. *Doom, doom*. The drum-beats faded.
32. "Alas! I fear we cannot stay here longer," said Aragorn. He looked towards the mountains and held up his sword. "Farewell, Gandalf!" he cried. "Did I not say to you: *if you pass the doors of Moria, beware?* Alas that I spoke true! What hope have we without you?"

4 “The Bridge of Khazad-dûm” from *The Lord of the Rings* by J.R.R. Tolkien

33. He turned to the Company. “We must do without hope,” he said. “At least we may yet be avenged.”...

1 "The Mirror of Galadriel" from *The Lord of the Rings* by J.R.R. Tolkien

1. One evening Frodo and Sam were walking together in the cool twilight. Both of them felt restless again. On Frodo suddenly the shadow of parting had fallen: he knew somehow that the time was very near when he must leave Lothlorien.
2. "What do you think of Elves now, Sam?" he said. "I asked you the same question once before - it seems a very long while ago; but you have seen more of them since then."
3. "I have indeed!" said Sam. "And I reckon there's Elves and Elves. They're all elvish enough, but they're not all the same. Now these folks aren't wanderers or homeless, and seem a bit nearer to the likes of us: they seem to belong here, even more than Hobbits do in the Shire. Whether they've made the land, or the land's made them, it's hard to say, if you take my meaning. It's wonderfully quiet here. Nothing seems to be going on, nobody seems to want it to. If there's any magic about, it's right down deep, where I can't lay my hands on it, in a manner of speaking."
4. "You can see and feel it everywhere," said Frodo.
5. "Well," said Sam, "you can't see nobody working it. No fireworks like poor Gandalf used to show. I wonder we don't see nothing of the Lord and Lady in all these days. I fancy now that she could do some wonderful things, if she had a mind. I'd dearly love to see some Elf-magic, Mr. Frodo!"
6. "I wouldn't," said Frodo. "I am content. And I don't miss Gandalf's fireworks, but his bushy eyebrows, and his quick temper, and his voice."
7. "You're right," said Sam. "And don't think I'm finding fault. I've often wanted to see a bit of magic like what it tells of in the old tales, but I've never heard of a better land than this. It's like being at home and on a holiday at the same time, if you understand me. I don't want to leave. All the same, I'm beginning to feel that if we've got to go on, then we'd best get it over."
8. "It's the job that's never started as takes longest to finish, as my old gaffer used to say. And I don't reckon that these folk can do much more to help us, magic or no. It's when we leave this land that we shall miss Gandalf worse, I'm thinking."
9. "I am afraid that's only too true, Sam," said Frodo. "Yet I hope very much that before we leave we shall see the Lady of the Elves again."
10. Even as they spoke, they saw, as if she came in answer to their words, the Lady Galadriel approaching. Tall and white and fair she walked beneath the trees. She spoke no word, but beckoned to them.
11. Turning aside, she led them to the southern slopes of the hill of Caras Galadhon, and passing through a high green hedge they came into an enclosed garden. No trees grew there, and it lay open to the sky. The evening star had risen and was shining with white

2 “The Mirror of Galadriel” from *The Lord of the Rings* by J.R.R. Tolkien

fire above the western woods. Down a long flight of steps the Lady went into the deep hollow, through which ran murmuring the silver stream that issued from the fountain on the hill. At the bottom, upon a low pedestal carved like a branching tree, stood a basin of silver, wide and shallow, and beside it stood a silver ewer.

12. With water from the stream Galadriel filled the basin to the brim, and breathed on it, and when the water was still again she spoke. “Here is the Mirror of Galadriel,” she said. “I have brought you here so you may look in it, if you will.”
13. The air was very still, and the dell was dark, and the Elf-lady beside him was tall and pale. “What shall we look for, and what shall we see?” asked Frodo, filled with awe.
14. “Many things I can command the Mirror to reveal,” she answered. “But the Mirror will also show things unbidden, and those are often stranger and more profitable than things which we wish to behold. What you will see, if you leave the Mirror free to work, I cannot tell. For it shows things that were, and things that are, and things that yet may be. But which it is that he sees, even the wisest cannot always tell. Do you wish to look?”
15. Frodo did not answer.
16. “And you?” she said, turning to Sam. “For this is what your folk would call magic, I believe; though I do not understand clearly what they mean; and they seem to use the same word of the deceits of the Enemy. But this, if you will, is the magic of Galadriel. Did you not say that you wished to see Elf-magic?”
17. “I did,” said Sam, trembling a little between fear and curiosity. “I’ll have a peep, Lady, if you’re willing.”
18. “And I’d not mind a glimpse of what’s going on at home,” he said in an aside to Frodo. “It seems a terrible long time that I’ve been away. But there, like as not I’ll only see the stars, or something that I won’t understand.”
19. “Like as not,” said the Lady with a gentle laugh. “But come, you shall look and see what you may. Do not touch the water!”
20. Sam climbed up on the foot of the pedestal and leaned over the basin. The water looked hard and dark. Stars were reflected in it.
21. “There’s only stars, as I thought,” he said. Then he gave a low gasp, for the stars went out. As if a dark veil had been withdrawn, the Mirror grew grey, and then clear. There was sun shining, and the branches of trees were waving and tossing in the wind. But before Sam could make up his mind what it was that he saw, the light faded; and now he thought he saw Frodo with a pale face lying fast asleep under a great dark cliff. Then he seemed to see himself going along a dim passage, and climbing an endless winding stair. It came to him suddenly that he was looking urgently for something, but what it was he did not know. Like a dream the vision shifted and went back, and he saw the trees again. But this

3 “The Mirror of Galadriel” from *The Lord of the Rings* by J.R.R. Tolkien

time they were not so close, and he could see what was going on: they were not waving in the wind, they were falling, crashing to the ground.

22. “Hi!” cried Sam in an outraged voice. “There’s that Ted Sandyman a-cutting down trees as he shouldn’t. They didn’t ought to be felled: it’s that avenue beyond the Mill that shades the road to Bywater. I wish that I could get at Ted, and I’d fell *him*!”
23. But now Sam noticed that the Old Mill had vanished, and a large red-brick building was being put up where it had stood. Lots of folks were busily at work. There was a tall red chimney nearby. Black smoke seemed to cloud the surface of the Mirror.
24. “There’s some devilry at work in the Shire,” he said. “Elrond knew what he was about when he wanted to send Mr. Merry back.” Then suddenly Sam gave a cry and sprang away. “I can’t stay here,” he said wildly. “I must go home. They’ve dug up Bagshot Row, and there’s the poor old gaffer going down the Hill with his bits of things on a barrow. I must go home!”
25. “You cannot go home alone,” said the Lady. “You did not wish to go home without your master before you looked in the Mirror, and yet you knew that evil things might well be happening in the Shire. Remember that the Mirror shows many things, and not all have yet come to pass. Some never come to be, unless those that behold the visions turn aside from their path to prevent them. The Mirror is dangerous as a guide of deeds.”
26. Sam sat on the ground and put his head in his hands. “I wish I had never come here, and I don’t want to see no more magic,” he said and fell silent. After a moment he spoke again thickly, as if struggling with tears. “No, I’ll go home by the long road with Mr. Frodo, or not at all,” he said. But I hope I do get back some day. If what I’ve seen turns out true, somebody’s going to catch it hot!”
27. “Do you now wish to look, Frodo?” said the Lady Galadriel. “You did not wish to see Elf-magic and were content.”
28. “Do you advise me to look?” asked Frodo.
29. “No,” she said. “I do not counsel you one way or the other. I am not a counselor. You may learn something, and whether what you see be fair or evil, it may be profitable, and yet it may not. Seeing is both good and perilous. Yet I think, Frodo, that you have courage and wisdom enough for the venture, or I would not have brought you here. Do as you will!”
30. “I will look,” said Frodo, and he climbed on the pedestal and bent over the dark water. At once the Mirror cleared and he saw a twilit land. Mountains loomed dark in the distance against a pale sky. A long grey road wound back out of sight. Far away a figure came slowly down the road, faint and small at first, but growing larger and clearer as it approached. Suddenly Frodo realized that it reminded him of Gandalf. He almost called aloud the wizard’s name, and then he saw that the figure was clothed not in grey but in

4 “The Mirror of Galadriel” from *The Lord of the Rings* by J.R.R. Tolkien

white, a white that shown faintly in the dusk; and in its hand there was a white staff. The head was so bowed that he could see no face, and presently the figure turned aside round a bend in the road and went out of the Mirror’s view. Doubt came into Frodo’s mind: was this a vision of Gandalf on one of his many lonely journeys long ago, or was it Saruman?

31. The vision now changed. Brief and small but very vivid he caught a glimpse of Bilbo walking restlessly about his room. The table was littered with disordered papers; rain was beating on the windows.
32. Then there was a pause, and many swift scenes followed that Frodo in some way knew to be parts of a great history in which he had become involved. The mist cleared and he saw a sight which he had never seen before but knew at once: the sea. Darkness fell. The sea rose and raged in a great storm. Then he saw against the Sun, sinking blood-red into a wrack of clouds, the black outline of a tall ship with torn sails riding up out of the West. Then a wide river flowing through a populous city. Then a white fortress with seven towers. And then again a ship with black sails, but now it was morning again, and water rippled with the light, and a banner bearing the emblem of a white tree shown in the sun. A smoke as of a fire and a battle arose, and again the sun went down in a burning red that faded into a grey mist; and into the mist a grey ship passed away, twinkling with lights. It vanished, and Frodo sighed and prepared to draw away.
33. But suddenly the Mirror went altogether dark, as dark as if a hole had opened in the world of sight, and Frodo looked into emptiness. In the black abyss there appeared a single Eye that slowly grew, until it filled nearly all the Mirror. So terrible was it that Frodo stood rooted, unable to cry out or to withdraw his gaze. The Eye was rimmed with fire, but was itself glazed, like a cat’s, watchful and intent, and the black slit of its pupil opened on a pit, a window into nothing.
34. Then the Eye began to rove, searching this way and that; and Frodo knew with certainty and horror that among the many things that it sought he himself was one. But he also knew it could not see him - not yet, not unless he willed it. The Ring that hung upon its chain around his neck grew heavy, heavier than a great stone, and his head was dragged downwards. The Mirror seemed to be growing hot and curls of steam were rising from the water. He was slipping forward.
35. “Do not touch the water!” said the Lady Galadriel softly. The vision faded, and Frodo found that he was looking at the cool stars twinkling in the silver basin. He stepped back shaking all over and looked at the Lady.
36. “I know what it was that you last saw,” she said; “for that is also in my mind. Do not be afraid! But do not think that only by singing amid the trees, nor even by the slender arrows of elven-bows, is this land of Lothlorien maintained and defended against its Enemy. I say to you, Frodo, that even as I speak to you, I perceive the Dark Lord and know his mind, or all of his mind that concerns the Elves. And he gropes ever to see me and my thought. But still the door is closed!”

5 "The Mirror of Galadriel" from *The Lord of the Rings* by J.R.R. Tolkien

37. She lifted up her white arms, and spread out her hands toward the East in a gesture of rejection and denial. Earendil, the Evening Star, most beloved of the Elves, shone clear above. So bright was it that the figure of the Elven-lady cast a dim shadow on the ground, Its rays glanced upon a ring about her finger; it glittered like polished gold overlaid with silver light, and a white stone in it twinkled, as if the Even-Star had come down to rest upon her hand. Frodo gazed at the ring with awe; for suddenly it seemed to him that he understood.
38. "Yes," she said, divining his thought, "it is not permitted to speak of it, and Elrond could not do so. But it cannot be hidden from the Ring-bearer, and one who has seen the Eye. Verily it is in the land of Lorien upon the finger of Galadriel that one of the three remains. This is 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!"

6 "The Mirror of Galadriel" from *The Lord of the Rings* by J.R.R. Tolkien

45. She lifted up her hand and from the ring that she wore there issued a great light that illumined her alone and left all else dark. She stood before Frodo seeming now tall beyond measurement, and beautiful beyond enduring, terrible and worshipful. Then she let her hand fall, and the light faded, and suddenly she laughed again, and lo! She was shrunken: a slender elf-woman, clad in simple white, whose gentle voice was soft and sad.
46. "I pass the test," she said. "I will diminish, and go into the West, and remain Galadriel."
47. They stood for a long while in silence. At length the Lady spoke again. "Let us return!" she said. "In the morning you must depart, for now we have chosen, and the tides of fate are flowing."
48. "I would ask one thing before we go," said Frodo, "a thing which I often meant to ask Gandalf in Rivendell. I am permitted to wear the One Ring: why cannot I see all the others and know the thoughts of those that wear them?"
49. "You have not tried," she said. Only thrice have you set the Ring upon your finger since you knew what you possessed. Do not try! It would destroy you. Did not Gandalf tell you that the rings give power according to the measure of each possessor? Before you could use that power you would need to become far stronger, and to train your will to the domination of others. Yet even so, as Ring-bearer and as one that has borne it on finger and seen that which is hidden, your sight has grown keener. You have perceived my thought more clearly than many that are accounted wise. You saw the Eye of him that holds the Seven and the Nine. And did you not see and recognize the ring upon my finger? Did you see my ring?" she asked turning again to Sam.
50. "No, Lady," he answered. "To tell you the truth, I wondered what you were talking about. I saw a star through your fingers. But if you'll pardon me speaking out, I think my master was right. I wish you'd take his Ring. You'd put things to rights. You'd stop them digging up the gaffer and turning him adrift. You'd make some folk pay for their dirty work."
51. "I would," she said. "That is how it would begin. But it would not stop with that, alas! We will not speak more of it. Let us go!"

The Bridge

In the text, Tolkien's repeated use of "shadow" (5, 10, 12, 13) and "dark" or "darkness" (5, 10, 12) evokes a sense of danger for the reader, because we begin to doubt the ability of the characters to overcome the threat of the "Balrog". By using the words "shadow" and "dark(ness)" he pulls on the reader's fear of the unknown.

The "Balrog's" first appearance in the film is a sound; then in the distance we see light (fire) as contrasted with the "shadow" in the text by Tolkien. Jackson also chooses to give the "Balrog" a defined shape as contrasted with Tolkien's "shadow". In the film it seems that the more defined shape creates the sense of fear.

Mirror

In the text, Tolkien utilizes such words and phrases as "spoke no word" (19), "gentle laugh" (19), and "do as you will" (20) to reveal the gentle nature of Galadriel. These words and phrases portray to the reader the kindness and understanding of Galadriel as she converses with Frodo.

Jackson, in the film, portrays Galadriel in more serious, intense manner. Her facial expressions appear to be serious and even cold as she converses with Frodo. Even her posture gives the viewer a feeling of indifference as she walks past the sleeping Frodo and others and draws Frodo to the "mirror".

In a well-organized essay, compare and contrast the depictions of the Balrog and Galadriel, analyzing such literary techniques as characterization (dialogue and behavior), diction, syntax, imagery, language, and figurative language that Tolkien uses in the text and Jackson represents in the film.

At least three techniques for each character must be discussed.

Scale for essays for 10th grade

1 – 65

2 – 70

3 – 75

4 – 80

5 – 85

6 – 88

7 – 92

8 – 95

9 -100

The Oedipus Trilogy: Still Relevant Today?

An Abridged and Adapted Version of Sophocles' Play* by Nick Bartel, 1999
(Intended for use as Readers' Theater in the Junior - Senior High School Classroom)

Characters:

Oedipus, King of Thebes
Jocasta, His Wife
Creon, His Brother-in-Law
Teiresias, an Old Blind Prophet
A Priest
First Messenger
Second Messenger
A Herdsman
A Chorus of Old Men of Thebes (three or more chorus members)
[Non-Speaking Parts] Servants of Oedipus (2)
Children and young priests who pray; one leads Teiresias
Antigone and Ismene, daughters of Oedipus

Scene: In front of Oedipus' palace in Thebes. To the right is an altar where a priest stands with a crowd of children in sorrowful prayer. Oedipus emerges from the palace door. The chorus is on the left.

Oedipus: Children, why do you sit here with such sorrow, crying out to the gods? The town is filled with the sounds of hymns and smells of incense! I, whom all men call the Great, came out to learn of this myself. [He turns to the priest.] You're old and they are young. Come, speak for them. What do you fear or want that you sit here crying out? I'm willing to give all that you may need.

Priest: Lord Oedipus, these innocent children and I, the priest of Zeus, we come to pray at your altars. King, you have seen our city tossing like a wrecked ship in a storm. It can scarcely lift its prow out of the depths, out of the bloody surf. A disease is upon the plants of the earth and on the cattle in our fields. A blight is on our women that no children are born to them. Our city is emptied of its people while black Death reaps the harvest of our tears. We have come to speak to you, o king. You came and saved our city, and freed us from the monster Sphinx who enslaved us. This you did by your wisdom; some God was by your side. Oedipus, greatest in all men's eyes, we pray, find some strength again and rescue our city. Perhaps you'll hear a wise word whispered by some God, or in any human way you know. Noblest of men, keep our city from sinking. This land of ours calls you its savior since you saved it once. Before you brought us luck; help us again in this misfortune.

Oedipus: I pity you, children. I know you all are sick, yet not one of you suffers as much as I. My heart grieves and I have wept many tears due to this. I have thought of only one hope, one remedy: I sent Creon, my brother-in-law, to ask Apollo at his temple how I could save this city. He is gone far longer than he needed for the journey. But when he comes, then I shall do all the God commands.

Priest: Thank you for your kind words. Look, your servants signal that Creon is coming now.

Oedipus: His face is bright! O holy Lord Apollo, grant that his news will also be bright and will bring us comfort! [Creon enters.] Lord Creon, my good brother, what is the word you bring us from the God?

Creon: A good word. Apollo commanded us to drive out a pollution from our land, a pollution that is nourished here. Drive it out and we are saved.

The Oedipus Trilogy: Still Relevant Today?

Oedipus: How shall it be done?

Creon: By banishing a man or by taking blood, for it is a murder's guilt that holds our city in this destructive storm.

Oedipus: Who is this man whose fate the God reveals?

Creon: My lord, before you came to guide us, we had a king called Laius. Apollo commanded that someone punish this dead man's murderers.

Oedipus: Where are they? Where would a trace of this old crime be found?

Creon: The clue is in this land, so said the God.

Oedipus: Where did this murder take place?

Creon: The king was on a trip, but never returned.

Oedipus: Was there no messenger, no fellow traveler who knew what happened?

Creon: They were all killed, except one. He fled in fear and he could tell us nothing in clear terms of what he knew. Nothing, but one thing.

Oedipus: What was that? If we had a clue, we might discover more.

Creon: This man said that the robbers were many; it was not a single man's doing. Because of the riddling Sphinx, we neglected the mysterious crime and sought a solution to the troubles before us. That was long ago, before you came.

Oedipus: I swear by Apollo that I will bring this to light again. Whoever he was that killed the king may readily wish to kill me with his murderous hand! Children, go now. I will do what is needed. God will decide whether we prosper or remain in sorrow.
[Exit all but the chorus.]

Chorus: [Original text, lines 150 - 204.]

What is the sweet voice from the shrine of Apollo, rich in gold, that I have heard?

I am wracked with doubt and fear, and in trembling hold my heart, and

I worship full of fears for what will pass throughout the years.

No spear have we to drive away the plague; no children are begotten.

Our sorrows are without number; mighty Zeus, are we forgotten?

In unnumbered deaths dies the city; those children born lie dead on naked earth without pity.

Gray haired mothers and wives stand at the altar with hymns to Father Zeus to spare our lives.

[Oedipus returns.]

Oedipus: [Original text, lines 205 - 265.]

Hear my words, citizens of Thebes, for in them you will find strength. I command that whoever among you knows the murderer of Laius, tell everything. In telling there shall be no punishment, but the murderer shall be banished to save our land. Or if you know the murderer, speak the truth, for I will pay and be grateful, too. But if you keep silent, beware! I forbid any to welcome him or let him join in sacrifice or offering to the gods, or give him water. I command all to drive him from your homes, since he is our pollution. I stand as champion of the God and of the man who

The Oedipus Trilogy: Still Relevant Today?

died. Upon the murderer I invoke this curse: may he live out his life in misery to miserable doom! A good man is dead. Since I am now the holder of his office and have his bed and wife that once was his, I will defend him as I would my own father. Those who do not obey me, may the Gods grant no crops springing from the ground they plow nor children to their women! May a fate like this, or one still worse, consume them!

Chorus: I neither killed the king, nor know the killer. But since Apollo set the task, it is his part to tell who the man is. Blind old Teiresias can see what Apollo sees. If you inquire of him, you might find out most clearly.

Oedipus: Yes! I have already sent for the prophet.

Chorus: Look. Here comes the godly prophet guided by your men.
[Teiresias enters led by a little boy. - Original text, line 289.]

Oedipus: Teiresias, you know much - things teachable and things not to be spoken, things of the heavens and earth. You have no eyes, but in your mind you know what a plague holds our city. My lord, you alone can rescue us. We should learn the names of those who killed King Laius and kill them or expel them from our country. Do not withhold from us the oracles from birds, or any other way of prophecy within your skill; save yourself and the city, and save me. End this pollution that lies on us because of this dead man. We are in your hands.

Teiresias: Alas, how terrible is wisdom when it turns against you! Let me go home. It will be easiest for us both to go no further in this.

Oedipus: You would rob us of your gift of prophecy? Do you have no care for law nor love of your city Thebes who reared you?

Teiresias: Yes, but I see that your own words lead you to error. Therefore I must fear for mine.

Oedipus: For God's sake, if you know anything, do not turn from us.

Teiresias: All of you here know nothing. I will not bring our troubles to the light of day.

Oedipus: What do you mean? You know something and refuse to speak! Would you betray us and destroy the city?

Teiresias: I will not bring this pain upon us both.

Oedipus: Tell us, you villain!

Teiresias: Of themselves things will come, even if I breathe no word of them.

Oedipus: Since they will come, tell them to me.

Teiresias: I will say nothing further. Let your temper rage as wildly as you will.

Oedipus: Indeed I am angry. You must be a conspirator in the deed. If you had eyes, I would have said that you alone murdered him!

Teiresias: Yes? Then I warn you faithfully to keep your word and from this day forth to speak no

The Oedipus Trilogy: Still Relevant Today?

word of greeting to these people nor me. You are the land's pollution.

Oedipus: How shamelessly you taunt me. Do you think you will escape?

Teiresias: You have made me speak against my will.

Oedipus: Speak what? Tell me again that I may learn it better.

Teiresias: Did you not understand before? Would you provoke me into speaking? You are the murderer of the king.

Oedipus: You shall not lie like this and stay unpunished.

Teiresias: I say that with those you love best you live in foulest shame and do not see where you are wrong.

Oedipus: Do you think you can talk like this and live to laugh at it hereafter? You are blind in mind and ears as well as in your eyes.

Teiresias: You are a poor wretch to pile upon me insults which everyone soon will heap upon you.

Oedipus: Was this your own design or was it Creon's?

Teiresias: Your ruin comes not from Creon, but from yourself.

Oedipus: My one-time friend Creon attacks me secretly for wealth and power. He wants to drive me out and devises this trick with this beggar who has only eyes for his own gains, but blindness in his skill. Before I defeated the Sphinx by answering its riddle. Where was your gift of prophecy then? I came and stopped her. Mine was no knowledge got from birds. And now you expel me, because you think that you will find a place by Creon's throne!

Chorus: We look on this man's words and yours, and find you have both spoken in anger.

Teiresias: I have the right to speak in my defense against you. I live in the service of Apollo, not in yours nor Creon's. Listen to me. You have called me blind, but you have your eyes but see not where you are in sin. Do you know who your parents are? And of the multitude of other evils between you and your children, you know nothing.

Oedipus: Go out of my house at once and be damned! I did not know you would talk like a fool.

Teiresias: I am a fool, then, but to your parents, wise. This day will show you your birth and will destroy you. [To the audience] In name he is an outsider, but soon he will be shown to be a citizen, a true native of Thebes. And he'll have no joy in the discovery. He will exchange blindness for sight and poverty for riches. He shall be proved father and brother both to his own children in his house. To the one who gave him birth, a son and a husband both. [Teiresias and Oedipus exit separately. - Original Text, line 452]

Chorus:

By Delphi's oracle, who is proclaimed
The doer of deeds that remains unnamed?

The Oedipus Trilogy: Still Relevant Today?

Now is the time for him to run,
The prophet has spread such confusion.
Truly Zeus and Apollo are wise,
But amongst men there is no judgment of truth or lies.
I'll find no fault with the king till proven beyond a doubt,
For he saved us from the Sphinx and helped us out. [Creon enters.]

Creon: Citizens, I have come because I heard scandalous words spread about me by the king. I am no traitor to my city nor to my friends.

Chorus: Perhaps it was a burst of anger with no judgment. Here comes the king now.
[Oedipus enters . - Original text, line 493.]

Oedipus: You dare come here after you tried to rob me of my crown? What made you lay a plot like this against me? Did you think a criminal would not be punished because he is my kinsman?

Creon: Will you listen to words and then pass judgment? Of what offense am I guilty?

Oedipus: Did you or did you not urge me to send for this prophetic mumblor?

Creon: I did.

Oedipus: How long ago is it since Laius vanished - died - was murdered?

Creon: It was long, a long, long time ago.

Oedipus: Did the prophet ever say a word about me then? Why didn't our wise friend say something then?

Creon: I don't know. When I know nothing, I usually hold my tongue.

Oedipus: As my brother-in-law, you have had a share in ruling of this country. And you have proven yourself a false friend. I should kill you!

Creon: [Original text, line 564.] Consider this. Would any man be king in constant fear, when he could live in peace and quiet, and have no less power? I have no desire to have the responsibilities of a king. Now I am carefree. You give me all I want. The prizes are all mine: riches, respect and honor, and without fear. Why should I let all this go? I would never dare to join a plot. Do you look for proof? Then go to the oracle and ask if they are as I told you. If you discover I plotted together with the seer, sentence me to death, not by your vote alone, but by my own as well. Don't throw away an honest friend. In time you will know all with certainty; time is the only test of honest men. In one day you can know a villain.

Chorus: His words are wise, king. Those who are quick of temper are not safe. But stop, my lords! Here just in time I see Jocasta coming from the house. With her help you can settle the quarrel that now divides you. [Enters Jocasta, queen and wife of Oedipus. - Original text, line 614.]

Jocasta: Are you not ashamed to start a private feud when the country is suffering?

Creon: My sister, your husband thinks he has the right to do me wrong. He has but to choose

The Oedipus Trilogy: Still Relevant Today?

how to make me suffer: by banishing me or killing me.

Jocasta: I beg you, Oedipus, trust him. Spare him for the sake of his oath to God, for my sake.

Chorus: Be gracious, be merciful, we beg of you. Respect him. He has been your friend for years.

Oedipus: This request of yours really requests my death or banishment. Well, let him go then. Wherever he is, I shall hate him.

Creon: I'll go, and they have known my innocence. Your temper is your own worst enemy.
[Creon exits. - Original text, line 655.]

Chorus: Quickly, lady, take him inside.

Jocasta: Yes, when I've found out what was the matter. What was the story that angered the king so?

Chorus: I think it best, in the interest of the country, to leave this alone.

Jocasta: Tell me, my lord, I beg of you. What was it that roused your anger so?

Oedipus: It was Creon and the plots he laid against me. Creon says that I am the murderer of Laius.

Jocasta: Does he speak from knowledge or hearsay?

Oedipus: He sent this rascal prophet to me. He keeps his own mouth clean of any guilt.

Jocasta: [Original text, line 680.] Then you have no need to worry about this matter. Listen, and learn from me: no human being is gifted in the art of prophecy. Of that I'll offer you proof. There was an oracle once that came to Laius, and it told him that it was fate that he should die a victim at the hands of his own son, a son to be born of Laius and me. But, see, the king was killed by foreign highway robbers at a place where three roads meet - so the story goes. And for the son, before three days were out after his birth King Laius pierced his ankles and had him cast out upon a hillside to die. So Apollo failed to fulfill his oracle to the son, that he should kill his father. And to Laius also prophecy proved false: the thing he feared, death at his son's hands, never came to pass. So clear and false were the oracles. Give them no heed, I say.

Oedipus: O dear Jocasta, as I hear this from you, I could go mad.

Jocasta: What makes you speak like this?

Oedipus: I thought I heard you say that Laius was killed at a crossroads.

Jocasta: That was the story.

Oedipus: Where is this place?

Jocasta: In the country where the road splits, one road from Delphi, another to Daulia.

The Oedipus Trilogy: Still Relevant Today?

Oedipus: How long ago was this?

Jocasta: It was just before you came to our city to rule us. What is it, Oedipus, that's on your mind?

Oedipus: What is it Zeus, that you do with me? Tell me, Jocasta, of Laius. How did he look? How old or young was he?

Jocasta: He was a tall man and his hair was gray, nearly white. He looked a lot like you.

Oedipus: I think I have called curses on myself in ignorance.

Jocasta: What do you mean? I am terrified when I look at you!

Oedipus: Tell me one more thing. Did he travel with many servants, or a few?

Jocasta: There were five. Laius rode in a carriage with a coachman.

Oedipus: It's plain - it's plain - who told you of what happened?

Jocasta: The only servant that escaped safely home.

Oedipus: Is he part of the household now?

Jocasta: No. When he came home again and saw you king and Laius was dead, he begged that I should send him to the fields to be my shepherd. So I sent him away.

Oedipus: O, how I wish that he could come back quickly!

Jocasta: He can. Why is your heart so set on this?

Oedipus: O dear Jocasta, I am full of fears that I have spoken far too much; and therefore wish to see this shepherd.

Jocasta: He will come. But Oedipus, let me know what bothers you.

Oedipus: [Original text, lines 742 - 805] Polybus was my father, king of Corinth. I was respected by the citizens in Corinth and had a good life. And then a strange thing happened. There was a dinner and at it a drunken man accused me of being a bastard. I was furious, but held my temper. The next day I asked my parents about it. They were insulted by it, as was I. I went to the Oracle to learn more, and Apollo foretold of horrors to befall me: that I was doomed to lie with my mother and be the murderer of my father. When I heard this I fled so that the terrible prophecies would not come true. As I journeyed, I came to the place where, as you tell me, Laius met with his death. Wife, I will tell you the whole truth. When I was near the crossroads going on foot, I encountered a servant and a carriage with a man in it, just like you told me. The one who led the way, and the old man himself, wanted to push me out of the road by force. I became angry and struck the coachman who was pushing me. When the old man saw this he struck me on the head from his carriage with a two-pointed staff. I struck him back and he rolled out. And then I killed them all. Was there any tie between this man and Laius? It is I who have cursed myself and pollute the bed of him I killed. O no, no, no - O holy God on high, may I never see that day!

The Oedipus Trilogy: Still Relevant Today?

Chorus: Sir, we too fear these things. But until you see this man face to face and hear his story, have hope.

Jocasta: And when he comes, what do you want with him?

Oedipus: If I find that his story is the same as yours, I at least will be clear of this guilt. You said that he spoke of highway robbers who killed Laius. Now if he used the plural number, it was not I who killed him. One man cannot be the same as many. But if he speaks of a man traveling alone, then guilt points to me.

Jocasta: I will send for him quickly. But he cannot prove the prophecy, for that poor creature did not kill him surely, for he died himself first on the hillside. So as far as prophecy goes, don't be worried about it. [They exit. - Original text, line 835.]

Chorus: I pray that I may keep pure in word and deed and follow the laws made in the clear air of heaven.

Out of pride is born the tyrant.

The man who is arrogant and does not fear the gods

And blasphemes in the holy places

Must fall to an evil fate.

I shall not cease to hold the God as my champion!

O Zeus, if you are rightly called the Almighty, the ruler of mankind, look to these things.

If the oracles are forgotten and slighted,

Apollo is diminished

And man turns his face away from heaven, not raising his voice in prayerful song. [Jocasta enters carrying garlands of flowers. She is with a servant.]

Jocasta: Princes of the land, I will go to the God's temples, bringing garlands and gifts of incense. Oedipus excites himself too much. May they grant that we escape free of the curse. Now when we look to him we are all afraid; he's captain of our ship and he is frightened. [Messenger enters. - Original text, line 888.]

Messenger: God bless you, lady.

Jocasta: God bless you, sir. What do you want of us? What have you to tell us?

Messenger: Good news, lady. Good for your household and for your husband.

Jocasta: What is your news? Who sent you to us?

Messenger: I come from Corinth and the news I bring will please you. Perhaps pain you a little, too.

Jocasta: What is this news with a double meaning?

Messenger: King Polybus is dead. The people there want Oedipus to be their king.

Jocasta [to the servant]: Be quick and run to the King with the news! Oracles of the Gods, where are you now? It was from this man Oedipus fled, and now he is dead - and not killed by Oedipus! [Oedipus enters. - Original text, line 915.]

The Oedipus Trilogy: Still Relevant Today?

Oedipus: Dearest Jocasta, why have you sent for me?

Jocasta: This man is from Corinth and he tells that your father Polybus is dead and gone.

Oedipus: What's this you say? Is he dead by foul play or sickness?

Messenger: A small thing will put old bodies to rest. He died of old age.

Oedipus: [Original text, line 930.] Ha! O dear Jocasta, why should one believe in prophecies? Why look to the birds screaming overhead. They prophesied that I should kill my father! But he is dead and buried deep in the earth. And I stand here never having raised a hand against him. The oracles, they are worthless!

Jocasta: That I told you before now. What has a man to fear when life is ruled by chance, and the future is unknowable? The best way is to take life as it comes.

Oedipus: But surely I must fear my mother's bed?

Messenger: Who is the woman that makes you afraid?

Oedipus: Once a prophecy said that I should lie with my own mother and take the blood of my own father. So for these long years I've lived away from Corinth. How I missed my parents.

Messenger: This was the fear that drove you out of Corinth?

Oedipus: I did not wish to kill my father.

Messenger: It's plain that all your fears are empty. Polybus was no kin to you in blood.

Oedipus: What? Was not Polybus my father?

Messenger: No more than I!

Oedipus: Why then did he call me son?

Messenger: He took you as a gift from these hands of mine.

Oedipus: Was I a child you bought or found when I was given to him?

Messenger: On the slopes outside of town you were found. I was shepherd then, and the man that saved your life, son.

Oedipus: What was wrong with me when you took me in your arms?

Messenger: Your ankles should be witnesses.

Oedipus: Why do you speak of that old pain?

Messenger: I loosed you; the tendons of your feet were pierced and tied together... But the man who gave you to me has more knowledge than I.

The Oedipus Trilogy: Still Relevant Today?

Oedipus: Then you yourself did not find me? You took me from someone else?

Messenger: Yes, from another shepherd. He was Laius' man.

Oedipus: Do any of you know about this man? Jocasta, do you know about this man whom we have sent for? Is he the man he mentions?

Jocasta: Why ask of whom he spoke? Don't pay it any attention. I beg you - do not hunt this out - I beg you, if you have any care for your own life. What I am suffering is enough.

Oedipus: Take courage. If my mother was a slave... I must know the truth.

Jocasta: My Oedipus, God help you! Keep from you the knowledge of who you are!

Oedipus: Here, someone go and fetch the shepherd for me.

Jocasta: O Oedipus, unhappy Oedipus! That is all I can call you... The last thing I shall ever call you. [Jocasta exits. - Original text, line 1038.]

Chorus: Why has the queen gone in wild grief, Oedipus, rushing from us? I fear that from her silence will break a storm.

Oedipus: Let break what will, but find the secret of my birth. Was my mother a humble slave, or... [Enter an old man, led by Oedipus' servants.]

Oedipus: I think this is the herdsman we were seeking.

Messenger: This is he.

Oedipus: Old man, look at me and tell me what I ask you. Were you ever a servant of King Laius?

Herdsman: I was. Most of my life was spent among the flocks.

Oedipus: This man here, have you had any dealings with him?

Herdsman: No, not that I call to mind.

Messenger: Do you remember giving me a child to bring up as my foster child?

Herdsman: Why do you ask this question?

Messenger: Look, old man, here he is - here's the man who was that child!

Herdsman: Damn you! Hold your tongue you meddling fool!

Oedipus: No, no, old man. Don't find fault with him.

Herdsman: He speaks out of ignorance.

Oedipus: If you won't talk, pain will encourage your tongue.

The Oedipus Trilogy: Still Relevant Today?

Herdsmen: O please, sir, don't hurt an old man, sir.

Oedipus [to his servants]: Here, twist his hands behind him.

Herdsmen: Why? What do you want to know?

Oedipus: You gave him a child...?

Herdsmen: I did. I wish I'd died that day.

Oedipus: You will die now unless you tell me the truth!

Herdsmen: And I'll die far worse if I should tell you.

Oedipus: Where did you get this child from? Was it your own or did you get it from another?

Herdsmen: Not my own. I beg you, master, please don't ask me more.

Oedipus: You're a dead man if I ask you again.

Herdsmen: It was from the house of Laius.

Oedipus: A slave? Or born in wedlock?

Herdsmen: O God, I am on the brink of frightful speech.

Oedipus: And I of frightful hearing. But I must hear!

Herdsmen: The child was his child, but your wife would tell you best how all this was.

Oedipus: She gave it to you?

Herdsmen: Yes, my lord.

Oedipus: Its mother was so hard-hearted?

Herdsmen: Aye, my lord, through fear of evil oracles. They said that he should kill his parents.

Oedipus: How was it that you gave it away to this old man?

Herdsmen: I pitied it, and thought I could send it off to another country. But he saved it for the most terrible troubles. If you are the man he says you are, you were born to misery.

Oedipus: O, O, O, Light of the sun, let me look upon you no more. Cursed is my life.
[Exit all but the Chorus. A messenger enters. - Original text, line 1182.]

Second messenger: O princes, our glorious queen Jocasta is dead.

Chorus: Unfortunate woman! How?

Second Messenger: By her own hand. The worst of what was done you cannot know. When she

The Oedipus Trilogy: Still Relevant Today?

came raging into the house she went straight to her marriage bed tearing her hair with both hands and crying to Laius. Then Oedipus burst upon us shouting and he begged us, "Give me a sword!" Into the room he rushed and saw his wife hanging, the twisted rope around her neck. He cried out fearfully and cut the dangling noose. Then, as she lay on the ground, ... what happened after was terrible to see. He tore the brooches from her and lifted them up high and dashed them into his own eyeballs, shrieking out such things as: "They will never see the crime I have committed. Dark eyes, now in the days to come look on forbidden faces, do not recognize those whom you long for." And he struck his eyes again and again. With every blow blood spurted down his cheeks.

Chorus: How is he now? Is he now at peace from his pain?

Second Messenger: He shouts for someone to show him to the men of Thebes - his father's killer, and his mother's - no I cannot say the forbidden word. [The blinded Oedipus enters. - Original text, line 1255.]

Chorus: This is a terrible sight. Wretched king, what madness came upon you! I pity you, but I cannot look in your face. I shudder at the sight of you.

Oedipus: O, O the pain! Where do my poor legs take me? Darkness! Horror of darkness enfolding, madness and stabbing pain and guilt for my evil deeds!

Chorus: What demon urged you to stab into your own eyes?

Oedipus: It was Apollo that brought my ruin to completion. But the hand that struck was my own. Why should I see when vision shows me nothing sweet to see? Curse the man who rescued me as I lay cast out on the hillside. He stole me from death. I wish I had died then.

Chorus: You would be far better off dead than living still and blind

Oedipus: Do not tell me I am wrong. What I have done is best, so give me no more advice. My sufferings are all my own.

Chorus: Here comes Creon. [Creon enters. - Original text, line 1374.]

Creon: Oedipus, I've come not to jeer at you nor taunt you with your past actions. Come inside. You should not be made a public spectacle.

Oedipus: Creon, most noble spirit, I have treated you so badly. Yet I beg you -

Creon: What do you need from me?

Oedipus: Drive me from here with all speed to where I may not hear a human voice. Let me live in the mountain which would have been my tomb so long ago.

Creon: For that, you must ask of the God.

Oedipus: But I am hated by the Gods. The will of the gods is clear enough already.

Creon: It is better to seek their guidance. I will go in your place to seek their help.

The Oedipus Trilogy: Still Relevant Today?

Oedipus: I urge other duties on you. Bury your sister who lies inside the house and perform the rites for her. I must go from here to the hill where my parents tried to kill me. Nothing can kill me now. I would not have been saved from death, unless it were for some strange destiny. Let my destiny go where it will. As for my children - Creon, do not worry about my two sons. They are men and can take care of themselves. But I beg you, look after my poor unhappy daughters. Let me touch them and weep with them. [Enter Antigone and Ismene, Oedipus' two daughters, crying. - Original text, line 1423.] Oh my lord! Is it my daughters I hear sobbing? My two darlings. Come to these hands of mine, your brother's hands. Creon has had pity and has sent me what I loved most!

Creon: I brought them to you because I know how you love them.

Oedipus: Bless you for it. O children, I weep for you - I cannot see your faces-I weep when I think of the bitterness there will be in your lives. When you're ready for marriage, who'll take the child of such infamy? Such insults you will hear. Creon, since you are the only father left for these two girls, do not allow them to wander like beggars, poor and husbandless.

Creon: Come along. Soon you will leave the city, but let the children stay.

Oedipus: Do not take them from me!

Creon: Do not ask to have everything your way. Your time for giving orders has passed. [Creon and Oedipus go out. His daughters help lead him. - Original text, line 1478.]

Chorus: Behold Oedipus, he who knew the famous riddle and rose to greatness.

His good fortune was the envy of all.

See him now and see how the waves of disaster have swallowed him!

Look upon the last day always.

Count no mortal happy till he has passed the final limit of his life without calamity.

*This Readers' Theater Adapted Version used a few texts for guidance: Greek Tragedies, Vol. 1: Oedipus the King, translated by David Grene, University of Chicago Press, 1991; Sophocles' Oedipus the King, Translated and edited by Peter Arnott, Appleton-Century-Crofts, Inc., N.Y., 1960; and Knox, Bernard M. W., Oedipus at Thebes, Sophocles Tragic Hero and His Time, New Haven: Yale University Press, 1966. Limited use was also made of the online version at Perseus Site edited with introduction and notes by Sir Richard Jebb, Cambridge University Press, 1887, updated. It is approximately 1/3 of any complete translation of the original version and is designed as an introduction to the great work by Sophocles for junior and senior high school students.

Writing Tasks for *Oedipus*

Who Are the Chorus?

Are the chorus right about the gods and Oedipus? Does the chorus (townspeople) get anything exactly right in the whole play? If they are not spokespersons for the playwright, what kind of portrayal of human beings are they?

Is Oedipus Selfless or Self-Centered?

Look for indications of Oedipus' selflessness and self-centeredness in his words, To what extent is Oedipus acting as a savior, for the benefit of his people, in this play, and to what extent is he acting on his own behalf? Consider his reasons for fleeing Corinth and Delphi, his accusations

The Oedipus Trilogy: Still Relevant Today?

against Creon, his reasons for wanting to talk to the survivor of the attack on Laius and other actions he has taken in his life.

The Punishment Fits the Crime?

Note the details of the plague in the Priest's description of it, which uses some powerful poetic imagery. State these lines in plain English; then, once you see what he's saying, tell your reaction to these lines. Do you feel disgusted by them, intrigued or curious, horrified, amused--what? and why?

Oedipus vs. Creon

What sources of conflict or jealousy might there have been between Creon and Oedipus before this day? How do you think Creon felt about Oedipus' getting the throne after Laius was reported dead (he would have been next in line for the throne after Laius, wouldn't he)? Oedipus apparently trusted him enough to send him to Delphi; does Oedipus accuse Creon of not reporting the gods' message accurately or just of trying to take advantage of it to get Oedipus ousted? How does Creon seem to feel about becoming king at the end of the play?

Is Oedipus a True Leader?

Oedipus was born a prince, raised to be a king. What does this play tell us about the nature of leadership and the qualities of a great leader? Does Oedipus possess the sort of concern for downtrodden that Princess Diana Windsor tried to instill in her sons, or is he the sort of king who is more concerned with outer image than the substance of his rule? Does Oedipus have a "messiah complex," or is he justifiably taking on the role of savior of Thebes?

Is Oedipus a Free Man or a Fool of the Gods?

Irony and coincidence also influence our view of Oedipus as a tragic protagonist. To what extent is Oedipus a fool of the gods, and to what extent is he free to choose his own way? In other words, do the gods simply know what Oedipus will do in a given situation because they know human nature, or do they actually manipulate events beyond likelihood and mere coincidence? Mention several incidents or decision points for Oedipus in your answer.

Jocasta's Shame

Is Jocasta actually willing to live in incest with her son as long as the information isn't public? Since it was Jocasta, according to the herdsman in the next scene, who actually gave the baby to him and commanded him to abandon it on the mountainside, does Jocasta kill herself because she can't face Oedipus or because she can't face the public shame of their incest?

Regicide or Incest?

Which seems to bother the chorus (elders of Thebes) more--the killing of the king or the incest? To answer, review "stasimon 1"--the chorus' response to Oedipus and Tiresias making accusations against each other. That is, contrast how the chorus feels about incest vs. how they feel about the assassin of Laius.

Theme

Check the last statements of the chorus and of Creon to see if they tell the theme of this tragedy. Is this a story of personal tragedy? Is it a religious story, justifying the gods?

Oedipus vs. Hamlet

Compare and contrast Oedipus and Hamlet. Is Oedipus more a man of action? Or is he more a man driven by whim and sudden, rash decisions? Which character is more selfless? Does Hamlet show any signs of selfish motives in his actions or inactions? Which protagonist seems more

The Oedipus Trilogy: Still Relevant Today?

learned? wiser? more religious? more loving? more incestuous? Which seems to be a better murder investigator? Does Oedipus have any of Claudius' motives when he kills the king, Laius? Then which murderer is more blameworthy--Oedipus or Claudius?

Oedipus Agree/Disagree questions

Directions: Read the statement in the center column. Decide if you **strongly agree** (SA), **agree** (A), **disagree** (D), or **strongly disagree** (SD) with the statement. Circle your response and **write a reason or reasons in the statement box**. (You may use the back of the paper if you need more room.) Be prepared to discuss your opinion on the statements.

| before you read | Statements | after you read |
|-----------------|---|----------------|
| SA A D SD | 1. Violence never solves anything. | SA A D SD |
| SA A D SD | 2. If we sin, we should be punished. | SA A D SD |
| SA A D SD | 3. You can't escape your fate. | SA A D SD |
| SA A D SD | 4. Strong family ties can survive any attack. | SA A D SD |
| SA A D SD | 5. What goes around comes around. | SA A D SD |
| SA A D SD | 6. Man is responsible for his own downfall or success. | SA A D SD |
| SA A D SD | 7. Man's life is governed by chance. | SA A D SD |
| SA A D SD | 8. Pride is the catalyst for catastrophe. | SA A D SD |
| SA A D SD | 9. Ignorance and bliss are better than knowledge and pain. | SA A D SD |
| SA A D SD | 10. If someone prophesied you would become someone of importance (i.e.-President, Homecoming King/Queen, etc), you would try to make it happen. | SA A D SD |
| SA A D SD | 11. It is never right to kill another person. | SA A D SD |
| SA A D SD | 12. A guilty act requires a guilty mind. | SA A D SD |
| SA A D SD | 13. No cause, political or otherwise, is worth dying for. | SA A D SD |
| SA A D SD | 14. Power corrupts, and absolute power corrupts absolutely. | SA A D SD |

The Oedipus Trilogy: Still Relevant Today?

Questions to consider as you read/watch *Antigone*

Please answer the questions in the back of your journal.

The drama begins at dawn, after a night in which there has been a war in Thebes between armies led by the two sons of Oedipus. Keep in mind that the Greek theater was in the open air, and that the first performances of the day would begin at daybreak. Thus, imagine that the time of day of the setting would be identical to the performance time.

Overview points to note:

As you read/watch the first scene, consider the gravity of the city's condition and how aware Antigone seems of it.

Throughout the play, Antigone and Creon will talk much about friends and enemies. Think about what each means by these terms. You will find, in general, Antigone and Creon tend to use the same words but mean different things by them.

Questions/Considerations

Why does Antigone assume that Creon's order is directed against her and Ismene? When Creon appears later, consider whether his conduct and language in fact supports her assumption.

Do you sympathize at all with Ismene's caution? Does Antigone treat her fairly?

Why is Antigone so concerned with glory? Should she be?

After the initial dialogue the Chorus emerges for their first choral ode (*stasimon*), which concerns the previous night's battle. Contrast the picture of Polynices drawn there with Antigone's earlier discussion of her brother; does your opinion of him, and of Antigone's position, change at all?

The chorus evokes Dionysus (handout), the first of several times this god is mentioned. Why should the chorus call upon Dionysus?

Creon enters. It is very important that you do not project Creon's later conduct back into his first speech. Read this speech carefully, consider his values and beliefs, and ask yourself whether there is anything wrong with his principles, whether in Greek terms or your own. Later, compare Creon's subsequent actions with the principles he articulates here.

Throughout this scene, pay close attention to the assumptions Creon makes about gender.

When Creon talks about the gods and the law, is he talking about the same types of gods as Antigone does?

Second stasimon, perhaps the most famous choral ode in Greek tragedy. What image of man does this ode present? In this vision, what is human greatness? What are the limits of human ability and action? When can a daring man get into trouble?

The Oedipus Trilogy: Still Relevant Today?

Choral odes often generalize a given problem specific to the play's action into a statement about human life as a whole. Is that the case here? If so, then is the chorus alluding to Antigone, or to Creon, or to both?

Why is Creon so surprised when the Sentry brings in Antigone?

Antigone is compared to a mother bird, not the last time she is referred to as maternal in this play. Is there anything strange or ironic about Antigone being represented as a mother?

Antigone's defense to Creon is very important, so read/watch it carefully.

Ismene defends Antigone and asks Creon how he could kill his own son's bride. Has there been any reference to this relationship before?

Contrast this *stasimon* with the previous one. Is this ode's thought and tone similar or different? What, if anything, has changed?

Compare the Creon in this scene with the one who first entered the play. Has he changed at all in language or conduct?

To what does Haemon appeal in his attempt to save Antigone?

Does Haemon threaten his father, as Creon thinks?

Why does Creon chose the particular method of execution that he does? What does it say about him?

The ancient Greeks had two words for "love"; *philia*, meaning something like "friendship", and *eros*, which has more to do with passion. When the chorus talks about "love" in the ode, which of the two do they mean? And why is the chorus generalizing about love here?

Note the chorus' reference to Antigone's "bridal vault". What do they mean by referring to a wedding chamber? This will be an important image in the last part of the play. Antigone becomes a "Bride of Death" (or "Bride of Hades"). To understand the importance of this metaphor, you might benefit from reading the Hymn to Demeter, which tells the story of Demeter and Persephone. (handout about Demeter) Strangely, the maternal imagery continues with Antigone as well, as she tries to compare herself with Niobe (handout about Niobe). After reading about Niobe, consider what Antigone does and does not share with that mythical figure?

How would you characterize the chorus' exchange with Antigone here?

Consider Antigone's speech. Is this speech consistent with what she has argued before?

Is Antigone's faith in the gods wavering here?

Consider what these myths have in common with each other, and with the story of the play at this point.

What does the failure of Tiresias' sacrifice have to do with Polynices and Antigone?

The Oedipus Trilogy: Still Relevant Today?

What, specifically, in Tiresias' warnings leads Creon to change his mind?

Why does the chorus call on Dionysus in this ode?

Why does Antigone chose to commit suicide? Does it suggest her mother's death, or is there an important difference?

Creon's wife is only on stage momentarily, yet she plays a key role in Creon's disaster. What does her suicide mean to him?

Is Creon a tragic figure? Do you feel sympathy for him at the end as someone who initially tried to do good yet was overwhelmed by circumstance, or do you believe that he is a bullying, misogynistic control-freak who gets what he deserves? Try to come up with arguments for both sides. Could the play have been called *Creon*, instead?

Conversely, what, specifically, makes Antigone a tragic figure? Think about what, exactly, you mean by such words as "tragedy" and "tragic".

Antigone and Ismene Argument

ANTIGONE: The same blood

Flows in both our Veins, doesn't it, my sister,
The blood of Oedipus. And suffering,
Which was his destiny, is our punishment too,
The sentence passed on all his children.
Physical pain, contempt, insults,
Every kind of dishonour: we've seen them all,
And endured them all, the two of us.
But there's more to come. Now, today...
Have you heard it, this new proclamation,
Which the king has made to the whole city?
Have you heard how those nearest to us
Are to be treated, with the contempt
We reserve for traitors? People we love!

ISMENE: No one has told me anything, Antigone,
I have heard nothing, neither good nor bad
About anyone we love...

ANTIGONE: I thought you hadn't. That's why I asked you
To meet me here, where I can tell you everything
Without any risk of being overheard.

ISMENE: What is it then? More terrible news?
Something black and frightening, I can see that.

ANTIGONE: Well, what do you think, Ismene? Perhaps
You can guess. We have two brothers,
Both of them dead. And Creon has decreed
That a decent burial shall be given to one,

The Oedipus Trilogy: Still Relevant Today?

But not to the other. Eteocles, apparently,
Has already been buried, with full military honours,
And all the formalities due to the dead
Meticulously observed. So that his rest
In the underworld among the heroes is assured.
But Polynices, who died in agony
Just as certainly as his brother did,
Is not to be buried at all. The decree
Makes that quite plain. He is to be left
Lying where he fell, with no tears,
And no ceremonies of mourning, to stink
In the open: till the kites and vultures
Catch the scent, and tear him to pieces
And pick him to the bone. Left unburied
There is no rest for him in the underworld,
No more than here. What a great king
Our Creon is, eh Sister? . . . The punishment
For anyone who disobeys the order
Is public stoning to death. So that's the news,
And you know it now. The time has come
For you too to stand up and be counted
With me: and to show whether you are worthy
Of the honour of being Oedipus' daughter.
ISMENE: Wait a minute Antigone, don't be so headstrong!
If all this is as you say it is,
What can I do, one way or the other?
ANTIGONE: Just say you will help me. Commit yourself.
ISMENE: To do what? Something dangerous?
ANTIGONE: Just to give me a hand to lift the body.
It's too heavy for me to move on my own.
ISMENE: To bury him you mean? In spite of the decree?
ANTIGONE: He is my brother. And like it or not
He's yours too. I won't betray him
Now that he's dead. No one will ever
Throw that in my face.
ISMENE: You must be mad!
Creon has publicly forbidden it.
ANTIGONE: He can't forbid me to love my brother.
He has neither the right nor the power to do that.
ISMENE: Have you forgotten what happened to our father?
Contempt and loathing from everyone,
Even from himself, that was his reward
Think for a moment Antigone, please!
We are women, that's all. Physically weaker —

The Oedipus Trilogy: Still Relevant Today?

And barred from any political influence.
How can we fight against the institutionalised strength
Of the male sex? They are in power,
And we have to obey them — this time
And maybe in worse situations than this.
May God forgive me, and the spirits of the dead,
I have no choice! State power
Commands, and I must do as I am told.
When you are powerless, wild gestures
And heroic refusals are reserved for madmen!

ANTIGONE: Don't say any more. I won't ask again.

In fact, if you were to offer help now,
I would refuse it. Do as you please.
I intend to bury my brother,
And if I die in the attempt, I shall die
In the knowledge that I have acted justly.
Do as you please. Live, by all means.

The laws *you* will break are not of man's making.

ISMENE: I reverence them. But how can I defy
The unlimited power of the State? What weapons
Of mine are strong enough for that?

ANTIGONE: Fine. That's a good excuse. I'll go
And shovel the earth on my brother's body.

ISMENE: I'm frightened, Antigone. I'm frightened for you.

ANTIGONE: Don't be frightened for me. Fear for yourself.

ISMENE: For God's sake, keep it quiet. Don't tell anyone.
I'll keep our meeting secret.

ANTIGONE: Don't you dare!
You must tell everybody, shout it in the streets.
If you keep it secret, I shall begin to hate you.

ISMENE: There's a fire burning in you Antigone,
But it makes me go cold just to hear you!

ANTIGONE: I'm not doing it to please you. It's for him.

ISMENE: This obsession will destroy you! You're certain to fail!

ANTIGONE: I shall fail when I have failed. Not before.

ISMENE: But you know it's hopeless. Why begin
When you know you can't possibly succeed!

ANTIGONE: Be quiet, before I begin to despise you
For talking so feebly! *He* will despise you
Too, and justly. You can go now. Go!

If I'm mad, you can leave me here with my madness
Which will doubtless destroy me soon enough.
Death is the worst thing that can happen,
And some deaths are more honourable than others.

The Oedipus Trilogy: Still Relevant Today?

ISMENE: If you've made your mind up. . . Antigone, it's madness...

Remember, I love you . . . whatever happens...

Exit Antigone and Ismene in opposite directions

Haemon and Creon argument

HAEMON: Father, the most enviable of a man's gifts
Is the ability to reason clearly,
And it's not for me to say you are wrong,
Even if I were clever enough, or experienced enough,
Which I'm not. But it's also true to say
That some men think differently about these things,
And as your son, my most useful function,
It seems to me, is to keep you in touch
With what other people are thinking,
What they say, and do, and approve or disapprove of,
And sometimes what they leave unsaid.
The prospect of your disapproval is great
Silence of most men's tongues, and some things
Are never said, for fear of the consequences.
But I can sometimes hear what people whisper
Behind their hands: and everywhere, I hear sympathy
Expressed for this unfortunate girl,
Condemned, as she is, to a horrifying death
That no woman has ever suffered before,
And unjustly, in most people's eyes.
In burying her brother, who was killed
In action, she did something most people consider
Decent and honourable — rather than leaving him
Naked on the battlefield, for the dogs to tear at
And kites and scavengers to pick to the bone.
She should be given a medal for it,
Those same people say, and her name inscribed
On the roll of honour. Such things are whispered
In secret, Father, and they have reached my ears.
Sir, your reputation matters to me
As much as your good health and happiness do,
Indeed, your good name matters more.
What can a loving son be more jealous of
Than his father's reputation, and what could please
A father more than to see his son's concern
That people will think well of him?
Then let me beg you to have second thoughts,
And not be certain that your own opinion

The Oedipus Trilogy: Still Relevant Today?

Is the only right one, and that all men share it.
A man who thinks he has the monopoly
Of wisdom, that only what *he* says
And what *he* thinks are of any relevance,
Reveals his own shallowness of mind
With every word he says. The man of judgement
Knows that it is a sign of strength,
Not weakness, to value other opinions,
And to learn from them: and when he is wrong,
To admit it openly and change his mind.
You see it when a river floods, the trees
That bend, survive, those whose trunks
Are inflexible, are snapped off short
By the weight of the water. And a sailor in a storm
Who refuses to reef his sail, and run
With the wind, is likely to end up capsized.
I beg you Father, think twice about this.
Don't let your anger influence you. If a man
Of my age may lay some small claim
To common sense, let me say this:
Absolute certainty is fine, if a man
Can be certain that his wisdom is absolute.
But such certainty and such wisdom
Is rare among men: and that being so,
The next best, is to learn to listen,
And to take good advice when it is offered.
CHORUS: There's a lot of sense, my Lord Creon,
In what this young man has said: as indeed,
There was in everything that you said too.
The fact is, you are both in the right,
And there's a good deal to be said for either.
CREON: Is there indeed? Am I expected to listen
And take lessons in political tactics
At my age, from a mere boy?
HAEMON: I'm a man, Father, and my arguments are just.
They stand upon their merits, not my age.
CREON: Oh, they stand upon their merits do they? What merit
Is there, please tell me, in breaking the law?
HAEMON: If she'd done something shameful I wouldn't defend her.
CREON: She has brought the law into contempt! That's shameful!
HAEMON: Listen to the people in the street, Father,
The ordinary Thebans! They say she hasn't!
CREON: I have never based my political principles
On the opinions of people in the Street!

The Oedipus Trilogy: Still Relevant Today?

HAEMON: Now you're the one who's speaking like a boy!

CREON: I'm speaking like a king. It's my responsibility,
And I will act according to my own convictions!

HAEMON: When the State becomes one man it ceases to be a State!

CREON: The State is the statesman who rules it, it reflects
His judgement, it belongs to him!

HAEMON: Go and rule in the desert then! There's nobody there
To argue with you! What a king you'll be there!

CREON: This boy of mine is on the woman's side!

HAEMON: Yes, if *you* are a woman, I am.

I'm on your side Father, I'm fighting for you.

CREON: You damned impertinent devil! Every word
You say is against me. Your own father!

HAEMON: When I know you are wrong, I have to speak.

CREON: How am I wrong? By maintaining my position
And the authority of the State? Is that wrong?

HAEMON: When position and authority
Ride roughshod over moral feeling...

CREON: You're weak, and uxorious, and contemptible,
With no will of your own. You're a woman's mouthpiece!

HAEMON: I'm not ashamed of what I'm saying.

CREON: Every word you have said pleads for her cause.

HAEMON: I plead for you, and for myself,
And for common humanity, respect for the dead!

CREON: You will never marry that woman, she won't
Live long enough to see that day!

HAEMON: If she dies,
She won't die alone. There'll be two deaths, not one.

CREON: Are you threatening me? How dare you threaten...

HAEMON: No, that's not a threat. I'm telling you
Your policy was misbegotten from the beginning.

CREON: Misbegotten! Dear God, if anything's misbegotten
Here, it's my son. You'll regret this, I promise you.

HAEMON: If you weren't my father, I'd say you were demented.

CREON: Don't father me! You're a woman's plaything,
A tame lap dog!

HAEMON: Is anyone else
Allowed to speak? Must you have the last word
In everything, must all the rest of us be gagged?

CREON: I must, and I will! And you, I promise you,
Will regret what you have spoken here
Today. I will not be sneered at or contradicted
By anyone. Sons can be punished too.
Bring her out, the bitch, let her die here and now,

The Oedipus Trilogy: Still Relevant Today?

In the open, with her bridegroom beside her
As a witness! You can watch the execution!
HAEMON: That's one sight I shall never see!
Nor from this moment, Father, will you
Ever see me again. Those that wish
To stay and watch this disgusting spectacle
In company with a madman, are welcome to it!
Exit Haemon.

Handout for Tempest in the Lunchroom

THE TEMPEST 1.1

Boatswain!

Here, master. What cheer?

Good, speak to th' mariners. Fall to 't yarely, or we run ourselves aground. Bestir, bestir!

Heigh, my hearts! Cheerly, cheerly, my hearts! Yare, yare! Take in the topsail. Tend to th' Master's whistle.—Blow till thou burst thy wind, if room enough!

Good boatswain, have care. Where's the Master? Play the men.

I pray now, keep below.

Where is the Master, boatswain?

Do you not hear him? You mar our labor. Keep your cabins. You do assist the storm.

Nay, good, be patient.

When the sea is. Hence! What cares these roarers for the name of king? Tocabin! Silence! Trouble us not.

Good, yet remember whom thou hast aboard.

None that I more love than myself. You are a councillor; if you can command these elements to silence, and work the peace of the present, we will not hand a rope more. Use your authority. If you cannot, give thanks you have lived solong, and make yourself ready in your cabin for the mischance of the hour, if it so hap.—Cheerly, good hearts!—Out of our way, I say!

I have great comfort from this fellow. Methinks he hath no drowning mark upon him. His complexion is perfect gallows. Stand fast, good Fate, to his hanging. Make the rope of his destiny our cable, for our own doth little advantage. If he be not born to be hanged, our case is miserable.

Down with the topmast! Yare! Lower, lower! Bring her to try wi' th' main course. A plague upon this howling! They are louder than the weather or our office. Yet again? What do you here? Shall we give o'er and drown? Have you a mind to sink?

A pox o' your throat, you bawling, blasphemous, incharitable dog!

Work you, then.

Hang, cur, hang, you whoreson, insolent noisemaker! We are less afraid to be drowned than thou art.

I'll warrant him for drowning, though the ship were no stronger than a nutshell and as leaky as an unstanch'd wench.

Lay her ahold, ahold! Set her two courses. Off to sea again! Lay her off!

All lost! To prayers, to prayers! All lost!

What, must our mouths be cold?

The King and Prince at prayers. Let's assist them, for our case is as theirs.

I am out of patience.

We are merely cheated of our lives by drunkards. This wide-chopped rascal—would thou mightst lie drowning the washing of ten tides!

He'll be hanged yet, though every drop of water swear against it and gape at wid'st to glut him.

"Mercy on us!"—"We split, we split!"—"Farewell, my wife and children!"—"Farewell, brother!"—"We split, we split, we split!"

Let's all sink wi' th' King.

Let's take leave of him.

Now would I give a thousand furlongs of sea for an acre of barren ground: long heath, brown furze, anything. The wills above be done, but I would fain die a dry death.

copyright 2002 Folger Shakespeare Library

The following guide is provided by Joseph R. Scotese through the Folger Shakespeare Lesson Plan Series.

Today students will be introduced to *The Tempest*. They will act out the opening shipwreck scene, or watch and direct others doing it. By doing this activity, students will use the text to understand the plot, see that what seemed daunting is not quite so difficult, and have fun and embarrass themselves in the name of Shakespeare. This activity will take one class period.

What to Do:

1. Preparation (reading the night before)

Students will have read the opening shipwreck scene before coming in to class today.

"*Fooling with Words* is a PBS documentary special produced with young people in mind. We wanted them to see just how vital, compelling, and enjoyable poetry can be....

The result is a film that will introduce your students to the power and pleasure of poetry in many guises—from the rhythmic cadences of Amira Baraka and Kurtis Lamkin (who accompanies his poems on the kora, the African ancestor of the harp) to the haunting evocations of Lorna Dee Cervantes and Shirley Geok-lin Lim, the puckish wit of Paul Muldoon, the spiritual power of Jane Hirshfield, the wry commentary by Deborah Garrison on the life of women in the workplace, and the moving remembrances of "Halley's Comet" by Stanley Kunitz, at 95 the dean of American poets."

"We have fallen into the place where everything is music. That's what the Festival feels like—we feel this vast interconnectedness. It's amazing that this many people can be really genuinely excited about **fooling with words**."
—Coleman Barks

| from <i>New Year's Day Nap</i> by Coleman Barks | My Notes |
|---|---|
| <p>Fiesta Bowl on low. My son lying here on the couch on the "Dad" pillow he made for me in the Seventh Grade. Now a sophomore at Georgia Southern, driving back later today, he sleeps with his white top hat over his face.</p> <p><i>I'm a dancin' fool.</i></p> <p>Twenty years ago, half the form he sleeps within came out of nowhere with a million micro-lemmings who all died but one piercer of membrane, specially picked to start a brainmaking, egg-drop soup, that stirred two sun and moon centers for a new-painted sky in the tiniest ballroom imaginable.</p> <p>Now he's rousing, six feet long, turning on his side. Now he's gone.</p> | <p>What is the speaker's attitude toward the subject of the poem? How do you know?</p> <p>Why this line by itself and in <i>italics</i>?</p> <p>What is unusual about the choice words in this section?</p> <p>What is the significance of the abrupt ending?</p> |

| <i>Jars of Springwater</i> | My Notes |
|---|----------|
| <p>Jars of springwater are not enough anymore. Take us down to the river!</p> <p>The face of peace, the sun itself. No more the slippery cloudlike moon.</p> <p>Give us one clear morning after another and the one whose work remains unfinished,</p> <p>who <i>is</i> our work as we diminish, idle, though occupied, empty, and open.</p> <p>by Jelaluddin Rumi, translated by Coleman Barks</p> | |

| Where Everything Is Music | My Notes |
|--|----------|
| <p>Don't worry about saving these songs! And if one of our instruments breaks, it doesn't matter.</p> <p>We have fallen into the place where everything is music.</p> <p>The strumming and the flute notes rise into the atmosphere, and even if the whole world's harp should burn up, there will still be hidden instruments playing.</p> <p>So the candle flickers and goes out. We have a piece of flint, and a spark.</p> <p>This singing art is sea foam. The graceful movements come from a pearl somewhere on the ocean floor.</p> <p>Poems reach up like spindrift and the edge of driftwood along the beach, wanting!</p> <p>They derive from a slow and powerful root that we can't see.</p> <p>Stop the words now. Open the window in the center of your chest, and let the spirits fly in and out.</p> <p>by Jelaluddin Rumi, translated by Coleman Barks</p> | |

© MARK ANDERSON

WWW.ANDERSTOONS.COM



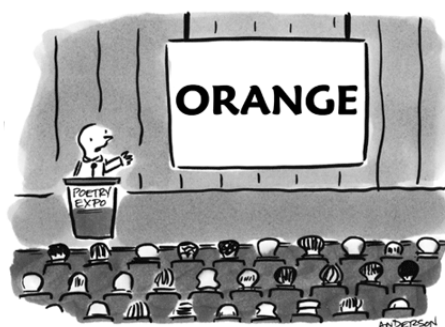
"I don't understand!
It just shouldn't be this hard
to write a haiku!"

| <i>oh absalom my son my son by Lucille Clifton</i> | My Notes |
|---|----------|
| <p>even as i turned myself from you i longed to hold you oh my wild haired son</p> <p>running in the wilderness away from me from us into a thicket you could not foresee</p> <p>if you had stayed i feared you would kill me if you left i feared you would die</p> <p>oh my son my son what does the Lord require</p> | |

| | |
|---|--|
| <p><i>Golden Retrievals by Mark Doty</i></p> <p>Fetch? Balls and sticks capture my attention seconds at a time. Catch? I don't think so. Bunny, tumbling leaf, a squirrel who's—oh joy—actually scared. Sniff the wind, then</p> <p>I'm off again: muck, pond, ditch, residue of any thrillingly dead thing. And you? Either you're sunk in the past, half our walk, thinking of what you can never bring back,</p> <p>or else you're off in some fog concerning —tomorrow, is that what you call it? My work: to unsnare time's warp (and woof!), retrieving, my haze-headed friend, you. This shining bark,</p> <p>a Zen master's bronzy gong, calls you here, entirely, now: bow-wow, bow-wow, bow-wow.</p> | |
|---|--|

© MARK ANDERSON

WWW.ANDERSTOONS.COM



"This, fellow poets, is the enemy."

Messiah (Christmas Portions)

By Mark Doty

*A little heat caught
in gleaming rags,
in shrouds of veil,
torn and sun-shot swaddlings:*

*over the Methodist roof,
two clouds propose a Zion
of their own, blazing
(colors of tarnish on copper)*

*against the steely close
of a coastal afternoon, December,
while under the steeple
the Choral Society*

*prepares to perform
Messiah, pouring, in their best
blacks and whites, onto the raked stage.
Not steep, really,*

*but from here,
the first pew, they're a looming
cloudbank of familiar angels:
that neighbor who*

*fights operatically
with her girlfriend, for one,
and the friendly bearded clerk
from the post office*

*—tenor trapped
in the body of a baritone? Altos
from the A&P, soprano
from the T-shirt shop:*

*today they're all poise,
costume and purpose
conveying the right note
of distance and formality.*

*Silence in the hall,
anticipatory, as if we're all
about to open a gift we're not sure
we'll like;*

*how could they
compete with sunset's burnished
oratorio? Thoughts which vanish,
when the violins begin.*

*Who'd have thought
they'd be so good? Every valley,
proclaims the solo tenor,
(a sleek blonde*

*I've seen somewhere before
—the liquor store?) shall be exalted,
and in his handsome mouth the word
is lifted and opened*

*into more syllables
than we could count, central ah
dilated in a baroque melisma,
liquefied; the pour*

*of voice seems
to make the unplanned landscape
the text predicts the Lord
will heighten and tame.*

*This music
demonstrates what it claims:
glory shall be revealed. If art's
acceptable evidence,*

*mustn't what lies
behind the world be at least
as beautiful as the human voice?
The tenors lack confidence,*

*and the soloists,
half of them anyway, don't
have the strength to found
the mighty kingdoms*

*these passages propose
—but the chorus, all together,
equals my burning clouds,
and seems itself to burn,*

*commingled powers
deeded to a larger, centering claim.
These aren't anyone we know;
choiring dissolves*

*familiarity in an up-
pouring rush which will not
rest, will not, for a moment,
be still.*

*Aren't we enlarged
by the scale of what we're able
to desire? Everything,
the choir insists,*

*might flame;
inside these wrappings
burns another, brighter life,
quickened, now,*

*by song: hear how
it cascades, in overlapping,
lapidary waves of praise? Still time.
Still time to change.*

Brian Age Seven by Mark Doty

Grateful for their tour
of the pharmacy,
the first-grade class
has drawn these pictures,
each self-portrait taped
to the window-glass,
faces wide to the street,
round and available,
with parallel lines for hair.

I like this one best: Brian,
whose attenuated name
fills a quarter of the frame,
stretched beside impossible
legs descending from the ball
of his torso, two long arms
springing from that same
central sphere. He breathes here,

on his page. It isn't craft
that makes this figure come alive;
Brian draws just balls and lines,
in wobbly crayon strokes.
Why do some marks
seem to thrill with life,
possess a portion
of the nervous energy
in their maker's hand?

That big curve of a smile
reaches nearly to the rim
of his face; he holds
a towering ice cream,
brown spheres teetering
on their cone,
a soda fountain gift
half the length of him
—as if it were the flag

of his own country held high
by the unadorned black line
of his arm. Such naked support
for so much delight! Artless boy,
he's found a system of beauty:
he shows us pleasure
and what pleasure resists.
The ice cream is delicious.
He's frail beside his relentless standard.

The Envoy by Jane Hirshfield

One day in that room, a small rat.
Two days later, a snake.

Who, seeing me enter,
whipped the long stripe of his
body under the bed,
then curled like a docile house-pet.

I don't know how either came or left.
Later, the flashlight found nothing.

For a year I watched
as something—terror? happiness? grief?—
entered and then left my body.

Not knowing how it came in,
Not knowing how it went out.

It hung where words could not reach it.
It slept where light could not go.
Its scent was neither snake nor rat,
neither sensualist nor ascetic.

There are openings in our lives
of which we know nothing.

Through them
the belled herds travel at will,
long-legged and thirsty, covered with foreign dust.

Symposium by Paul Muldoon

You can lead a horse to water but you can't make it hold
its nose to the grindstone and hunt with the hounds.
Every dog has a stitch in time. Two heads? You've been
sold
one good turn. One good turn deserves a bird in the hand.

A bird in the hand is better than no bread.
To have your cake is to pay Paul.
Make hay while you can still hit the nail on the head.
For want of a nail the sky might fall.

People in glass houses can't see the wood
for the new broom. Rome wasn't built between two stools.
Empty vessels wait for no man.

A hair of the dog is a friend indeed.
There's no fool like the fool
who's shot his bolt. There's no smoke after the horse is
gone.

Halley's Comet by Stanley Kunitz

Miss Murphy in first grade
wrote its name in chalk
across the board and told us
it was roaring down the stormtracks
of the Milky Way at frightful speed
and if it wandered off its course
and smashed into the earth
there'd be no school tomorrow.
A red-bearded preacher from the hills
with a wild look in his eyes

stood in the public square
at the playground's edge
proclaiming he was sent by God
to save every one of us,
even the little children.
"Repent, ye sinners!" he shouted,
waving his hand-lettered sign.
At supper I felt sad to think
that it was probably
the last meal I'd share
with my mother and my sisters;
but I felt excited too
and scarcely touched my plate.
So mother scolded me
and sent me early to my room.
The whole family's asleep
except for me. They never heard me steal
into the stairwell hall and climb
the ladder to the fresh night air.

Look for me, Father, on the roof
of the red brick building
at the foot of Green Street—
that's where we live, you know, on the top floor.
I'm the boy in the white flannel gown
sprawled on this coarse gravel bed
searching the starry sky,
waiting for the world to end.

The Clasp by Sharon Olds

She was four, he was one, it was raining, we had colds,
we had been in the apartment two weeks straight,
I grabbed her to keep her from shoving him over on his
face, again, and when I had her wrist
in my grasp I compressed it, fiercely, for a couple
of seconds, to make an impression on her,
to hurt her, our beloved firstborn, I even almost
savored the stinging sensation of the squeezing,
the expression, into her, of my anger,
"Never, never, again," the righteous
chant accompanying the clasp. It happened very
fast—grab, crush, crush,
crush, release—and at the first extra
force, she swung her head, as if checking
who this was, and looked at me,
and saw me—yes, this was her mom,
her mom was doing this. Her dark,

deeply open eyes took me
in, she knew me, in the shock of the moment
she learned me. This was her mother, one of the
two whom she most loved, the two
who loved her most, near the source of love
was this.

To Television by Robert Pinsky

Not a “window on the world”
But as we call you,
A box a tube

Terrarium of dreams and wonders.
Coffer of shades, ordained
Cotillion of phosphors
Or liquid crystal

Homey miracle, tub
Of acquiescence, vein of defiance.
Your patron in the pantheon would be Hermes

Raster dance,
Quick one, little thief, escort
Of the dying and comfort of the sick,

In a blue glow my father and little sister sat
Snuggled in one chair watching you
Their wife and mother was sick in the head
I scorned you and them as I scorned so much

Now I like you best in a hotel room,
Maybe minutes
Before I have to face an audience: behind
The doors of the armoire, box
Within a box—Tom & Jerry, or also brilliant
And reassuring, Oprah Winfrey.

Thank you, for I watched, I watched
Sid Caesar speaking French and Japanese not
Through knowledge but imagination,
His quickness, and Thank you, I watched live
Jackie Robinson stealing

Home, the image—O strung shell—enduring
Fleeter than light like these words we
Remember in: they too are winged
At the helmet and ankles.

I Chop Some Parsley While Listening To Art Blakey's Version Of "Three Blind Mice"

And I start wondering how they came to be blind.
If it was congenital, they could be brothers and sister,
and I think of the poor mother
brooding over her sightless young triplets.

Or was it a common accident, all three caught
in a searing explosion, a firework perhaps?
If not,
if each came to his or her blindness separately,

how did they ever manage to find one another?
Would it not be difficult for a blind mouse
to locate even one fellow mouse with vision
let alone two other blind ones?

And how, in their tiny darkness,
could they possibly have run after a farmer's wife
or anyone else's wife for that matter?
Not to mention why.

Just so she could cut off their tails
with a carving knife, is the cynic's answer,
but the thought of them without eyes
and now without tails to trail through the moist grass

or slip around the corner of a baseboard
has the cynic who always lounges within me
up off his couch and at the window
trying to hide the rising softness that he feels.

By now I am on to dicing an onion
which might account for the wet stinging
in my own eyes, though Freddie Hubbard's
mournful trumpet on "Blue Moon,"

which happens to be the next cut,
cannot be said to be making matters any better.

Billy Collins

Because My Students Asked Me
By Taylor Mali

what i would want them to do
at my funeral, i told them:

write & perform a collective poem
in which each of you says a line
about what i was like as a teacher,
about how i made you reach for stars
until you became them,
about how much you loved
to pretend
you hated me.

*You mean even after you die
You're going to make us do work?*



HOW COMEDY AFFECTS US—from Brendan Kenny

1. Comedy is based on irony.
2. Awareness of irony is an intellectual, not emotional process
3. Comedy lifts us out of our emotional responses
4. With emotional defenses down, our mind can see the need for change in a comic character.
5. Typically the comic character is blind to his misperceptions but repeats the rigid behavior.
6. Good comedy allows us to feel superior to the characters.
7. Despite our superior position, we see similarities between the comic characters and ourselves.
8. We sense our own rigidity and blindness are like the comic fool's and note the laughter the comic fool arouses.
9. Comedy acts as a way to change the individual or the society using laughter.
10. Satire, ridicule, burlesque often work in the service of change.
11. Comedy uses exaggeration, understatement, role reversal and generally the devices of irony to make us laugh and compare.

In comedy the appeals are made to the head, not the heart. As audience members the playwright expects us to see the incongruity (an intellectual process) of an action. Comedy, because of this coldly rational appeal, lifts us out of the emotional aspects of an idea. Shaw seizes on this emphasis on the unemotional aspect of comedy (where our emotional defenses of our pet theories are down) and for Shaw comedy becomes a lever for social change.

Comedy is based on the principle that no man knows what he is, that he cannot see his real mirror images but only what he wants to see. Irony and incongruity are the triggers of laughter. These reversals, exaggerations or understatements surprise our mental expectations and make us see things differently, however briefly. In that moment of jarring our expectations with surprise and perhaps delight, the mind is prepared to let go of its former way of seeing and believing.

A good comedy throws a strong emphasis on a character who is simplified in such a way that we can readily see the distortions that have made him a fool in other men's eyes; we can see them, that is, if we understand what is considered normal behavior in the society reflected in the comedy. Norms are therefore, very important in comprehending comedy. Thus, the action

in comedy consists of string of incidents that reveal the fool in situation after situation where he always shows the same distortions, the same variations from what is considered normal behavior. Consequently, the fun of a comedy usually consists of the reactions of the other characters to the continuing stupidities of the principal character until he finally sees how distorted he is or the others decide that it would be heartless to make him face his realities.

Henri Bergson, a French existentialist, believed comedy is successful in changing our perception of who we are in a society. Comedy rarely threatens us emotionally or asks for our emotional support of the comic character. Rather, comedy opens us for an intellectual or perceptual change as we find a comic fool who is unaware of his distorted view of the world. Although we scorn this blindness in the character we realize we share some of those same distorted views. Although we say, I am not like that fool, we know there are times when we might have done or said something foolish by this society's standards. Bergson believes that in seeing the fool's blind repetition of an action, we sense our own rigidity and past reluctance to change. In comedy we see how a character's reluctance to change makes him laughable.

Are there things that comedy should not address? Comedy has no sense of reverence and does not hesitate to take on the serious, the sensitive, or the sacred. It is our emotional attachment to something that makes comedy about it personally impossible.

End of Kenny article

Questions to consider when examining Satire

What or who is the subject of the piece?

What is the example's main message?

How would you describe its tone, or the attitude you feel coming through the work?

Is it funny? How do we determine when something is funny?

In the video clips, how do diction, visual impressions, tone of voice, and body language work to convey a particularly idea or meaning? How would changing one of these key elements change the message?

In the written pieces, how do diction, syntax, imagery and other literary devices work to create the particular idea or meaning? How would changing one of those elements change the message?

Some tools of the satirist

Biting and Harsh

Juvenalian Satire - is biting, bitter, and angry; it points out the corruption of human beings and institutions with contempt, using *saeva indignation*, a savage outrage based on the style of the Roman poet Juvenal.

Sometimes perceived as enraged, Juvenalian satire sees the vices and follies in the world as intolerable.

Juvenalian satirists use large doses of sarcasm and irony.

Invective - Speech or writing that abuses, denounces, or vituperates against. It can be directed against a person, cause, idea, or system. It employs a heavy use of negative emotive language

Sarcasm - From the Greek meaning, "to tear flesh," sarcasm involves bitter, caustic language that is meant to hurt or ridicule someone or something. It may use irony as a device, but not all ironic statements are sarcastic. When well done, sarcasm can be witty and insightful; when poorly done, it's simply cruel.

Middle Ground

Hyperbole - A figure of speech using deliberate exaggeration or overstatement. Hyperboles sometimes have a comic effect; however, a serious effect is also possible. Hyperbole often produces irony at the same time.

Understatement - The ironic minimizing of fact, understatement presents something as less significant than it is. The effect can frequently be humorous and emphatic. Understatement is the opposite of hyperbole.

Irony - The contrast between what is stated explicitly and what is really meant; the difference between what appears to be and what actually is true. Irony is used for many reasons, but frequently, it's used to create poignancy or humor.

Parody - A satiric imitation of a work or of an author with the idea of ridiculing the author, his ideas, or work. The parodist exploits the peculiarities of an author's expression--his propensity to use too many parentheses, certain favorite words, or whatever. It may also be focused on, say, an improbable plot with too many convenient events.

Light and Humorous

Wit - In modern usage, wit is intellectually amusing language that surprises and delights. A witty statement is humorous, while suggesting the speaker's verbal power in creating ingenious and perceptive remarks. Wit usually uses terse language that makes a pointed statement.

Horatian Satire - is gentle, urbane, smiling; it aims to correct with broadly sympathetic laughter. Based on the Roman lyrical poet Horace, its purpose may be "to hold up a mirror" so readers can see themselves and their world honestly. The vices and follies satirized are not destructive; however, they reflect the foolishness of people, the superficiality and meaninglessness of their lives, and the barrenness of their values.

Caricature - A representation, especially pictorial or literary, in which the subject's distinctive features or peculiarities are deliberately exaggerated to produce a comic or grotesque effect. Sometimes caricature can be so exaggerated that it becomes a grotesque imitation or misrepresentation.

THE COMEDIC LADDER

Comedy of Ideas (high comedy):

1. Characters argue about ideas like politics, religion, sex, marriage.
2. They use their wit, their clever language to mock their opponent in an argument.
3. This is a subtle way to satirize people and institutions like political parties, governments, churches, war, and marriage.

Comedy of Manners (high comedy):

1. The plot focuses on amorous intrigues among the upper classes.
2. The dialogue focuses on witty language. Clever speech, insults and 'put-downs' are traded between characters.
3. Society is often made up of cliques that are exclusive with certain groups as the in-crowd, other groups (the would-be-wits, desiring to be part of the witty crowd), and some(the witless) on the outside.

Farce(can be combination of high/low comedy):

1. The plot is full of coincidences, mistimings, mistaken identities.
2. Characters are puppets of fate—they are twins, born to the wrong class, unable to marry, too poor, too rich, have loss of identity because of birth or fate or accident, or are (sometimes) twins separated , unaware of their double..

Low Comedy:

1. Subjects of the humor consist of dirty jokes, dirty gestures, sex, and elimination.
2. The extremes of humor range from exaggeration to understatement with a focus on the physical like long noses, cross eyes, humped back and deformities.
3. The physical actions revolve around slapstick, pratfalls, loud noises, physical mishaps, collisions—all part of the humor of man encountering an uncooperative universe.

THE COMIC PARADIGM

Comic Problem:

Romantic: (Shakespeare)—focus is young couple trying to overcome blocking agent and get together

Satiric: (Ben Jonson)—the blocking agent itself is the focus, not what is wrong with it

Comic Climax:

Comes when confusion is at a peak, decisions must be made, solutions must be found

Comic Catastrophe:

Resolves the problems from the beginning and sets things right on all levels

Individual and relationships are reconciled, married, fixed, made healthy, social order reestablished.

Comic Education and Change:

At least some characters learn something about themselves, society, the way to live, the way to love.

Education improves them and their world

Or audience is educated and that will change the world

Comic Characters:

They are usually not as deep as tragic characters, usually stock characters.

Comic Language:

Comic language is one of the most important elements in humor and extends from elegant and witty language to puns to bawdy humor. Comic language is used in showing a character either to be the master of comic language or to be mastered by it. When a character is master of comic language, we admire his skillful use of satiric language, slicing things apart. When a character is mastered by comic language, we laugh loud and hard at his accidental puns and misuse of language.

Irony deals with opposites; it has nothing to do with coincidence. If two baseball players from the same hometown, on different teams, receive the same uniform number, it is not ironic. It is a coincidence. If Barry Bonds attains lifetime statistics identical to his father's it will not be ironic. It will be a coincidence. Irony is "a state of affairs that is the reverse of what was to be expected; a result opposite to and in mockery of the appropriate result." For instance:

- If a diabetic, on his way to buy insulin, is killed by a runaway truck, he is the victim of an accident. If the truck was delivering sugar, he is the victim of an oddly poetic coincidence. But if the truck was delivering insulin, ah! Then he is the victim of an irony.
- If a Kurd, after surviving bloody battle with Saddam Hussein's army and a long, difficult escape through the mountains, is crushed and killed by a parachute drop of humanitarian aid, that, my friend, is irony writ large.
- Darryl Stingley, the pro football player, was paralyzed after a brutal hit by Jack Tatum. Now Darryl Stingley's son plays football, and if the son should become paralyzed while playing, it will not be ironic. It will be coincidental. If Darryl Stingley's son paralyzes someone else, that will be closer to ironic. If he paralyzes Jack Tatum's son that will be precisely ironic.

"If I were in charge of the networks"

excerpt from George Carlin's book, *Brain Droppings* – (irony)

SHOUTS & MURMURS

JUST IN TIME FOR SPRING

BY ELLIS WEINER

Introducing GOING OUTSIDE, the astounding multipurpose activity platform that will revolutionize the way you spend your time.

GOING OUTSIDE is not a game or a program, not a device or an app, not a protocol or an operating system. Instead, it's a comprehensive experiential mode that lets you perceive and do things firsthand, without any intervening media or technology.

GOING OUTSIDE:

1. Supports real-time experience through a seamless mind-body interface. By GOING OUTSIDE, you'll rediscover the joy and satisfaction of actually doing something. To initiate actions, simply have your mind tell your body what to do—and then do it!

Example: Mary has one apple. You have zero apples. Mary says, "Hey, this apple is really good." You think, How can I have an apple, too? By GOING OUTSIDE, it's easy! Simply go to the market—physically—and buy an apple. Result? You have an apple, too.

Worried about how your body will react to GOING OUTSIDE? Don't be—all your normal functions (respiration, circulation, digestion, etc.) continue as usual. Meanwhile, your own inboard, ear-based accelerometer enables you to assume any posture or orientation you wish (within limits imposed by Gravity™). It's a snap to stand up, sit down, or lie down. If you want to lean against a wall, simply find a wall and lean against it.

2. Is completely hands-free. No keyboards, mice, controllers, touch pads, or joysticks. Use your hands as they were meant to be used, for doing things manually. Peeling potatoes, applauding, shooting baskets, scratching yourself—the possibilities are endless.

3. Delivers authentic 3-D, real-motion video, with no lag time or artifacts. Available colors encompass the entire

spectrum to which human eyesight is sensitive. Blacks are pure. Shadows, textures, and reflections are beyond being exactly-like-what-they-are. They are what they are.

GOING OUTSIDE also supports viewing visuals in a full range of orientations. For Landscape Mode, simply look straight ahead—at a real landscape, if you so choose. To see things to the left or the right, shift your eyes in their sockets or turn your head from side to side. For Portrait Mode, merely tilt your head ninety degrees in either direction and use your eyes normally.

Vision-correcting eyeglasses not included but widely available.

4. Delivers "head-free" surround sound. No headphones, earbuds, speakers, or sound-bar arrays required—and yet, amazingly, you hear everything. Sound is supported over the entire audible spectrum via instantaneous audio transmission. As soon as a noise occurs and its sound waves are propagated to your head, you hear it, with stunning realism, with your ears.

Plus, all sounds, noises, music, and human speech arrive with remarkable spatial-location accuracy. When someone behind you says, "Hey, are you on drugs, or what?" you'll hear the question actually coming from behind you.

5. Supports all known, and all unknown, smells. Some call it "the missing sense." But once you start GOING OUTSIDE you'll revel in a world of scent that no workstation, media center, 3-D movie, or smartphone can hope to match. Inhale through your nose. Smell that? That's a smell, which you are experiencing in real time.

6. Enables complete interactivity with inanimate objects, animals, and Nature™. Enjoy the texture of real grass, listen to authentic birds, or discover a flower that has grown up out of the earth. By GOING OUTSIDE, you'll be astounded by the number and

variety of things there are in the world.

7. Provides instantaneous feedback for physical movement in all three dimensions. Motion through 3-D environments is immediate, on-demand, and entirely convincing. When you "pick up stuff from the dry cleaner's," you will literally be picking up stuff from the dry cleaner's.

To hold an object, simply reach out and grasp it with your hand. To transit from location to location, merely walk, run, or otherwise travel from your point of origin toward your destination. Or take advantage of a wide variety of available supported transport devices.

8. Is fully scalable. You can interact with any number of people, from one to more than six billion, simply by GOING OUTSIDE. How? Just go to a place where there are people and speak to them. But be careful—they may speak back to you! Or remain alone and talk to yourself.

9. Affords you the opportunity to experience completely actual weather. You'll know if it's hot or cold in your area because you'll feel hot or cold immediately after GOING OUTSIDE. You'll think it's really raining when it rains, because it is.

10. Brings a world of cultural excitement within reach. Enjoy access to museums, concerts, plays, and films. After GOING OUTSIDE, the Louvre is but a plane ride away.

11. Provides access to everything not in your home, dorm room, or cubicle. Buildings, houses, shops, restaurants, bowling alleys, snack stands, and other facilities, as well as parks, beaches, mountains, deserts, tundras, taigas, savannahs, plains, rivers, veldts, meadows, and all the other features of the geophysical world, become startlingly and convincingly real when you go to them. Take part in actual sporting events, or observe them as a "spectator." Walk across the street, dive into a lake, or jump on a trampoline surrounded by happy children. After GOING OUTSIDE, you're limited not by your imagination but by the rest of Reality™.

Millions of people have already tried GOING OUTSIDE. Many of your "friends" may even be GOING OUTSIDE right now!

Why not join them and see what happens? ♦

Baby Cakes by Neil Gaiman

A few years back all of the animals went away.

We woke up one morning, and they just weren't there anymore. They didn't even leave us a note, or say goodbye. We never figured out quite where they'd gone.

We missed them.

Some of us thought that the world had ended, but it hadn't. There just weren't any more animals. No cats or rabbits, no dogs or whales, no fish in the seas, no birds in the skies.

We were all alone.

We didn't know what to do.

We wandered around lost, for a time, and then someone pointed out that just because we didn't have animals anymore, that was no reason to change our lives. No reason to change our diets or to cease testing products that might cause us harm.

After all, there were still babies.

Babies can't talk. They can hardly move. A baby is not a rational, thinking creature.

And we used them.

Some of them we ate. Baby flesh is tender and succulent.

We flayed their skin and decorated ourselves in it. Baby leather is soft and comfortable.

Some of them we tested.

We taped open their eyes, dripped detergents and shampoos in, a drop at a time.

We scarred them and scalded them. We burned them. We clamped them and planted electrodes into their brains. We grafted, and we froze and we irradiated.

The babies breathed our smoke, and the babies' veins flowed with our medicines and drugs, until the stopped breathing or their blood ceased to flow.

It was hard, of course, but necessary.

No one could deny that.

With the Animals gone, what else could we do?

Some people complained, of course. But then, they always do.

And everything went back to normal.

Only...

Yesterday, all the babies were gone.

We don't know where they went. We didn't even see them go.

We don't know what we're going to do without them.

But we'll think of something. Humans are smart. It's what makes us superior to the animals and the babies.

We'll figure something out.

2000 AP® ENGLISH LITERATURE AND COMPOSITION FREE-RESPONSE QUESTIONS

Question 2

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

In the following passage from *The Spectator* (March 4, 1712), the English satirist Joseph Addison creates a character who keeps a diary. Read the passage carefully. Then, in a well-organized essay, analyze how the language of the passage characterizes the diarist and his society and how the characterization serves Addison's satiric purpose. You may wish to consider such elements as selection of detail, repetition, and tone.

- MONDAY, *eight o'clock*.—I put on my clothes and walked into the parlour.
Nine o'clock, ditto—Tied my knee-strings and washed my hands.
5 *Hours ten, eleven, and twelve*.—Smoked three pipes of Virginia. Read the *Supplement* and *Daily Courant*. Things go ill in the North. Mr. Nisby's opinion thereupon.
10 *One o'clock in the afternoon*.—Chid Ralph for mislaying my tobacco-box.
Two o'clock.—Sat down to dinner. *Mem.*: Too many plums and no suet.
From three to four.—Took my afternoon's nap.
From four to six.—Walked into the fields.
15 Wind S.S.E.
From six to ten.—At the club. Mr. Nisby's opinion about the peace.
Ten o'clock.—Went to bed, slept sound.
TUESDAY (*being holiday*), *eight o'clock*.—Rose
20 as usual.
Nine o'clock.—Washed hands and face, shaved, put on my double-soled shoes.
Ten, eleven, twelve.—Took a walk to Islington.
One.—Took a pot of Mother Cob's mild.
25 *Between two and three*.—Returned; dined on a knuckle of veal and bacon. *Mem.*: Sprouts wanting.
Three.—Nap as usual.
From four to six.—Coffee-house. Read the news. A dish of twist.¹ Grand Vizier² strangled.
30 *From six to ten*.—At the club. Mr. Nisby's account of the great Turk.
Ten.—Dream of the Grand Vizier. Broken sleep.
WEDNESDAY, *eight o'clock*.—Tongue of my shoe-buckle broke. Hands, but not face.
35 *Nine*.—Paid off the butcher's bill. *Mem.*: To be allowed for the last leg of mutton.
Ten, eleven.—At the Coffee-house. More work in the North. Stranger in a black wig asked me how stocks went.
40 *From twelve to one*.—Walked in the fields. Wind to the south.
From one to two.—Smoked a pipe and a half.
Two.—Dined as usual. Stomach good.
Three.—Nap broke by the falling of a pewter dish.
45 *Mem.*: Cookmaid in love, and grown careless.
From four to six.—At the coffee-house. Advice from Smyrna, that the Grand Vizier was first of all strangled and afterwards beheaded.
Six o'clock in the evening.—Was half-an-hour in the club before anybody else came. Mr. Nisby of opinion, that the Grand Vizier was not strangled the sixth instant.
Ten at night.—Went to bed. Slept without waking till nine next morning.
55 THURSDAY, *nine o'clock*.—Stayed within till two o'clock for Sir Timothy; who did not bring me my annuity according to his promise.
Two in the afternoon.—Sat down to dinner. Loss of appetite. Small-beer sour. Beef overcorned.
60 *Three*.—Could not take my nap.
Four and five.—Gave Ralph a box on the ear. Turned off my cookmaid. Sent a message to Sir Timothy. *Mem.*: did not go to the club to-night. Went to bed at nine o'clock.
65 FRIDAY.—Passed the morning in meditation upon Sir Timothy, who was with me a quarter before twelve.
Twelve o'clock.—Bought a new head to my cane and tongue to my buckle. Drank a glass of purl³ to recover appetite.
70 *Two and three*.—Dined and slept well.
From four to six.—Went to the coffee-house. Met Mr. Nisby there. Smoked several pipes. Mr. Nisby of opinion that laced coffee⁴ is bad for the head.
75 *Six o'clock*.—At the club as steward. Sat late.
Twelve o'clock.—Went to bed, dreamt that I drank small-beer with the Grand Vizier.
SATURDAY.—Waked at eleven; walked in the fields; wind N.E.
80 *Twelve*.—Caught in a shower.
One in the afternoon.—Returned home, and dried myself.
Two.—Mr. Nisby dined with me. First course marrow-bones, second ox-cheek, with a bottle of Brooke's and Hellier.
85 *Three o'clock*.—Overslept myself.
Six.—Went to the club. Like to have fallen into a gutter. Grand Vizier certainly dead, &c.

¹ A beverage

² Chief administrative officer of the Ottoman Empire

³ A liquor

⁴ Coffee containing spirits

2006 AP® ENGLISH LITERATURE AND COMPOSITION
FREE-RESPONSE QUESTIONS

Question 2

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

The following passage is an excerpt from *Lady Windermere's Fan*, a play by Oscar Wilde, produced in 1892. Read the passage carefully. Then write a well-organized essay in which you analyze how the playwright reveals the values of the characters and the nature of their society.

Line DUCHESS OF BERWICK (*shaking hands*). Dear
Margaret, I am so pleased to see you. You remember
Agatha,¹ don't you? How do you do, Lord
Darlington? I won't let you know my daughter, you
5 are far too wicked.

LORD DARLINGTON. Don't say that, Duchess.
As a wicked man I am a complete failure. Why, there
are lots of people who say I have never really done
anything wrong in the whole course of my life. Of
10 course they only say it behind my back.

DUCHESS OF BERWICK. Isn't he dreadful?
Agatha, this is Lord Darlington. Mind you don't
believe a word he says. No, no tea, thank you, dear.
(*Sits on sofa.*) We have just had tea at Lady Markby's.
15 Such bad tea, too. It was quite undrinkable. I wasn't at
all surprised. Her own son-in-law supplies it. Agatha
is looking forward so much to your ball tonight, dear
Margaret.

LADY WINDERMERE (*seated*). Oh, you musn't
20 think it is going to be a ball, Duchess. It is only a
dance in honour of my birthday. A small and early.

LORD DARLINGTON (*standing*). Very small,
very early, and very select, Duchess.

DUCHESS OF BERWICK. Of course it's going
25 to be select. But we know *that*, dear Margaret, about
your house. It is really one of the few houses in
London where I can take Agatha, and where I feel
perfectly secure about dear Berwick. I don't know
what society is coming to. The most dreadful people
30 seem to go everywhere. They certainly come to my
parties—the men get quite furious if one doesn't
ask them. Really, some one should make a stand
against it.

LADY WINDERMERE. I will, Duchess. I will
35 have no one in my house about whom there is any
scandal.

LORD DARLINGTON. Oh, don't say that, Lady
Windermere. I should never be admitted. (*Sitting.*)

¹ the Duchess's daughter

DUCHESS OF BERWICK. Oh, men don't matter.
40 With women it is different. We're good. Some of us
are, at least. But we are positively getting elbowed
into the corner. Our husbands would really forget our
existence if we didn't nag at them from time to time,
just to remind them that we have a perfect legal right
45 to do so.

LORD DARLINGTON. It's a curious *thing*,
Duchess, about the game of marriage—a game, by the
way, that is going out of fashion—the wives hold all
the honours² and invariably lose the odd trick.³

50 DUCHESS OF BERWICK. The odd trick? Is that
the husband, Lord Darlington?

LORD DARLINGTON. It would be rather a good
name for the modern husband.

55 DUCHESS OF BERWICK. Dear Lord Darlington,
how thoroughly depraved you are!

LADY WINDERMERE. Lord Darlington is trivial.

LORD DARLINGTON. Ah, don't say that, Lady
Windermere.

LADY WINDERMERE. Why do you *talk* so
60 trivially about life, then?

LORD DARLINGTON. Because I think that life
is far too important a thing ever to talk seriously
about it.

65 DUCHESS OF BERWICK. What does he mean?
Do, as a concession to my poor wits, Lord Darlington,
just explain to me what you really mean.

LORD DARLINGTON. I think I had better not,
Duchess. Nowadays to be intelligible is to be found
out. Good-bye! (*Shakes hands with DUCHESS.*) And
70 now—Lady Windermere, good-bye. I may come
tonight, mayn't I? Do let me come.

LADY WINDERMERE. Yes, certainly. But you
are not to say foolish, insincere things to people.

75 LORD DARLINGTON (*smiling*). Ah! you are
beginning to reform me. It is a dangerous thing to
reform any one, Lady Windermere. (*Bows and exit.*)

² high cards

³ round of a card game

2002 AP[®] ENGLISH LITERATURE AND COMPOSITION FREE-RESPONSE QUESTIONS

ENGLISH LITERATURE AND COMPOSITION

SECTION II

Total time—2 hours

Question 1

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

In the following excerpt from a recent British novel, the narrator, a young man in his early twenties, is attending a play with his new girlfriend Isabel when she unexpectedly discovers that her parents are in the theater. Read the passage carefully. Then write an essay in which you analyze how the author produces a comic effect.

- Oh my God, I think that's my mum over there,' she gasped.
'Where?'
Line 'By the pillar. Careful, don't look. What is she
5 doing here? And what's that dress? It looks like a willow tree. Where's Dad? I hope she didn't come with one of her gentlemen friends. She's really too old for that.'
'Did you tell her you were going?'
10 'No, I mean, I said I wanted to see the play, but I didn't let on I had tickets for tonight.'
'She's talking to someone. Can you see?'
'Phew, it's my dad. He must have gone off to buy programmes. And he's about to sneeze. Look, there
15 we go, aaahhtchooo. Out comes his red handkerchief. I just hope they don't spot us and we can escape quickly at the end. With any luck, they'll be too busy arguing to glance up here. This is prime argument territory for them, Mum will be asking Dad where he
20 put the car park ticket and he'll get flustered because he'll just have dropped it into a bin by mistake.'
Luck was not on Isabel's side, for a moment later, Christopher Rogers happened to glance up to the gallery and recognized his eldest daughter, in the
25 midst of trying her best not to recognize him. So that she might cease to dwell in ignorance, Christopher stood up in the middle of the elegantly suited and scented audience, and began making the vigorous hand gestures of a man waving off a departing cruise
30 ship. In case Isabel had not spotted this maniac, her mother was in turn informed of her eldest daughter's location, and decided that the presence of four hundred people in the auditorium should be no impediment to her desire to shout 'Isabel' at top pitch
35 and with all the excitement of a woman recognizing a long-lost friend on the deck of an in-coming cruise ship.
Isabel smiled feebly, turned a beetroot shade and repeated in panicked diction, 'I can't believe this,
40 please let them shut up.'
Not a second too soon, Lorca* came to the rescue, the lights faded, and Mr. and Mrs. Rogers reluctantly took their seats, pointing ominously to an exit sign by way of interval rendezvous.
45 An hour and a quarter of Spanish domestic drama later, we found ourselves at the bar.
'What are you doing here, Mum?' asked Isabel.
'Why shouldn't I be here? You're not the only one who does fancy things with your evenings. Your
50 father and I have a right to go out once in a while.'
'I'm sure, I didn't mean it like that, it's just I'm surprised at the coincidence.'
'Where did you buy this dress? Is that the one I paid for at Christmas?'
55 'No, Mum, I got it myself last week.'
'Oh, well, it's very nice, pity you don't have more of a cleavage for it, but that's your father's fault. You know what all the women in his family are like.'
'How are you Dad?' Isabel turned to ask her father,
60 who was looking up at the ceiling with an intent expression.
'Dad?' repeated Isabel.
'Yes, darling, how are you, my bean? Enjoying the show?'
65 'Yup, and you? What are you staring at up there?'
'I'm looking at the light fixtures they have. They're new tungsten bulbs, Japanese things, quite wonderful, they use only a small amount of electricity but give off a very nice light.'
70 'Oh, great, Dad. And, ehm, there's someone I'd like you to both meet.'
'Delighted,' said Mrs. Rogers, confiding in me almost at once: 'She's a lovely girl really,' in case my theatre companion had inspired doubts to the
75 contrary.
'Thanks, Mum,' said Isabel wearily, as though the statement were no one-off.
'Don't mind her, bean, she's had a hard day,'

**2002 AP[®] ENGLISH LITERATURE AND COMPOSITION
FREE-RESPONSE QUESTIONS**

80 explained Dad, now looking more horizontally at the
world.

‘My day would be fine if I wasn’t lumbered with
someone who kept losing tickets to the car park,’
snapped Mrs. Rogers.

85 ‘Dad! You haven’t?’
‘Yes, I’m afraid I have. They’re so fiddly these days,
they fall right out of one’s hands.’

—Alain de Botton, *Kiss and Tell*

*Federico Garcia Lorca (1898-1936): Spanish poet and playwright

Question 2

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

In the following passage from Maria Edgeworth's 1801 novel, *Belinda*, the narrator provides a description of Clarence Hervey, one of the suitors of the novel's protagonist, Belinda Portman. Mrs. Stanhope, Belinda's aunt, hopes to improve her niece's social prospects and therefore has arranged to have Belinda stay with the fashionable Lady Delacour.

Read the passage carefully. Then write an essay in which you analyze Clarence Hervey's complex character as Edgeworth develops it through such literary techniques as tone, point of view, and language.

Clarence Hervey might have been more than a pleasant young man, if he had not been smitten with the desire of being thought superior in every thing, and of being the most admired person in all companies. He had been early flattered with the idea that he was a man of genius; and he imagined that, as such, he was entitled to be imprudent, wild, and eccentric. He affected singularity, in order to establish his claims to genius. He had considerable literary talents, by which he was distinguished at Oxford; but he was so dreadfully afraid of passing for a pedant, that when he came into the company of the idle and the ignorant, he pretended to disdain every species of knowledge. His chameleon character seemed to vary in different lights, and according to the different situations in which he happened to be placed. He could be all things to all men—and to all women. He was supposed to be a favourite with the fair sex; and of all his various excellencies and defects, there was none on which he valued himself so much as on his gallantry. He was not profligate; he had a strong sense of humour, and quick feelings of humanity; but he was so easily led, or rather so easily excited by his companions, and his companions were now of such a sort, that it was probable he would soon become vicious. As to his connexion with Lady Delacour, he would have started with horror at the idea of disturbing the peace of a family; but in her family, he said, there was no peace to disturb; he was vain of having it seen by the world that he was distinguished by a lady of her wit and fashion, and he did not think it incumbent on him to be more scrupulous or more

attentive to appearances than her ladyship. By Lord Delacour's jealousy he was sometimes provoked, sometimes amused, and sometimes flattered. He was constantly of all her ladyship's parties in public and private; consequently he saw Belinda almost every day, and every day he saw her with increasing admiration of her beauty, and with increasing dread of being taken in to marry a niece of 'the *catch-match-maker*,' the name by which Mrs Stanhope was known amongst the men of his acquaintance. Young ladies who have the misfortune to be *conducted* by these artful dames, are always supposed to be partners in all the speculations, though their names may not appear in the firm. If he had not been prejudiced by the character of her aunt, Mr Hervey would have thought Belinda an undesigning, unaffected girl; but now he suspected her of artifice in every word, look, and motion; and even when he felt himself most charmed by her powers of pleasing, he was most inclined to despise her, for what he thought such premature proficiency in scientific coquetry. He had not sufficient resolution to keep beyond the sphere of her attraction; but frequently, when he found himself within it, he cursed his folly, and drew back with sudden terror.

Madam and The Rent Man by Langston Hughes

The rent man knocked.
He said, Howdy-do?
I said, What
Can I do for you?
He said, You know
Your rent is due.

I said, Listen,
Before I'd pay
I'd go to Hades
And rot away!

The sink is broke,
The water don't run,
And you ain't done a thing
You promised to've done.

Back window's cracked,
Kitchen floor squeaks,
There's rats in the cellar,
And the attic leaks.

He said, Madam,
It's not up to me.
I'm just the agent,
Don't you see?

I said, Naturally,
You pass the buck.
If it's money you want
You're out of luck.

He said, Madam,
I ain't pleased!
I said, Neither am I.
So we agrees!

Who is the speaker in this poem?

What is her argument with the rent man?

What does "pass the buck" mean? How has the rent man passed the buck?

What is the "message" of this poem? [The poem suggests that people should fight for their rights and that they should not neglect their responsibilities. It also suggests that a little give-and-take is necessary to resolve a standoff.]

What *tones* do you hear expressed in this poem? Think of both the speaker and the rent man.

SARAH CYNTHIA SYLVIA STOUT WOULD NOT TAKE THE GARBAGE OUT



Sarah Cynthia Sylvia Stout
Would not take the garbage out!
She'd scour the pots and scrape the pans,
Candy the yams and spice the hams,
And though her daddy would scream and shout,
She simply would not take the garbage out.
And so it piled up to the ceilings:
Coffee grounds, potato peelings,
Brown bananas, rotten peas,
Chunks of sour cottage cheese.
It filled the can, it covered the floor,
It cracked the window and blocked the door
With bacon rinds and chicken bones,
Drippy ends of ice cream cones,
Prune pits, peach pits, orange peel,
Gloppy glumps of cold oatmeal,
Pizza crusts and withered greens,
Soggy beans and tangerines,
Crusts of black burned buttered toast,
Gristly bits of beefy roasts. . .
The garbage rolled on down the hall,
It raised the roof, it broke the wall. . .
Greasy napkins, cookie crumbs,
Globs of gooey bubble gum,
Cellophane from green baloney,
Rubbery blubbery macaroni,
Peanut butter, caked and dry,
Curdled milk and crusts of pie,
Moldy melons, dried-up mustard,
Eggshells mixed with lemon custard,
Cold french fried and rancid meat,
Yellow lumps of Cream of Wheat.
At last the garbage reached so high
That it finally touched the sky.
And all the neighbors moved away,
And none of her friends would come to play.
And finally Sarah Cynthia Stout said,
"OK, I'll take the garbage out!"
But then, of course, it was too late. . .
The garbage reached across the state,
From New York to the Golden Gate.
And there, in the garbage she did hate,
Poor Sarah met an awful fate,
That I cannot now relate
Because the hour is much too late.
But children, remember Sarah Stout
And always take the garbage out!

Shel Silverstein, 1974

ENGLISH LITERATURE AND COMPOSITION

SECTION II

Total time—2 hours

Question 1

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

The poems below, published in 1789 and 1794, were written by William Blake in response to the condition of chimney sweeps. Usually small children, sweeps were forced inside chimneys to clean their interiors. Read the two poems carefully. Then, in a well-written essay, compare and contrast the two poems, taking into consideration the poetic techniques Blake uses in each.

The Chimney Sweeper

When my mother died I was very young,
And my father sold me while yet my tongue
Could scarcely cry "'weep! 'weep! 'weep! 'weep!'"*
So your chimneys I sweep & in soot I sleep.

Line
5 There's little Tom Dacre, who cried when his head
That curl'd like a lambs back, was shav'd, so I said,
"Hush, Tom! never mind it, for when your head's bare,
You know that the soot cannot spoil your white hair."

10 And so he was quiet, & that very night,
As Tom was a-sleeping he had such a sight!
That thousands of sweepers, Dick, Joe, Ned, & Jack,
Were all of them lock'd up in coffins of black;

15 And by came an Angel who had a bright key,
And he open'd the coffins & set them all free;
Then down a green plain, leaping, laughing they run,
And wash in a river and shine in the Sun;

20 Then naked & white, all their bags left behind,
They rise upon clouds, and sport in the wind.
And the Angel told Tom, if he'd be a good boy,
He'd have God for his father & never want joy.

And so Tom awoke; and we rose in the dark
And got with our bags & our brushes to work.
Tho' the morning was cold, Tom was happy & warm;
So if all do their duty, they need not fear harm.

* The child's lisping attempt at the chimney sweep's street cry,
"Sweep! Sweep!"

William Blake, "The Chimney Sweeper," *The Complete Poetry and Prose of William Blake*, ed. David V. Erdman (1789; 1794; Berkeley: University of California Press, 1965).

(1789)

The Chimney Sweeper

A little black thing among the snow
Crying "'weep, 'weep,'" in notes of woe!
"Where are thy father & mother? say?"
"They are both gone up to the church to pray."

Line
5 "Because I was happy upon the heath,
And smil'd among the winter's snow;
They clothéd me in the clothes of death,
And taught me to sing the notes of woe."

10 "And because I am happy, & dance & sing,
They think they have done me no injury,
And are gone to praise God & his Priest & King,
Who make up a heaven of our misery."

William Blake, "The Chimney Sweeper," *The Complete Poetry and Prose of William Blake*, ed. David V. Erdman (1789; 1794; Berkeley: University of California Press, 1965).

(1794)

WASHINGTON—Painting a stark portrait of a phenomenon that appears to be irreversible, a report published Thursday by the American Historical Association has found that the past is currently expanding at an alarming rate.

The comprehensive 950-page study, compiled by a panel of the nation's most prominent historians, warns that the sum total of past time grows progressively larger each day, making it unlikely anything can be done to halt, or even slow down, the relentless trend.

"We believe the past is larger now than it's ever been before," said College of William and Mary professor Timothy Gibbon, lead author of the report, observing that whole generations of people have already become a part of history, and that if nothing changes, an untold number more can expect the same fate. "Many things that are in the past today were, during our parents' and grandparents' time, still in the present—or even the future. Based on precise measurements of its size, we believe the past has subsumed every single person and event that has ever existed."

"It's shocking to contemplate, but in the relatively short stretch since 1984, when I first began tracking its growth, the past has expanded by more than 30 years," he added.

The report predicted this disturbing pattern will only continue, with one occurrence after another becoming part of a "colossal" historical record that, by all indications, appears intent on seizing absolutely everything without any discrimination. To date, nothing, no matter how significant, has been able to escape the past, which historians say has taken hold of episodes as momentous as the invention of the printing press, the execution of Louis XVI, numerous ice ages, the westward expansion of the United States, and the year 1995, among billions of others.

"This massive, unrestricted accrual of time is quickly becoming unmanageable—it's growing bigger and bigger even now as I speak," said Gibbon, who confirmed the past grew by more than six months in the time it took to research and write the new report. "Presidential administrations, extinct species, ancient empires—all have been claimed by a relentless past. There was some speculation that World War II would end history, but it didn't."

"Neither did the moon landing, the signing of the Magna Carta, the formation of Pangaea, the extinction of the dinosaurs, the fall of the Ming dynasty, the breaking apart of Pangaea, or the discovery of the Higgs boson," he continued. "Indeed, these events have only served to make the past even larger."

The report went on to state that concerns over the expanding past were outweighed only by fears about the future, which is assumed to become vanishingly small with each passing moment. 🌿

| 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> |
|---|---|

| | |
|---|---|
| <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> |
|---|---|

| | |
|---|--|
| <p>consternation, she realized that what she had said was true, that a woman couldn't hide love.</p> <p>84 Newt was seeing love now.</p> <p>85 And he did what he had to do. He kissed her.</p> | <p>Why does the writer include extra space again?</p> |
| <p>86 "You're hell to get along with!" she said when Newt let her go.</p> <p>87 "I am?" said Newt.</p> <p>88 "You shouldn't have done that," she said.</p> <p>89 "You didn't like it?" he said.</p> <p>90 "What did you expect," she said—"wild, abandoned passion?"</p> <p>91 "I keep telling you," he said, "I never know what's going to happen next."</p> <p>92 "We say good-bye," she said.</p> <p>93 He frowned slightly. "All right," he said.</p> <p>94 She made another speech. "I'm not sorry we kissed," she said. "That was sweet. We should have kissed, we've been so close. I'll always remember you, Newt, and good luck."</p> <p>95 "You too," he said.</p> <p>96 "Thank you, Newt," she said.</p> <p>97 "Thirty days," he said.</p> <p>98 "What?" she said.</p> <p>99 "Thirty days in the stockade," he said—"that's what one kiss will cost me."</p> <p>100 "I—I'm sorry," she said, "but I didn't ask you to go A.W.O.L."</p> <p>101 "I know," he said.</p> <p>102 "You certainly don't deserve any hero's reward for doing something as foolish as that," she said.</p> <p>103 "Must be nice to be a hero," said Newt. "Is Henry Stewart Chasens a hero?"</p> <p>104 "He might be, if he got the chance," said Catharine. She noted uneasily that they had begun to walk again. The farewell had been forgotten.</p> <p>105 "You really love him?" he said.</p> <p>106 "Certainly I love him!" she said hotly. "I wouldn't marry him if I didn't love him!"</p> <p>107 "What's good about him?" said Newt.</p> <p>108 "Honestly!" she cried, stopping again. "Do you have an idea how offensive you're being? Many, many, many things are good about Henry! Yes," she said, "and many, many, many things are probably bad too. But that isn't any of your business. I love Henry, and I don't have to argue his merits with you!"</p> <p>109 "Sorry," said Newt.</p> <p>110 "Honestly!" said Catharine.</p> <p>111 Newt kissed her again. He kissed her again because she wanted him to.</p> | <p>What important change does the writer begin to reveal to the reader?</p> <p>What can you infer from the fact that Catharine continues to walk?</p> <p>Describe Catharine's feelings toward Henry.</p> <p>Why the white space?</p> |

| | |
|---|--|
| <p>112 They were now in a large orchard. 113 "How did we get so far from home, Newt?" said Catharine. 114 "One foot in front of the other—through leaves, over bridges," said Newt. 115 "They add up—the steps," she said. 116 Bells rang in the tower of the school for the blind nearby. 117 "School for the blind," said Newt. 118 "School for the blind," said Catharine. She shook her head in drowsy wonder. "I've got to go back now," she said. 119 "Say good-bye," said Newt. 120 "Every time I do," said Catharine, "I seem to get kissed." 121 Newt sat down on the close-cropped grass under an apple tree. "Sit down," he said. 122 "No," she said. 123 "I won't touch you," he said. 124 "I don't believe you," she said. 125 She sat down under another tree, 20 feet away from him. She closed her eyes. 126 "Dream of Henry Stewart Chasens," he said. 127 "What?" she said. 128 "Dream of your wonderful husband-to-be," he said. 129 "All right, I will," she said. She closed her eyes tighter, caught glimpses of her husband-to-be. 130 Newt yawned. 131 The bees were humming in the trees, and Catharine almost fell asleep. When she opened her eyes she saw that Newt really was asleep. 132 He began to snore softly. 133 Catharine let Newt sleep for an hour, and while he slept she adored him with all her heart. 134 The shadows of the apple tree grew to the east. The bells in the tower of the school for the blind rang again. 135 "Chick-a-dee-dee-dee," went a chickadee. 136 Somewhere far away an automobile starter nagged and failed, nagged and failed, fell still. 137 Catharine came out from under her tree, knelt by Newt. 138 "Newt?" she said. 139 "H'm?" he said. He opened his eyes. 140 "Late," she said. 141 "Hello, Catharine," he said. 142 "Hello, Newt," she said. 143 "I love you," he said. 144 "I know," she said. 145 "Too late," he said. 146 "Too late," she said. 147 He stood, stretched groaningly. "A very nice walk," he said. 148 "I thought so," she said.</p> | <p>Why does Newt repeat this from paragraph 7 again?</p> <p>Why the repetition of "school for the blind"?</p> <p>Why does Newt tell Catherine to dream of Henry?</p> <p>Why does the writer have Newt yawn in paragraph 130?</p> <p>What are paragraphs 132-137 mostly about? What is the significance of the "starter" in paragraph 136?</p> <p>What is the significance of the short lines beginning with paragraph 138?</p> |
|---|--|

| | |
|---|--|
| <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> |
|---|--|

As the following story is read aloud, highlight as many of the sensory details as you can. Use a different color for sound, sight, smell, taste and feel. In a well-organized essay analyze how the sensory details help to produce a comic effect.

Mrs. McWilliams and the Lightning Mark Twain

1 Well, sir,— continued Mr. McWilliams, for this was not the beginning of his talk; —the fear of lightning is one of the most distressing infirmities a human being can be afflicted with. It is mostly confined to women; but now and then you find it in a little dog, and sometimes in a man. It is a particularly distressing infirmity, for the reason that it takes the sand out of a person to an extent which no other fear can, and it can't be *reasoned* with, and neither can it be shamed out of a person. A woman who could face the very devil himself—or a mouse — loses her grip and goes all to pieces in front of a flash of lightning. Her fright is something pitiful to see.

2 Well, as I was telling you, I woke up, with that smothered and unlocatable cry of "Mortimer! Mortimer!" wailing in my ears; and as soon as I could scrape my faculties together I reached over in the dark and then said,—

3 "Evangeline, is that you calling? What is the matter? Where are you?"

4 "Shut up in the boot-closet. You ought to be ashamed to lie there and sleep so, and such an awful storm going on."

5 "Why, how *can* one be ashamed when he is asleep? It is unreasonable; a man can't be ashamed when he is asleep, Evangeline."

6 "You never try, Mortimer, — you know very well you never try."

7 I caught the sound of muffled sobs.

8 That sound smote dead the sharp speech that was on my lips, and I changed it to—

9 "I'm sorry, dear, — I'm truly sorry. I never meant to act so. Come back and—"

10 "MORTIMER!"

11 "Heavens! what is the matter, my love?"

12 "Do you mean to say you are in that bed yet?"

13 "Why, of course."

14 "Come out of it instantly. I should think you would take some *little* care of your life, for *my* sake and the children's, if you will not for your own."

15 "But my love—"

16 "Don't talk to me, Mortimer. You know there is no place so dangerous as a bed, in such a thunder-storm as this, —all the books say that; yet there you would lie, and deliberately throw away your life, — for goodness knows what, unless for the sake of arguing and arguing, and—"

17 "But, confound it, Evangeline, I'm *not* in the bed, *now*. I'm—"

18 [Sentence interrupted by a sudden glare of lightning, followed by a terrified little scream from Mrs. McWilliams and a tremendous blast of thunder.]

19 "There! You see the result. Oh, Mortimer, how *can* you be so profligate as to swear at such a time as this?"

20 "I *didn't* swear. And that *wasn't* a result of it, any way. It would have come, just the same, if I hadn't said a word; and you know very well, Evangeline, — at least you ought to know, — that when the atmosphere is charged with electricity—"

21 "Oh, yes, now argue it, and argue it, and argue it! — I don't see how you can act so, when you *know* there is not a lightning-rod on the place, and your poor wife and children are absolutely at the mercy of Providence. What *are* you doing? — lighting a match at such a time as this! Are you stark mad?"

22 "Hang it, woman, where's the harm? The place is as dark as the inside of an infidel, and—"

23 "Put it out! put it out instantly! Are you determined to sacrifice us all? You *know* there is nothing attracts lightning like a light. [*Fzt! — crash! boom — boloom-boom-boom!*] Oh, just hear it! Now you see what you've done!"

24 "No, I *don't* see what I've done. A match may attract lightning, for all I know, but it don't *cause*

lightning, — I'll go odds on that. And it didn't attract it worth a cent this time; for if that shot was leveled at my match, it was blessed poor marksmanship, — about an average of none out of a possible million, I should say. Why, at Dollymount, such marksmanship as that—"

25 "For shame, Mortimer! Here we are standing right in the very presence of death, and yet in so solemn a moment you are capable of using such language as that. If you have no desire to — Mortimer!"

26 "Well?"

27 "Did you say your prayers to-night?"

28 "I — I — meant to, but I got to trying to cipher out how much twelve times thirteen is, and—"

29 [*Fzt! — boom — berroom — boom! Bumble-umble bang — SMASH!*]

30 "Oh, we are lost, beyond all help! How *could* you neglect such a thing at such a time as this?"

31 "But it *wasn't* such a time as this. There wasn't a cloud in the sky. How could I know there was going to be all this rumpus and pow-wow about a little slip like that? And I don't think it's just fair for you to make so much out of it, any way, seeing it happens so seldom; I haven't missed before since I brought on that earthquake, four years ago."

32 "MORTIMER! How you talk! Have you forgotten the yellow fever?"

33 "My dear, you are always throwing up the yellow fever to me, and I think it is perfectly unreasonable. You can't even send a telegraphic message as far as Memphis without relays, so how is a little devotional slip of mine going to carry so far? I'll *stand* the earthquake, because it was in the neighborhood; but I'll be hanged if I'm going to be responsible for every blamed—"

34 [*Fzt! — BOOM berroom-boom! boom! — BANG!*]

35 "Oh, dear, dear, dear! I *know* it struck something, Mortimer. We never shall see the light of another day; and if it will do you any good to remember, when we are gone, that your dreadful language — Mortimer!"

36 "WELL! What now?"

37 "Your voice sounds as if — Mortimer, are you actually standing in front of that open fireplace?"

38 "That is the very crime I am committing."

39 "Get away from it, this moment. You do seem determined to bring destruction on us all. Don't you *know* that there is no better conductor for lightning than an open chimney? Now where have you got to?"

40 "I'm here by the window."

40 "Oh, for pity's sake, have you lost your mind? Clear out from there, this moment. The very children in arms know it is fatal to stand near a window in a thunder-storm. Dear, dear, I know I shall never see the light of another day. Mortimer?"

42 "Yes?"

43 "What is that rustling?"

44 "It's me."

45 "What are you doing?"

46 "Trying to find the upper end of my pantaloons."

47 "Quick! throw those things away! I do believe you would deliberately put on those clothes at such a time as this; yet you know perfectly well that *all* authorities agree that woolen stuffs attract lightning. Oh, dear, dear, it isn't sufficient that one's life must be in peril from natural causes, but you must do everything you can possibly think of to augment the danger. Oh, *don't* sing! What can you be thinking of?"

48 "Now where's the harm in it?"

49 "Mortimer, if I have told you once, I have told you a hundred times, that singing causes vibrations in the atmosphere which interrupt the flow of the electric fluid, and — What on *earth* are you opening

that door for?"

50 "Goodness gracious, woman, is there is any harm in *that*?"

51 "*Harm*? There's *death* in it. Anybody that has given this subject any attention knows that to create a draught is to invite the lightning. You haven't half shut it; shut it *tight*, — and do hurry, or we are all destroyed. Oh, it is an awful thing to be shut up with a lunatic at such a time as this. Mortimer, what are you doing?"

52 "Nothing. Just turning on the water. This room is smothering hot and close. I want to bathe my face and hands."

53 "You have certainly parted with the remnant of your mind! Where lightning strikes any other substance once, it strikes water fifty times. Do turn it off. Oh, dear, I am sure that nothing in this world can save us. It does seem to me that — Mortimer, what was that?"

54 "It was a da — it was a picture. Knocked it down."

55 "Then you are close to the wall! I never heard of such imprudence! Don't you *know* that there's no better conductor for lightning than a wall? Come away from there! And you came as near as anything to swearing, too. Oh, how can you be so desperately wicked, and your family in such peril? Mortimer, did you order a feather bed, as I asked you to do?"

56 "No. Forgot it."

57 "Forgot it! It may cost you your life. If you had a feather bed, now, and could spread it in the middle of the room and lie on it, you would be perfectly safe. Come in here, — come quick, before you have a chance to commit any more frantic indiscretions."

58 I tried, but the little closet would not hold us both with the door *shut*, unless we could be content to smother. I gasped awhile, then forced my way out. My wife called out, —

59 "Mortimer, something *must* be done for your preservation. Give me that German book that is on the end of the mantel-piece, and a candle; but don't light it; give me a match; I will light it in here. That book has some directions in it."

60 I got the book, — at cost of a vase and some other brittle things; and the madam shut herself up with her candle. I had a moment's peace; then she called out, —

61 "Mortimer, what was that?"

62 "Nothing but the cat."

63 "The cat! Oh, destruction! Catch her, and shut her up in the wash-stand. Do be quick, love; cats are *full* of electricity. I just know my hair will turn white with this night's awful perils."

64 I heard the muffled sobbings again. But for that, I should not have moved hand or foot in such a wild enterprise in the dark.

65 However, I went at my task, — over chairs, and against all sorts of obstructions, all of them hard ones, too, and most of them with sharp edges, — and at last I got kitty cooped up in the commode, at an expense of over four hundred dollars in broken furniture and shins. Then these muffled words came from the closet:—

66 "It says the safest thing is to stand on a chair in the middle of the room, Mortimer; and the legs of the chair must be insulated, with non-conductors. That is, you must set the legs of the chair in glass tumblers. [*Fzt! — boom — bang! — smash!*] Oh, hear that! Do hurry, Mortimer, before you are struck."

67 I managed to find and secure the tumblers. I got the last four, — broke all the rest. I insulated the chair legs, and called for further instructions.

68 "Mortimer, it says, 'Während eines Gewitters entferne man Metalle, wie z. B., Ringe, Uhren, Schlüssel, etc., von sich und halte sich auch nicht an solchen Stellen auf, wo viele Metalle bei einander liegen, oder mit andern Körpern verbunden sind, wie an Herden, Oefen, Eisengittern u. dgl.' What does that mean, Mortimer? Does it mean that you must keep metals *about* you, or keep them *away* from you?

69 "Well, I hardly know. It appears to be a little mixed. All German advice is more or less mixed. However, I think that that sentence is mostly in the dative case, with a little genitive and accusative sifted in, here and there, for luck; so I reckon it means that you must keep some metals *about* you."

70 "Yes, that must be it. It stands to reason that it is. They are in the nature of lightning-rods, you know. Put on your fireman's helmet, Mortimer; that is mostly metal."

71 I got it and put it on, — a very heavy and clumsy and uncomfortable thing on a hot night in a close room. Even my night-dress seemed to be more clothing than I strictly needed.

72 "Mortimer, I think your middle ought to be protected. Won't you buckle on your militia sabre, please?"

73 I complied.

74 "Now, Mortimer, you ought to have some way to protect your feet. Do please put on your spurs."

75 I did it, — in silence, — and kept my temper as well as I could.

76 "Mortimer, it says, 'Das Gewitter läuten ist sehr gefährlich, weil die Glocke selbst, sowie der durch das Läuten veranlasste Luftzug und die Höhe des Thurmes den Blitz anziehen könnten.' Mortimer, does that mean that it is dangerous not to ring the church bells during a thunder-storm?"

77 "Yes, it seems to mean that, — if that is the past participle of the nominative case singular, and I reckon it is. Yes, I think it means that on account of the height of the church tower and the absence of *Luftzug* it would be very dangerous (*sehr gefährlich*) not to ring the bells in time of a storm; and moreover, don't you see, the very wording—"

78 "Never mind that, Mortimer; don't waste the precious time in talk. Get the large dinner-bell; it is right there in the hall. Quick, Mortimer dear; we are almost safe. Oh, dear, I do believe we are going to be saved, at last!"

79 Our little summer establishment stands on top of a high range of hills, overlooking a valley. Several farm-houses are in our neighborhood, — the nearest some three or four hundred yards away.

80 When I, mounted on the chair, had been clanging that dreadful bell a matter of seven or eight minutes, our shutters were suddenly torn open from without, and a brilliant bull's-eye lantern was thrust in at the window, followed by a hoarse inquiry:—

81 "What in the nation is the matter here?"

82 The window was full of men's heads, and the heads were full of eyes that stared wildly at my night-dress and my warlike accoutrements.

83 I dropped the bell, skipped down from the chair in confusion, and said,—

84 "There is nothing the matter, friends, — only a little discomfort on account of the thunder-storm. I was trying to keep off the lightning."

85 "Thunder-storm? Lightning? Why, Mr. McWilliams, have you lost your mind? It is a beautiful starlight night; there has been no storm."

86 I looked out, and I was so astonished I could hardly speak for a while. Then I said,—

87 "I do not understand this. We distinctly saw the glow of the flashes through the curtains and shutters, and heard the thunder."

88 One after another of those people lay down on the ground to laugh, — and two of them died. One of the survivors remarked,—

89 "Pity you didn't think to open your blinds and look over to the top of the high hill yonder. What you heard was cannon; what you saw was the flash. You see, the telegraph brought some news, just at midnight: Garfield's nominated, — and that's what's the matter!"

90 Yes, Mr. Twain, as I was saying in the beginning (said Mr. McWilliams), the rules for preserving people against lightning are so excellent and so innumerable that the most incomprehensible thing in the world to me is how anybody ever manages to get struck.

91 So saying, he gathered up his satchel and umbrella, and departed; for the train had reached his town.

Biting and Harsh

Juvenalian Satire - is biting, bitter, and angry; it points out the corruption of human beings and institutions with contempt, using *saeva indignation*, a savage outrage based on the style of the Roman poet Juvenal.

Sometimes perceived as enraged, Juvenalian satire sees the vices and follies in the world as intolerable. Juvenalian satirists use large doses of sarcasm and irony.

Invective - Speech or writing that abuses, denounces, or vituperates against. It can be directed against a person, cause, idea, or system. It employs a heavy use of negative emotive language

Sarcasm - From the Greek meaning, "to tear flesh," sarcasm involves bitter, caustic language that is meant to hurt or ridicule someone or something. It may use irony as a device, but not all ironic statements are sarcastic. When well done, sarcasm can be witty and insightful; when poorly done, it's simply cruel.

Middle Ground

Hyperbole - A figure of speech using deliberate exaggeration or overstatement. Hyperboles sometimes have a comic effect; however, a serious effect is also possible. Hyperbole often produces irony at the same time.

Understatement - The ironic minimizing of fact, understatement presents something as less significant than it is. The effect can frequently be humorous and emphatic. Understatement is the opposite of hyperbole.

Irony - The contrast between what is stated explicitly and what is really meant; the difference between what appears to be and what actually is true. Irony is used for many reasons, but frequently, it's used to create poignancy or humor.

Parody - A satiric imitation of a work or of an author with the idea of ridiculing the author, his ideas, or work. The parodist exploits the peculiarities of an author's expression--his propensity to use too many parentheses, certain favorite words, or whatever. It may also be focused on, say, an improbable plot with too many convenient events.

Light and Humorous

Wit - In modern usage, wit is intellectually amusing language that surprises and delights. A witty statement is humorous, while suggesting the speaker's verbal power in creating ingenious and perceptive remarks. Wit usually uses terse language that makes a pointed statement.

Horatian Satire - is gentle, urbane, smiling; it aims to correct with broadly sympathetic laughter. Based on the Roman lyrical poet Horace, its purpose may be "to hold up a mirror" so readers can see themselves and their world honestly. The vices and follies satirized are not destructive; however, they reflect the foolishness of people, the superficiality and meaninglessness of their lives, and the barrenness of their values.

Caricature - A representation, especially pictorial or literary, in which the subject's distinctive features or peculiarities are deliberately exaggerated to produce a comic or grotesque effect. Sometimes caricature can be so exaggerated that it becomes a grotesque imitation or misrepresentation.

Kurt Vonnegut "Of course we're all tired. We spend the entire day reasoning in a universe that was not meant to be reasonable."

In the following story how does Vonnegut reveal the absurdity of life? In a well-organized essay discuss how the author uses literary techniques to provide a social commentary.

“Tom Edison’s Shaggy Dog” by Kurt Vonnegut

1 Two old men sat on a park bench one morning in the sunshine of Tampa, Florida, —one trying doggedly to read a book he was plainly enjoying while the other, Harold K. Bullard told him the story of his life in the full, round, head tones of a public address system. At their feet lay Bullard's Labrador retriever, who further tormented the aged listener by probing his ankles with a large, wet nose.

2 Bullard, who had been, before he retired, successful in many fields, enjoyed reviewing his important past. But he faced the problem that complicates the lives of cannibals— which is that a single victim cannot be used over and over. Anyone who had passed the time of day with him and his dog refused to share a bench with them again.

3 So Bullard and his dog set out through the park each day in quest of new faces. They had had good luck this morning, for they had found this stranger right away, clearly a new arrival in Florida, still buttoned up tight in heavy stiff collar and necktie and with nothing better to do than read.

4 "Yes," said Bullard, rounding out the first hour of his lecture, "made and lost five fortunes in my time."

5 "So you said," said the stranger, whose name Bullard had neglected to ask. "Easy, boy! No, no, no, boy," he said to the dog, who was growing more aggressive toward his ankles.

6 "Oh? Already told you that, did I?" said Bullard. 7 7 "Twice."

7 "Two in real estate, one in scrap iron, and one in oil and one in trucking." 9 "So you said."

8 "I did? Yes, guess I did. Two in real estate, one in scrap iron, one in oil, and one in trucking. Wouldn't take back a day of it."

9 "No, I suppose not," said the stranger. "Pardon me, but do you suppose you could move your dog somewhere else? He keeps—"

10 "Him?" said Bullard, heartily. "Friendliest dog in the world. Don't need to be afraid of him." 1 3 "I'm not afraid of him. It's just that he drives me crazy, sniffing at my ankles."

11 "Plastic," said Bullard, chuckling.

1 2 "What?"

13 "Plastic. Must be something plastic on your garters. By golly, I'll bet it's those little buttons. Sure as we're sitting here, those buttons must be plastic. That dog is nuts about plastic. Don't know why that is, but he'll sniff it out and find it if there's a speck around. Must be a deficiency in his diet, though, by gosh, he eats better than I do. Once he chewed up a whole plastic humidor. Can you beat it? *That's* the business I'd go into now, by glory, if the pill rollers hadn't told me to let up, to give the old ticker a rest."

14 "You could tie the dog to that tree over there," said the stranger.

15 "I get so darn' sore at all the youngsters these days!" said Bullard. "All of 'em mooning around about no frontiers anymore. There never have been so many frontiers as there are today. You know what Horace Greeley would say today?"

16 "His nose is wet," said the stranger, and he pulled his ankles away, but the dog humped forward in patient pursuit. "Stop it, boy!"

17 "His wet nose shows he's healthy," said Bullard. " 'Go plastic, young man!' That's what Greeley'd say. 'Go atom young man!' "

18 The dog had definitely located the plastic buttons on the stranger's garters and was cocking his head one way and another, thinking out ways of bringing his teeth to bear on those delicacies.

19 "Scat!" said the stranger.

20 "'Go electronic, young man!'" said Bullard. "Don't talk to me about no opportunity anymore. Opportunity's knocking down every door in the country, trying to get in. When I was young, a man had to go out and find opportunity and drag it home by the ears. Nowadays—"

21 "Sorry," said the stranger, evenly. He slammed his book shut, stood and jerked his ankle away from the dog. "I've got to be on my way. So good day, sir."

22 He stalked across the park, found another bench, sat down with a sigh and began to read. His respiration had just returned to normal when he felt the wet sponge of the dog's nose on his ankles again.

23 "Oh, it's you!" said Bullard, sitting down beside him. "He was tracking you. He was on the scent of something, and I just let him have his head. What'd I tell you about plastic?" He looked about contentedly. "Don't blame you for moving on. It was stuffy back there. No shade to speak of and not a sign of a breeze."

24 "Would the dog go away if I bought him a humidor?" said the stranger. 28 "Pretty good joke, pretty good joke," said Bullard, amiably.

Suddenly he clapped the stranger on his knee. "Say, you aren't in plastics, are you? Here I've been blowing off about plastics, and for all I know that's your line."

25 "My line?" said the stranger crisply, laying down his book. "Sorry—I've never had a line. I've been a drifter since the age of nine, since Edison set up his laboratory next to my home, and showed me the intelligence analyzer."

26 "Edison?" said Bullard. "Thomas Edison, the inventor?"

27 "If you want to call him that, go ahead," said the stranger.

28 "If I *want* to call him that?"—Bullard guffawed—"I guess I just will! Father of the light bulb and I don't know what all."

29 "If you want to think he invented the light bulb, go ahead. No harm in it." The stranger resumed his reading.

30 "Say, what is this?" said Bullard, suspiciously. "You pulling my leg? What's this about an intelligence analyzer? I never heard of that."

31 "Of course you haven't," said the stranger. "Mr. Edison and I promised to keep it a secret. I've never told anyone. Mr. Edison broke his promise and told Henry Ford, but Ford made him promise not to tell anybody else—for the good of humanity."

32 Bullard was entranced. "Uh, this intelligence analyzer," he said, "it analyzed intelligence, did it?"

33 "It was an electric butter churn," said the stranger.

34 "Seriously now," Bullard coaxed.

35 "Maybe it *would* be better to talk it over with someone," said the stranger. "It's a terrible thing to keep bottled up inside me, year in and year out. But how can I be sure that it won't go any further?"

36 "My, word as a gentleman," Bullard assured him.

37 "I don't suppose I could find a stronger guarantee than that, could I?" said the stranger, judiciously.

38 "There is no stronger guarantee," said Bullard, proudly. "Cross my heart and hope to die!"

39 "Very well." The stranger leaned back and closed his eyes, seeming to travel backward through time. He was silent for a full minute, during which Bullard watched with respect.

40 "It was back in the fall of eighteen seventy-nine," said the stranger at last, softly. "Back in the

village of Menlo Park, New Jersey. I was a boy of nine. A young man we all thought was a wizard had set up a laboratory next door to my home, and there were flashes and crashes inside, and all sorts of scary goings on. The neighborhood children were warned to keep away, not to make any noise that would bother the wizard.

41 "I didn't get to know Edison right off, but his dog Sparky and I got to be steady pals. A dog a whole lot like yours, Sparky was, and we used to wrestle all over the neighborhood. Yes, sir, your dog is the image of Sparky."

42 "Is that so?" said Bullard, flattered.

43 "Gospel," replied the stranger. "Well, one day Sparky and I were wrestling around, and we wrestled right up to the door of Edison's laboratory. The next thing I knew, Sparky had pushed me in through the door and bam! I was sitting on the laboratory floor, looking tip at Mr. Edison himself."

44 "Bet he was sore," said Bullard, delighted.

45 "You can bet I was scared," said the stranger. "I thought I was face to face with Satan himself. Edison had wires hooked to his ears and running down to a little black box in his lap! I started to scoot, but he caught me by my collar and made me sit down.

46 "'Boy,' said Edison, 'it's always darkest before the dawn. I want you to remember that.' 5 1 " 'Yes, sir,' I said.

47 "'For over a year, my boy,' Edison said to me, 'I've been trying to find a filament that will last in an incandescent lamp. Hair, string, splinters—nothing works. So while I was trying to think of something else to try, I started tinkering with another idea of mine, just letting off steam. I put this together,' he said, showing me the little black box. 'I thought maybe intelligence was just a certain kind of electricity, so I made this intelligence analyzer here. It works! You're the first one to know about it, my boy. But I don't know why you shouldn't be. It will be your generation that will grow up in the glorious new era when people will be as easily graded as oranges.' "

48 "I don't believe it!" said Bullard.

49 "May I be struck by lightning this very instant!" said the stranger. "And it did work, too. Edison had tried out the analyzer on the men in his shop, without telling them what he was up to. The smarter a man was, by gosh, the farther the needle on the indicator in the little black box swung to the right. I let him try it on me, and the needle just lay where it was and trembled. But dumb as I was, then is when I made my one and only contribution to the world. As I say, I haven't lifted a finger since."

50 "Whadja do?" said Bullard, eagerly.

51 "I said, 'Mr. Edison, sir, let's try it on the dog.' And I wish you could have seen the show that dog put on when I said it! Old Sparky barked and howled and scratched to get out. When he saw we meant business, that he wasn't going to get out, he made a beeline right for the intelligence analyzer and knocked it out of Edison's hands. But we cornered him, and Edison held him down while I touched the wires to his ears. And would you believe it, that needle sailed clear across the dial, way past a little red pencil marker on the dial face!"

52 "The dog busted it," said Bullard.

53 "'Mr. Edison, sir,' I said, 'what's the red mark mean?'

54 "'My boy,' said Edison, 'it means that the instrument is broken, because that red mark is me.' "

5 5 "I'll say it was broken," said Bullard.

56 The stranger said gravely, "But it wasn't broken. No, sir. Edison checked the whole thing, and it was in apple pie order. When Edison told me that, it was then that Sparky, crazy to get out, gave himself away."

57 "How?" said Bullard suspiciously.

58 "We really had him locked in, see? There were three locks on the door— a hook and eye, a bolt, and a regular knob and latch. That dog stood up, unhooked the hook, pushed the bolt back and had the knob in his teeth when Edison stopped him."

59 "No!" said Bullard.

60 "Yes!" said the stranger, his eyes shining. "And then is when Edison showed me what a great scientist he was. He was willing to face the truth, no matter how unpleasant it might be.

61 "'So!' said Edison to Sparky. 'Man's best friend, huh? Dumb animal, huh?'

62 "That Sparky was a caution. He pretended not to hear. He scratched himself and bit fleas and went around growling at ratholes, anything to get out of looking Edison in the eye.

63 "'Pretty soft, isn't it, Sparky?' said Edison. 'Let somebody else worry about getting food, building shelters and keeping warm, while you sleep in front of a fire or go chasing after the girls or raise hell with the boys. No mortgages, no politics, no war, no work, no worry. Just wag the old tail or lick a hand, and you're all taken care of.'

64 "'Mr. Edison,' I said, 'do you mean to tell me that dogs are smarter than people?' 7 0 "'Smarter?' said Edison. 'I'll tell the world! And what have I been doing for the past year? Slaving to work out a light bulb so dogs can play at night!'

6 5 "'Look, Mr. Edison,' said Sparky, 'why not--' "

6 6 "Hold on!" roared Bullard.

67 "Silence!" shouted the stranger, triumphantly. "'Look, Mr. Edison,' said Sparky, 'why not keep quiet about this? It's been working out to everybody's satisfaction for hundreds of thousands of years. Let sleeping dogs lie. You forget all about it, destroy the intelligence analyzer, and I'll tell you what to use for a lamp filament.'"

68 "Hogwash!" said Bullard, his face purple.

69 The stranger stood. "You have my solemn word as a gentleman. That dog rewarded me for my silence with a stock-market tip that made me independently wealthy for the rest of my days. And the last words that Sparky ever spoke were to Thomas Edison. 'Try a piece of carbonized cotton thread,' he said. Later, he was torn to bits by a pack of dogs that had gathered outside the door, listening."

70 The stranger removed his garters and handed them to Bullard's dog. "A small token of esteem, sir, for an ancestor of yours who talked himself to death. Good day." He tucked his book under his arm and walked away.

What does Twain reveal about human nature in the following contrasting stories? In a well-developed essay analyze how the author uses literary techniques to reveal aspects of human nature.

The Story Of The Bad Little Boy - Mark Twain

Once there was a bad little boy whose name was Jim--though, if you will notice, you will find that bad little boys are nearly always called James in your Sunday-school books. It was strange, but still it was true, that this one was called Jim.

He didn't have any sick mother, either--a sick mother who was pious and had the consumption, and would be glad to lie down in the grave and be at rest but for the strong love she bore her boy, and the anxiety she felt that the world might be harsh and cold toward him when she was gone. Most bad boys in the Sunday books are named James, and have sick mothers, who teach them to say, "Now, I lay me down," etc., and sing them to sleep with sweet, plaintive voices, and then kiss them good night, and kneel down by the bedside and weep. But it was different with this fellow. He was named Jim, and there wasn't anything the matter with his mother --no consumption, nor anything of that kind. She was rather stout than otherwise, and she was not pious; moreover, she was not anxious on Jim's account. She said if he were to break his neck it wouldn't be much loss. She always spanked Jim to sleep, and she never kissed him good night; on the contrary, she boxed his ears when she was ready to leave him.

Once this little bad boy stole the key of the pantry, and slipped in there and helped himself to some jam, and filled up the vessel with tar, so that his mother would never know the difference; but all at once a terrible feeling didn't come over him, and something didn't seem to whisper to him, "Is it right to disobey my mother? Isn't it sinful to do this? Where do bad little boys go who gobble up their good kind mother's jam?" and then he didn't kneel down all alone and promise never to be wicked any more, and rise up with a light, happy heart, and go and tell his mother all about it, and beg her forgiveness, and be blessed by her with tears of pride and thankfulness in her eyes. No; that is the way with all other bad boys in the books; but it happened otherwise with this Jim, strangely enough. He ate that jam, and said it was bully, in his sinful, vulgar way; and he put in the tar, and said that was bully also, and laughed, and observed "that the old woman would get up and snort" when she found it out; and when she did find it out, he denied knowing anything about it, and she whipped him severely, and he did the crying himself. Everything about this boy was curious--everything turned out differently with him from the way it does to the bad Jameses in the books.

Once he climbed up in Farmer Acorn's apple tree to steal apples, and the limb didn't break, and he didn't fall and break his arm, and get torn by the farmer's great dog, and then languish on a sickbed for weeks, and repent and become good. Oh, no; he stole as many apples as he wanted and came down all right; and he was all ready for the dog, too, and knocked him endways with a brick when he came to tear him. It was very strange --nothing like it ever happened in those mild little books with marbled backs, and with pictures in them of men with swallow-tailed coats and bell-crowned hats, and pantaloons that are short in the legs, and women with the

waists of their dresses under their arms, and no hoops on. Nothing like it in any of the Sunday-school books.

Once he stole the teacher's penknife, and, when he was afraid it would be found out and he would get whipped, he slipped it into George Wilson's cap poor Widow Wilson's son, the moral boy, the good little boy of the village, who always obeyed his mother, and never told an untruth, and was fond of his lessons, and infatuated with Sunday-school. And when the knife dropped from the cap, and poor George hung his head and blushed, as if in conscious guilt, and the grieved teacher charged the theft upon him, and was just in the very act of bringing the switch down upon his trembling shoulders, a white-haired, improbable justice of the peace did not suddenly appear in their midst, and strike an attitude and say, "Spare this noble boy--there stands the cowering culprit! I was passing the school door at recess, and, unseen myself, I saw the theft committed!" And then Jim didn't get whaled, and the venerable justice didn't read the tearful school a homily, and take George by the hand and say such boy deserved to be exalted, and then tell him come and make his home with him, and sweep out the office, and make fires, and run errands, and chop wood, and study law, and help his wife do household labors, and have all the balance of the time to play and get forty cents a month, and be happy. No it would have happened that way in the books, but didn't happen that way to Jim. No meddling old clam of a justice dropped in to make trouble, and so the model boy George got thrashed, and Jim was glad of it because, you know, Jim hated moral boys. Jim said he was "down on them milksops." Such was the coarse language of this bad, neglected boy.

But the strangest thing that ever happened to Jim was the time he went boating on Sunday, and didn't get drowned, and that other time that he got caught out in the storm when he was fishing on Sunday and didn't get struck by lightning. Why, you might look, and look, all through the Sunday-school books from now till next Christmas, and you would never come across anything like this. Oh, no; you would find that all the bad boys who go boating on Sunday invariably get drowned; and all the bad boys who get caught out in storms when they are fishing on Sunday infallibly get struck by lightning. Boats with bad boys in them always upset on Sunday, and it always storms when bad boys go fishing on the Sabbath. How this Jim ever escaped is a mystery to me.

This Jim bore a charmed life--that must have been the way of it. Nothing could hurt him. He even gave the elephant in the menagerie a plug of tobacco, and the elephant didn't knock the top of his head off with his trunk. He browsed around the cupboard after essence-of-peppermint, and didn't make a mistake and drink aqua fortis. He stole his father's gun and went hunting on the Sabbath, and didn't shoot three or four of his fingers off. He struck his little sister on the temple with his fist when he was angry, and she didn't linger in pain through long summer days, and die with sweet words of forgiveness upon her lips that redoubled the anguish of his breaking heart. No; she got over it. He ran off and went to sea at last, and didn't come back and find himself sad and alone in the world, his loved ones sleeping in the quiet churchyard, and the vine-embowered home of his boyhood tumbled down and gone to decay. Ah, no; he came home as drunk as a piper, and got into the station-house the first thing.

And he grew up and married, and raised a large family, and brained them all with an ax one night, and got wealthy by all manner of cheating and rascality; and now he is the infernalesst wickedest scoundrel in his native village, and is universally respected, and belongs to the legislature.

So you see there never was a bad James in the Sunday-school books that had such a streak of luck as this sinful Jim with the charmed life.

The Story Of The Good Little Boy - *Mark Twain*

Once there was a good little boy by the name of Jacob Blivens. He always obeyed his parents, no matter how absurd and unreasonable their demands were; and he always learned his book, and never was late at Sabbath- school. He would not play hookey, even when his sober judgment told him it was the most profitable thing he could do. None of the other boys could ever make that boy out, he acted so strangely. He wouldn't lie, no matter how convenient it was. He just said it was wrong to lie, and that was sufficient for him. And he was so honest that he was simply ridiculous. The curious ways that that Jacob had, surpassed everything. He wouldn't play marbles on Sunday, he wouldn't rob birds' nests, he wouldn't give hot pennies to organ-grinders' monkeys; he didn't seem to take any interest in any kind of rational amusement. So the other boys used to try to reason it out and come to an understanding of him, but they couldn't arrive at any satisfactory conclusion. As I said before, they could only figure out a sort of vague idea that he was "afflicted," and so they took him under their protection, and never allowed any harm to come to him.

This good little boy read all the Sunday-school books; they were his greatest delight. This was the whole secret of it. He believed in the gold little boys they put in the Sunday-school book; he had every confidence in them. He longed to come across one of them alive once; but he never did. They all died before his time, maybe. Whenever he read about a particularly good one he turned over quickly to the end to see what became of him, because he wanted to travel thousands of miles and gaze on him; but it wasn't any use; that good little boy always died in the last chapter, and there was a picture of the funeral, with all his relations and the Sunday-school children standing around the grave in pantaloons that were too short, and bonnets that were too large, and everybody crying into handkerchiefs that had as much as a yard and a half of stuff in them. He was always headed off in this way. He never could see one of those good little boys on account of his always dying in the last chapter.

Jacob had a noble ambition to be put in a Sunday school book. He wanted to be put in, with pictures representing him gloriously declining to lie to his mother, and her weeping for joy about it; and pictures representing him standing on the doorstep giving a penny to a poor beggar-woman with six children, and telling her to spend it freely, but not to be extravagant, because extravagance is a sin; and pictures of him magnanimously refusing to tell on the bad boy who always lay in wait for him around the corner as he came from school, and welted him so over the head with a lath, and then chased him home, saying, "Hi! hi!" as he proceeded. That was the ambition of young Jacob Blivens. He wished to be put in a Sunday-school book. It made him feel a lithe uncomfortable sometimes when he reflected that the good little boys always

died. He loved to live, you know, and this was the most unpleasant feature about being a Sunday-school-boy. He knew it was not healthy to be good. He knew it was more fatal than consumption to be so supernaturally good as the boys in the books were he knew that none of them had ever been able to stand it long, and it pained him to think that if they put him in a book he wouldn't ever see it, or even if they did get the book out before he died it wouldn't be popular without any picture of his funeral in the back part of it. It couldn't be much of a Sunday-school book that couldn't tell about the advice he gave to the community when he was dying. So at last, of course, he had to make up his mind to do the best he could under the circumstances--to live right, and hang on as long as he could and have his dying speech all ready when his time came.

But somehow nothing ever went right with the good little boy; nothing ever turned out with him the way it turned out with the good little boys in the books. They always had a good time, and the bad boys had the broken legs; but in his case there was a screw loose somewhere, and it all happened just the other way. When he found Jim Blake stealing apples, and went under the tree to read to him about the bad little boy who fell out of a neighbor's apple tree and broke his arm, Jim fell out of the tree, too, but he fell on him and broke his arm, and Jim wasn't hurt at all. Jacob couldn't understand that. There wasn't anything in the books like it.

And once, when some bad boys pushed a blind man over in the mud, and Jacob ran to help him up and receive his blessing, the blind man did not give him any blessing at all, but whacked him over the head with his stick and said he would like to catch him shoving him again, and then pretending to help him up. This was not in accordance with any of the books. Jacob looked them all over to see.

One thing that Jacob wanted to do was to find a lame dog that hadn't any place to stay, and was hungry and persecuted, and bring him home and pet him and have that dog's imperishable gratitude. And at last he found one and was happy; and he brought him home and fed him, but when he was going to pet him the dog flew at him and tore all the clothes off him except those that were in front, and made a spectacle of him that was astonishing. He examined authorities, but he could not understand the matter. It was of the same breed of dogs that was in the books, but it acted very differently. Whatever this boy did he got into trouble. The very things the boys in the books got rewarded for turned out to be about the most unprofitable things he could invest in.

Once, when he was on his way to Sunday-school, he saw some bad boys starting off pleasuring in a sailboat. He was filled with consternation, because he knew from his reading that boys who went sailing on Sunday invariably got drowned. So he ran out on a raft to warn them, but a log turned with him and slid him into the river. A man got him out pretty soon, and the doctor pumped the water out of him, and gave him a fresh start with his bellows, but he caught cold and lay sick abed nine weeks. But the most unaccountable thing about it was that the bad boys in the boat had a good time all day, and then reached home alive and well in the most surprising manner. Jacob Blivens said there was nothing like these things in the books. He was perfectly dumfounded.

When he got well he was a little discouraged, but he resolved to keep on trying anyhow. He knew that so far his experiences wouldn't do to go in a book, but he hadn't yet reached the allotted term of life for good little boys, and he hoped to be able to make a record yet if he could hold on till his time was fully up. If everything else failed he had his dying speech to fall back on.

He examined his authorities, and found that it was now time for him to go to sea as a cabin-boy. He called on a ship-captain and made his application, and when the captain asked for his recommendations he proudly drew out a tract and pointed to the word, "To Jacob Blivens, from his affectionate teacher." But the captain was a coarse, vulgar man, and he said, "Oh, that be blowed! that wasn't any proof that he knew how to wash dishes or handle a slush-bucket, and he guessed he didn't want him." This was altogether the most extraordinary thing that ever happened to Jacob in all his life. A compliment from a teacher, on a tract, had never failed to move the tenderest emotions of ship-captains, and open the way to all offices of honor and profit in their gift it never had in any book that ever he had read. He could hardly believe his senses.

This boy always had a hard time of it. Nothing ever came out according to the authorities with him. At last, one day, when he was around hunting up bad little boys to admonish, he found a lot of them in the old iron-foundry fixing up a little joke on fourteen or fifteen dogs, which they had tied together in long procession, and were going to ornament with empty nitroglycerin cans made fast to their tails. Jacob's heart was touched. He sat down on one of those cans (for he never minded grease when duty was before him), and he took hold of the foremost dog by the collar, and turned his reproving eye upon wicked Tom Jones. But just at that moment Alderman McWelter, full of wrath, stepped in. All the bad boys ran away, but Jacob Blivens rose in conscious innocence and began one of those stately little Sunday-school-book speeches which always commence with "Oh, sir!" in dead opposition to the fact that no boy, good or bad, ever starts a remark with "Oh, sir." But the alderman never waited to hear the rest. He took Jacob Blivens by the ear and turned him around, and hit him a whack in the rear with the flat of his hand; and in an instant that good little boy shot out through the roof and soared away toward the sun with the fragments of those fifteen dogs stringing after him like the tail of a kite. And there wasn't a sign of that alderman or that old iron-foundry left on the face of the earth; and, as for young Jacob Blivens, he never got a chance to make his last dying speech after all his trouble fixing it up, unless he made it to the birds; because, although the bulk of him came down all right in a tree-top in an adjoining county, the rest of him was apportioned around among four townships, and so they had to hold five inquests on him to find out whether he was dead or not, and how it occurred. You never saw a boy scattered so.--[This glycerin catastrophe is borrowed from a floating newspaper item, whose author's name I would give if I knew it.--M. T.]

Thus perished the good little boy who did the best he could, but didn't come out according to the books. Every boy who ever did as he did prospered except him. His case is truly remarkable. It will probably never be accounted for.

"**The Philosophy of Composition**" is an 1846 essay written by Edgar Allan Poe that expounds a theory about how good writers write when they write well: major points of Poe's essay covering the elements he considers most necessary to "effective" literary composition.

1. Know the ending in advance, before you begin writing.

"Nothing is more clear," writes Poe, "than that every plot, worth the name, must be elaborated to its *dénouement* before any thing be attempted with the pen." Once writing commences, the author must keep the ending "constantly in view" in order to "give a plot its indispensable air of consequence" and inevitability.

2. Keep it short—the "single sitting" rule.

Poe contends that "if any literary work is too long to be read at one sitting, we must be content to dispense with the immensely important effect derivable from unity of impression." Force the reader to take a break, and "the affairs of the world interfere" and break the spell. This "limit of a single sitting" admits of exceptions, of course. It must—or the novel would be disqualified as literature. Poe cites *Robinson Crusoe* as one example of a work of art "demanding of no unity." But the single sitting rule applies to all poems, and for this reason, he writes, Milton's *Paradise Lost* fails to achieve a sustained effect.

3. Decide on the desired effect.

The author must decide in advance "the choice of impression" he or she wishes to leave on the reader. Poe assumes here a tremendous amount about the ability of authors to manipulate readers' emotions. He even has the audacity to claim that the design of the "The Raven" rendered the work "*universally* appreciable." It may be so, but perhaps it does not universally inspire an appreciation of Beauty that "excites the sensitive soul to tears"—Poe's desired effect for the poem.

4. Choose the tone of the work.

Poe claims the highest ground for his work, though it is debatable whether he was entirely serious. As "Beauty is the sole legitimate province of the poem" in general, and "The Raven" in particular, "Melancholy is thus the most legitimate of all poetical tones." Whatever tone one chooses, however, the technique Poe employs, and recommends, likely applies. It is that of the "*refrain*"—a repeated "key-note" in word, phrase, or image that sustains the mood. In "The Raven," the word "Nevermore" performs this function, a word Poe chose for its phonetic as much as for its conceptual qualities.

Poe claims that his choice of the Raven to deliver this refrain arose from a desire to reconcile the unthinking "monotony of the exercise" with the reasoning capabilities of a human character. He at first considered putting the word in the beak of a parrot, then settled on a Raven—"the bird of ill omen"—in keeping with the melancholy tone.

5. Determine the theme and characterization of the work.

Here Poe makes his claim about “the death of a beautiful woman,” and adds, “the lips best suited for such topic are those of a bereaved lover.” He chooses these particulars to represent his theme—“the *most* melancholy,” Death. Contrary to the methods of many a writer, Poe moves from the abstract to the concrete, choosing characters as mouthpieces of ideas.

6. Establish the climax.

In “The Raven,” Poe says, he “had now to combine the two ideas, of a lover lamenting his deceased mistress and a Raven continuously repeating the word ‘Nevermore.’” In bringing them together, he composed the third-to-last stanza first, allowing it to determine the “rhythm, the metre, and the length and general arrangement” of the remainder of the poem. As in the planning stage, Poe recommends that the writing “have its beginning—at the end.”

7. Determine the setting.

Though this aspect of any work seems the obvious place to start, Poe holds it to the end, after he has already decided *why* he wants to place certain characters in place, saying certain things. Only when he has clarified his purpose and broadly sketched in advance how he intends to achieve it does he decide “to place the lover in his chamber... richly furnished.” Arriving at these details last does not mean, however, that they are afterthoughts, but that they are suggested—or inevitably follow from—the work that comes before. In the case of “The Raven,” Poe tells us that in order to carry out his literary scheme, “a close *circumscription of space* is absolutely necessary to the effect of insulated incident.”

Throughout his analysis, Poe continues to stress—with the high degree of repetition he favors in all of his writing—that he keeps “originality *always* in view.” But originality, for Poe, is not “a matter, as some suppose, of impulse or intuition.” Instead, he writes, it “demands in its attainment less of invention than negation.” In other words, Poe recommends that the writer make full use of familiar conventions and forms, but varying, combining, and adapting them to suit the purpose of the work and make them his or her own.

Though some of Poe’s discussion of technique relates specifically to poetry, as his own prose fiction testifies, these steps can equally apply to the art of the short story. And though he insists that depictions of Beauty and Death—or the melancholy beauty of death—mark the highest of literary aims, one could certainly adapt his formula to less obsessively morbid themes as well.

As you read the following story, pay close attention to tone and point of view. Then in a well-organized essay analyze how Poe uses tone and point of view to characterize the narrator.

| The Tell-Tale Heart by Edgar Allan Poe | My Notes |
|---|--|
| <p>Art is long and Time is fleeting, And our hearts, though stout and brave, Still, like muffled drums, are beating Funeral marches to the grave. <i>Longfellow.</i></p> <p>1 True! — nervous — very, very dreadfully nervous I had been, and am; but why <i>will</i> you say that I am mad? The disease had sharpened my senses — not destroyed — not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? Hearken! and observe how healthily — how calmly I can tell you the whole story.</p> <p>2 It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night. Object there was none. Passion there was none. I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! — yes, it was this! One of his eyes resembled that of a vulture — a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so, by degrees — very gradually — I made up my mind to take the life of the old man, and thus rid myself of the eye forever.</p> <p>3 Now this is the point. You fancy me mad. Madmen know nothing. But you should have seen <i>me</i>. You should have seen how wisely I proceeded — with what caution — with what foresight — with what dissimulation I went to work! I was never kinder to the old man than during the whole week before I killed him. And every night, about midnight, I turned the latch of his door and opened it — oh, so gently! And then, when I had made an opening sufficient for my head, I put in a dark lantern, all closed, closed, so that no light shone out, and then I thrust in my head. Oh, you would have laughed to see how cunningly I thrust it in! I moved it slowly — very, very slowly, so that I might not disturb the old man's sleep. It took me an hour to place my whole head within the opening so far that I could see him as he lay upon his bed. Ha! — would a madman have been so wise as this? And then, when my head was well in the room, I undid the lantern cautiously — oh, so cautiously — cautiously (for the hinges creaked) — I undid it</p> | <p>Why has the writer placed this quotation at the beginning? What hint does it give you?</p> <p>Is the narrator reliable? Why or why not? What is the effect of an "unnamed" narrator? What is the effect of alliteration in story? What is the effect of the use of "second person" in the story?</p> <p>What is the effect of the short sentences beginning with "Object there was none."?</p> <p>Why the lack of visual clarity?</p> <p>What is the meaning of "fancy" as used here? What is the effect of the positive terms "caution" and "foresight"? Use of anaphora? Why is "I was never kinder to the old man than during the whole week before I killed him." ironic? What is the effect of the irony?</p> <p>What is the effect of repetition in the story?</p> <p>What is the effect of the intrusion into the man's bedroom?</p> |

| | |
|---|---|
| <p>just so much that a single thin ray fell upon the vulture eye.</p> <p>4 And this I did for seven long nights — every night just at midnight — but I found the eye always closed; and so it was impossible to do the work; for it was not the old man who vexed me, but his Evil Eye. And every morning, when the day broke, I went boldly into the chamber, and spoke courageously to him, calling him by name in a hearty tone, and inquiring how he has passed the night. So you see he would have been a very profound old man, indeed, to suspect that every night, just at twelve, I looked in upon him while he slept.</p> <p>5 Upon the eighth night I was more than usually cautious in opening the door. A watch's minute hand moves more quickly than did mine. Never, before that night, had I <i>felt</i> the extent of my own powers — of my sagacity. I could scarcely contain my feelings of triumph. To think that there I was, opening the door, little by little, and he not even to dream of my secret deeds or thoughts. I fairly chuckled at the idea; and perhaps he heard me; for he moved on the bed suddenly, as if startled. Now you may think that I drew back — but no. His room was as black as pitch with the thick darkness, (for the shutters were close fastened, through fear of robbers,) and so I knew that he could not see the opening of the door, and I kept pushing it on steadily, steadily.</p> <p>6 I had my head in, and was about to open the lantern, when my thumb slipped upon the tin fastening, and the old man sprang up in bed, crying out — “Who’s there?”</p> <p>7 I kept quite still and said nothing. For a whole hour I did not move a muscle, and in the meantime I did not hear him lie down. He was still sitting up in the bed, listening; — just as I have done, night after night, hearkening to the death-watches in the wall.</p> <p>8 Presently I heard a slight groan, and I knew that it was the groan of mortal terror. It was not a groan of pain, or of grief — oh, no! — it was the low, stifled sound that arises from the bottom of the soul when overcharged with awe. I knew the sound well. Many a night, just at midnight, when all the world slept, it has welled up from my own bosom, deepening, with its dreadful echo, the terrors that distracted me. I say I knew it well. I knew what the old man felt, and pitied him, although I chuckled at heart. I knew that he had been lying awake ever</p> | <p>What is the effect of the time delay in the story?</p> <p>Why the comparison of the speaker's movements to the minute hand of a watch?</p> <p>What is the effect of the emphasis on "black" and "darkness"?</p> <p>"Death-watches"—a small beetle with larvae that bore into dead wood. The adult makes a sound like a watch ticking—a portent of death.</p> <p>What is the effect of the narrator's mixed feelings about the old man?</p> |
|---|---|

| | |
|---|--|
| <p>since the first slight noise, when he had turned in the bed. His fears had been ever since growing upon him. He had been trying to fancy them causeless, but could not. He had been saying to himself — “It is nothing but the wind in the chimney — it is only a mouse crossing the floor,” or “it is merely a cricket which has made a single chirp.” Yes, he has been trying to comfort himself with these suppositions; but he had found all in vain. <i>All in vain</i>; because Death, in approaching him had stalked with his black shadow before him, and enveloped the victim. And it was the mournful influence of the unperceived shadow that caused him to feel — although he neither saw nor heard me — to <i>feel</i> the presence of my head within the room.</p> <p>9 When I had waited a long time, very patiently, without hearing him lie down, I resolved to open a little — a very, very little crevice in the lantern. So I opened it — you cannot imagine how stealthily, stealthily — until, at length, a single dim ray, like the thread of the spider, shot from out the crevice and fell upon the vulture eye.</p> <p>10 It was open — wide, wide open — and I grew furious as I gazed upon it. I saw it with perfect distinctness — all a dull blue, with a hideous veil over it that chilled the very marrow in my bones; but I could see nothing else of the old man’s face or person: for I had directed the ray as if by instinct, precisely upon the damned spot.</p> <p>11 And now — have I not told you that what you mistake for madness is but over acuteness of the senses? — now, I say, there came to my ears a low, dull, quick sound, such as a watch makes when enveloped in cotton. I knew <i>that</i> sound well, too. It was the beating of the old man’s heart. It increased my fury, as the beating of a drum stimulates the soldier into courage.</p> <p>12 But even yet I refrained and kept still. I scarcely breathed. I held the lantern motionless. I tried how steadily I could maintain the ray upon the eye. Meantime the hellish tattoo of the heart increased. It grew quicker and quicker, and louder and louder every instant. The old man’s terror <i>must</i> have been extreme! It grew louder, I say, louder every moment! — do you mark me well? I have told you that I am nervous: — so I am. And now, at the dead hour of the night, amid the dreadful silence of that old house, so strange a noise as this excited me to uncontrollable terror. Yet, for some minutes longer I</p> | <p>Use of anaphora again.</p> <p>Why the repetition of "all in vain"?</p> <p>What is the effect of the use of personification?</p> <p>What is the effect of the use of simile?</p> <p>Why the concentration on just the eye?</p> <p>Another simile—what is its effect?</p> <p>Again, what is the effect of the delay and the repetition in this paragraph?</p> |
|---|--|

refrained and stood still. But the beating grew louder, *louder!* I thought the heart must burst! And now a new anxiety seized me — the sound would be heard by a neighbor! The old man's hour had come! With a loud yell, I threw open the lantern and leaped into the room. He shrieked once — once only. In an instant I dragged him to the floor, and pulled the heavy bed over him. I then sat upon the bed and smiled gaily, to find the deed so far done. But, for many minutes, the heart beat on with a muffled sound. This, however, did not vex me; it would not be heard through the wall. At length it ceased. The old man was dead. I removed the bed and examined the corpse. Yes, he was stone, stone dead. I placed my hand upon the heart and held it there many minutes. There was no pulsation. He was stone dead. His eye would trouble *me* no more.

13 If still you think me mad, you will think so no longer when I describe the wise precautions I took for the concealment of the body. The night waned, and I worked hastily, but in silence. First of all I dismembered the corpse. I cut off the head and the arms and the legs. I then took up three planks from the flooring of the chamber, and deposited all between the scantlings. I then replaced the boards so cleverly, so cunningly, that no human eye — not even *his* — could have detected anything wrong. There was nothing to wash out — no stain of any kind — no blood-spot whatever. I had been too wary for that. A tub had caught all — ha! ha!

14 When I had made an end of these labors, it was four o'clock — still dark as midnight. As the bell sounded the hour, there came a knocking at the street door. I went down to open it with a light heart, — for what had I *now* to fear? There entered three men, who introduced themselves, with perfect suavity, as officers of the police. A shriek had been heard by a neighbor during the night; suspicion of foul play had been aroused; information had been lodged at the police office, and they (the officers) had been deputed to search the premises.

15 I smiled, — for *what* had I to fear? I bade the gentlemen welcome. The shriek, I said, was my own in a dream. The old man, I mentioned, was absent in the country. I took my visitors all over the house. I bade them search — search *well*. I led them, at length, to *his* chamber. I showed them his treasures, secure, undisturbed. In the enthusiasm of my confidence, I brought chairs into the room, and desired them *here* to rest from their fatigues; while I myself, in the wild

Why does the narrator seem concerned if we think him/her mad?
What does the narrator's concealment of the crime reveal about his/her mental state?

Effect of anaphora?

What is the effect of the use of the phrase "light heart"?

Why is the narrator so confident? What is the effect of his confidence?

| | |
|--|--|
| <p>audacity of my perfect triumph, placed my own seat upon the very spot beneath which reposed the corpse of the victim.</p> <p>16 The officers were satisfied. My <i>manner</i> had convinced them. I was singularly at ease. They sat, and while I answered cheerily, they chatted of familiar things. But, ere long, I felt myself getting pale and wished them gone. My head ached, and I fancied a ringing in my ears: but still they sat and still chatted. The ringing became more distinct: — it continued and became more distinct: I talked more freely, to get rid of the feeling; but it continued and gained definiteness — until, at length, I found that the noise was <i>not</i> within my ears.</p> <p>17 No doubt I now grew <i>very</i> pale; — but I talked more fluently, and with a heightened voice. Yet the sound increased — and what could I do? It was <i>a low, dull, quick sound — much such a sound as a watch makes when enveloped in cotton</i>. I gasped for breath — and yet the officers heard it not. I talked more quickly — more vehemently; — but the noise steadily increased. I arose, and argued about trifles, in a high key and with violent gesticulations; — but the noise steadily increased. Why <i>would</i> they not be gone? I paced the floor to and fro, with heavy strides, as if excited to fury by the observations of the men; — but the noise steadily increased. Oh God! what <i>could</i> I do? I foamed — I raved — I swore! I swung the chair upon which I had been sitting, and grated it upon the boards, but the noise arose over all and continually increased. It grew louder — louder — <i>louder!</i> And still the men chatted pleasantly, and smiled. Was it possible they heard not? Almighty God! — no, no! They heard! — they suspected! — they <i>knew!</i> — they were making a mockery of my horror! — this I thought, and this I think. But anything was better than this agony! Anything was more tolerable than this derision! I could bear those hypocritical smiles no longer! I felt that I must scream or die! — and now — again! — hark! louder! louder! louder! <i>louder!</i> —</p> <p>18 “Villains!” I shrieked, “dissemble no more! I admit the deed! — tear up the planks! — here, here! — it is the beating of his hideous heart!”</p> | <p>How does the writer begin to show the change in the narrator?</p> <p>Why the use of the watch sound again?</p> <p>Effect of the use of anaphora?</p> <p>And again here?</p> |
|--|--|

“The Tell-Tale Heart” by Edgar Allan Poe

Name _____

Character Motivation: Calculated Killer or Mentally Insane?

Date _____ Period _____

Directions: As you read the “The Tell-Tale Heart,” write down specific details/lines from the text that show the narrator’s motivation for killing the old man, then telling on himself. Then, check the appropriate box that corresponds with his motivation and how it is shown.

| Details from Text | Paragraph # | Calculated Killer | | Mentally Insane | |
|-------------------|-------------|-------------------|-------------|-----------------|-------------|
| | | Actions | Word Choice | Actions | Word Choice |
| | | | | | |
| | | | | | |
| | | | | | |
| | | | | | |
| | | | | | |

[illegible]

Murder He Wrote - How People Die in Poe's Stories - The Police Crime Scene

Murders in the Rue Morgue (1841)

Mademoiselle L'Espanaye—Stuffed, feet first, up a chimney by an orang-utan (entombment, simian involvement)

Madame L'Espanaye—Head sliced off by monkey wielding razor (sliced, simian involvement)

Hop-Frog (1849)

The King—Dressed in ape costume, winched upon a chain and burnt alive (fire, simian involvement)

The Fall of the House of Usher (1839)

Madeline Usher—Collapsed of exhaustion after clawing her way out of family tomb where she had been walled up alive. (entombment)

The Cask of Amontillado (1846)

Fortunato—Chained to alcove in wine cellar and walled up alive (entombment)

The Black Cat (1843)

Narrator's Wife—Head split open by axe and body walled up in cellar (entombment, chopped)

How to Write a Blackwood Article (1838)

Signora Psyche Zenobia—Head sliced off by the minute hand of a clock suspended over her neck (clock, sliced)

The Tell Tale Heart (1843)

Old Man—Crushed by bed, chopped up, placed under floorboards (entombment, chopped)

Arthur Gordon Pym (1838)

Parker—Killed by shipmates, then head, arms, and entrails thrown into the sea, before remainder of body eaten by crew (chopped, cannibalism)

The Facts In the Case of M. Valdemar (1845)

M. Valdemar—Instantly rotted away and turned to mush after being kept alive for six months by the force of hypnotism alone (hypnotism)

The Imp of the Perverse (1845)

Old Man—Inhaled fumes from poisoned candle in unventilated room (fire, drinking/drugs/poison)

Web. 7 Mar. 2015. <<http://www.theguardian.com/books/graphic/2012/aug/07/edgar-allan-poe-death-graphic>>.

Using Edgar Allan Poe's Poetry

2009 In the following speech from Shakespeare's play *Henry VIII*, Cardinal Wolsey considers his sudden downfall from his position as advisor to the king. Spokesmen for the king have just left Wolsey alone on stage. Read the speech carefully. Then write a well-organized essay in which you analyze how Shakespeare uses elements such as allusion, figurative language, and tone to convey Wolsey's complex response to his dismissal from court.

2010 Read carefully the following poem by Marilyn Nelson Waniek. Then write an essay analyzing how Waniek uses literary techniques to develop the complex meanings that the speaker attributes to The Century Quilt. You may wish to consider such elements as structure, imagery, and tone.

2011 The following poem is by the contemporary poet Li-Young Lee. Read the poem carefully. Then write a well-developed essay in which you analyze how the poet conveys the complex relationship of the father and the son through the use of literary devices such as point of view and structure.

2012 In the following poem by Sir Philip Sidney (1554-1586), the speaker addresses the subject of desire. Read the poem carefully. Then write a well-developed essay in which you analyze how poetic devices help to convey the speaker's complex attitude toward desire.

2013 Carefully read the following poem by Mary Oliver. Then write a well-organized essay in which you analyze how Oliver conveys the relationship between the tree and family through the use of figurative language and other poetic techniques.

2014 The following poem is by the sixteenth-century English poet George Gascoigne. Read the poem carefully. Then write an essay in which you analyze how the complex attitude of the speaker is developed through such devices as form, diction, and imagery.

In the following poem by Edgar Allan Poe (1809-1849), the speaker addresses the subject of science. Read the poem carefully. Then write an essay in which you analyze how poetic devices help to convey the speaker's attitude toward science.

Sonnet—To Science

By Edgar Allan Poe

Science! true daughter of Old Time thou art!
Who alterest all things with thy peering eyes.
Why preyest thou thus upon the poet's heart,
Vulture, whose wings are dull realities?
How should he love thee? or how deem thee wise,
Who wouldst not leave him in his wandering
To seek for treasure in the jewelled skies,
Albeit he soared with an undaunted wing?
Hast thou not dragged Diana from her car,
And driven the Hamadryad from the wood
To seek a shelter in some happier star?
Hast thou not torn the Naiad from her flood,
The Elfin from the green grass, and from me
The summer dream beneath the tamarind tree?

*"Science! true daughter of Old Time thou art!
Who alterest all things with thy peering eyes.
Why preyest thou thus upon the poet's heart,
Vulture, whose wings are dull realities? "*

He calls science, a true daughter of Old Time who changes all things by looking at them with peering eyes and inflicts emotional damage upon the vulnerable poet and a vulture, focused on dull reality.

Here Poe compares science to a "true daughter of Old Time" and a "Vulture." Both comparisons help make a case against science and cast it in a negative light. The reference to time reminds the reader of death and decay, both of which come with time. Without time, after all, there would be no reason to worry about deadlines and responsibilities, and one could devote oneself completely to reverie. The reference to a vulture, similarly, conjures up the connotations of death and decay while completing the image in the previous line of science devouring the heart of the poet.

*"How should he love thee? or how deem thee wise?
Who wouldst not leave him in his wandering
To seek for treasure in the jewelled skies,
Albeit he soared with an undaunted wing?"*

He questions that why should a poet love Science and the reason why he should think of it as wise when it does not permit him to indulge in imagination, even though he, the poet, perseveres it with undaunted courage.

This image of the poor brave poet with his heart being preyed upon as he is simply trying to enjoy the beauty of the stars presents a victimized character to the reader.

"Hast thou not dragged Diana from her car?"

In Roman mythology, Diana was the hunting goddess, and an emblem of chastity. Car indicates Diana's chariot. Now science has vanquished the hunt, leaving Diana aimless and lost.

*"And driven the Hamadryad from the wood
To seek a shelter in some happier star?"*

Hamadryad: Greek & Roman Mythology -A wood nymph who lives only as long as the tree, of which she is the spirit, lives. Now with the advent of science, The Hamadryad does not tend to the old forests; but science explains the cycle of photosynthesis.

"Hast thou not torn the Naiad from her flood"

In Greek mythology, the Naiads were a type of nymph who presided over fountains, wells, springs, streams, and brooks. Now instead of the Naiad, nymph of fresh water, being the source of the flood, science can come up with dreary explanations involving weather patterns.

*"The Elfin from the green grass, and from me
The summer dream beneath the tamarind tree?"*

The term "Elfin" (relating to or suggestive of an elf) is actually an adjective, but Poe uses it here as a noun. Science has brought about the termination of the poet's "summer dream"; readers have no choice but to understand that there are immense differences in the meanings of the words he meticulously chooses.

The wood nymph Hamadryad, the water nymph Naiad, and Diana, goddess of wild animals, all conjure up notions of magic, beauty, and imagination.

Science's crime of destroying these beautiful myths is made all the worse by the poem's harsh language. The vulture has not just nudged the mythical figures out of the picture, but has "dragged Diana from her car" and "torn the Naiad from her flood. Thus through its sonnet structure, metaphor, allusions, diction, and alliteration, "Sonnet: To Science" laments the effects of science on poetry and imagination.

Alliteration plays a role here, as well. While some of the poem's alliteration—the repetition of g's in "green grass" and of t's in "tamarind tree", for example—may serve only to create pleasing aural effects or to unify lines, others provide an aural complement to a violent image. The repetition of p's in "preyest" and "poets", for instance, suggests the thumping one might expect to hear from a vulture pecking at a carcass, and the repetition of d's in "dragged Diana" mimics the thrashing of a woman being pulled from a carriage against her will.

Question 2 (1994)

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

The following two poems are about Helen of Troy. Renowned in the ancient world for her beauty, Helen was the wife of Menelaus, a Greek king. She was carried off to Troy by the Trojan prince Paris, and her abduction was the immediate cause of the Trojan War.

Read the two poems carefully. Considering such elements as speaker, diction, imagery, form, and tone, write a well-organized essay in which you contrast the speakers' views of Helen.

| | |
|---|--|
| <p><i>To Helen</i></p> <p>Helen, thy beauty is to me Like those Nicéan barks of yore, That gently, o'er a perfumed sea, The weary, way-worn wanderer bore To his own native shore.</p> <p>On desperate seas long wont to roam, Thy hyacinth hair, thy classic face, Thy Naiad¹ airs have brought me home To the glory that was Greece, And the grandeur that was Rome.</p> <p>Lo! in yon brilliant window-niche How statue-like I see thee stand, The agate lamp within thy hand! Ah, Psyche², from the regions which Are Holy-Land!</p> <p>— Edgar Allan Poe</p> <p>¹In Greek mythology, Nais are water nymphs who live in lakes, rivers, springs, and fountains ²The personification of the human soul who married Cupid, the god of love.</p> | <p><i>Helen</i></p> <p>All Greece hates the still eyes in the white face, the lustre as of olives where she stands, and the white hands.</p> <p>All Greece reviles the wan face when she smiles, hating it deeper still when it grows wan and white, remembering past enchantments and past ills.</p> <p>Greece sees, unmoved, God's daughter, born of love, the beauty of cool feet and slenderest knees, could love indeed the maid, only if she were laid, white ash amid funereal cypresses.</p> <p>— H.D.: <i>Collected Poems, 1912-1944</i>. Copyright ©1982 by the Estate of Hilda Doolittle. Reprinted by permission of New Directions Publishing Corporation. U.S. and Canadian rights only.</p> |
|---|--|

Sample II 9

In these two poems dedicated to the myth of Helen, the authors differ in their views of Helen. Edgar Allan Poe praises and worships the beauty of Helen. H.D. in contrast reviles her for her treachery and is unmoved by her beauty. Both poets use elements such as speaker, diction, imagery, form, and tone to make his point of view.

The first poem by Edgar Allan Poe is written in a lyric style with euphonic rhythm to his words. He uses apostrophe to address Helen as if she is standing on a pedestal before him when he says, "Helen, thy beauty is to me ..." Poe also employs similes such as "like to those Nicean barks ... borne to his own native land" to praise her for being the catalyst of the Trojan destiny. The poem is also in end rhyme and masculine rhyme to add to the harmonious flow of the words. The tone is praising and clearly worshipful as seen by the use "thy" & the descriptions of Helen as "thy hyacinth hair, thy classic face." Alliteration such as "weary, way-worn wanderer" adds to the flow of the words and emphasizes the weariness of men searching for their destiny. The descriptions of Rome are of exhausted men coming "home" to the "grandeur that was Rome." In the last stanza, especially Poe introduces exclamations and repetitions of consonant and vowel sounds to praise Helen for her beauty and her role in the founding of great Rome.

However, in the next poem by H.D. the point of view is from the Greek perspective. Helen here is portrayed as a traitor to her country and not even her superficial beauty can enchant them anymore. Helen is described as "white" and words such as "ash" and "funereal cypresses" provoke an image of death — almost as if she has become a spirit to them, no longer corporeal, real, or youthful. It's as if the Greeks have matured and now learn the treachery behind the beauty. The whole poem is in end rhyme also, but the tone is bitter and disgusted. When the author says, "All Greece reviles the wan face when she smiles," it provokes an image of the country practically spitting with hatred and vengeance at the traitor. The repetition of the word "past" from line 10 and in line 11 and the contrast between "enchantments" and "ills" shows the readers how foolish the Greeks think themselves to have been as they look back to the events in the past. Also the way the poem is written, without any indentations and punctuation marks except for commas & a period at the end of each stanza, makes it seem as if Greece is such standing still — tall, stand, unbending, and immovable or penetrable. Each stanza also begins with "Greece", adding to the image of the country rejecting someone they had once openly embraced.

The two poems by Poe and H.D. have different views of Helen. Poe is worshipful and celebratory as he writes from his point of view of Troy and the great future Rome. H.D. writes from the Greek perspective and stands cold and distant from Helen. Each uses speaker, tone, diction, imagery, and form to emphasize his point of view. Poe sets Helen on a pedestal, while the Greeks stand immobile and look back to the little Helen and her treachery.

Sample F 9

The first poem by Edgar Allan Poe is a profession of love for Helen's beauty. whereas the second poem is a statement of the hate caused by Helen's beauty.

The Poe passage, written in the first person, uses very careful diction to exalt Helen's beauty. Adjectives like "gently ... perfumed" describing the sea to which Helen is compared, communicate a quality of serenity and calmness inherent in her beauty, as does the alliteration of "weary, way-worn wanderer."

The imagery of the narrator "long wont to roam [on desperate seas]" gives the reader a sense of isolation and loss, until Helen's beauty "brought me home" to comfort and luxury and familiarity. The description of Helen's beauty is also present in images like "hyacinth hair," "classic face" and "Naiad airs," which recall "the grandeur that was Rome," and "the glory that was Greece." For the speaker, Helen is a source of comfort and glory and majesty.

The poem is written in iambic tetrameter, for the most part, and divided into five line stanzas with a gradually constant rhyming pattern. The stability and order of such a literal arrangement provides the perfect atmosphere in which to pay homage to Helen's beauty.

The tone is one of infatuation and romance, particularly noticeable in the comparison of Helen to "Psyche, from the regions which / are Holy-Land."

In the second poem, this time written in the third person, the speaker's diction is very ironic. He, too, describes Helen's beauty with phrases such as "beauty of cool feet," "slenderest knees," and "the white face." But they are used to a different end. These professions of beauty serve to remind the Greek people of "past ills," and they consequently hate Helen.

The images of beauty are used for the same ironic effect. her face growing "wan and white," causes the Greeks to hate her face "deeper still." The fact that she is "God's daughter, born of love," increases Greece's loathing. The final, very unsettling image of Helen as "white ash among funereal cypresses," does not leave much ambiguity for the reader. It is clear that, according to the author, Greece would like to see Helen dead.

The poem is written with inconsistent meter, inconsistent stanza length (one is five lines, one is six lines and the last is seven lines) and inconsistent rhyming pattern. Furthermore, the rhymes are not quite perfect rhymes; "still-ills," "unmoved-love," and "feet-knees." All of these qualities make the reader feel disconcerted and not quite at ease. This is the atmosphere in which the author can convincingly insult Helen and her beauty.

The speaker's tone is ironic, sarcastic, and harshly bitter. His point is that Helen's beauty is the reason

Greece was ravaged by war and suffering. Therefore, the Greeks have cause to hate her, not love her.

Sample PP 9

The heroine status of Helen of Troy has been debated throughout mythic history. The two poems about Helen reveal two completely conflicting views of her. While Poe establishes Helen as a beautiful heroine to be admired and longed for, H.D. shows the hate and enmity for Helen's deceit. The completely different styles of the two poems both emphasize the contrasting views and also contribute to each persona's opinion of Helen. [The style of the poems reflect the content and contribute to the poems' themes.] They different stylistic elements and figurative language in each poem stress the differing interpretations of Helen of Troy.

Poe's style and structure contributes to the persona's romantic notions of Helen of Troy. The diction is lofty and archaic setting an atmosphere of mythic and classical Romans and chivalry. The poem has a rather strict form and adheres to poetic conventionalism. The rhyme scheme varies per stanza but the rhyme contributes to an ode-like romantic tone. The poem is rhythmic and the meter is basically iambic tetrameter, but it is broken to emphasize Helen's beauty & uniqueness. The form of the poem and convention establishes the poem as a romantic appeal to Helen (in the form of an apostrophe from her lover. The poem also follows the convention of a dramatic monologue, for the speaker is definitively not the poet and the persona speaks to Helen who isn't there.

H.D.'s style and structure by contrast emphasizes her persona's completely different perception of Helen. Her diction is plain yet educated. There is rhyme but the rhyme scheme changes, and she also creates slant rhyme emphasizing the distaste for Helen. The slant rhyme and innovative form (undercut) undermine notions of Helen's purity because the poem itself is not pure. The rhyme is also enjambed which emphasizes key words such as "hates" and allows the poem to flow more cohesively. The innovation in rhyme and form signify that the poem's style equals the content. H.D.'s style is more modern as are the persona's notions of Helen. Another aspect of modernism in the poem is the myth as an arbitrary means of ordering art, and here H.D. actually uses the myth of Helen, not just the myth of human behavior to order her art and to contribute to her theme.

Poe's figurative language contributes to the persona's overall tone and to the theme of Helen's grace and beauty. Poe alludes throughout the poem to past history and myth stressing the ancient, classical beauty of Helen. He uses female metaphors throughout such as the sea to stress Helen's femininity. The persona speaks of his love for Helen by comparing himself to a wanderer away from his shore or away from Helen. Poe is invariably alluding to Home, for Odysseus is known by the epithet "way-wanderer." Helen could either be Odysseus' wife whom he longs to return to, or she could be the sirens, dangerously calling to Odysseus and threatening his death. Hence the speaker's desire is so strong for Helen it almost overcomes him. As the persona roams like a sailor on the sea he thinks of Helen's fair face. He claims that she brought Greece's glory and Rome's grandeur. Through her beauty Helen is both powerful and majestic. Then in the last stanza Helen holds a lamp, perhaps the torch of victory. The light symbolizes the persona's love for Helen, which becomes something holy and sacred through: "Holy-Land." This land is where the persona comes home to find Helen's love and beauty, as similarly the soldiers came home from the war.

In contrast, H.D.'s innovative figurative language emphasizes the persona's antipathy for Helen. She begins with a general statement that all of Greece despises Helen. Her metaphor of Helen's "lustre" to olives is interesting. "Olives" evokes a classical, mythical image, yet Helen wouldn't want to be shining like an olive. H.D. continues the poem with other awry images and puns, stressing the persona's distaste. H.D. achieves modernish detachment of the narrator through her generalities. Greece "reviles" Helen for her past evils and deceptions on the people of Greece. Greece, itself, is personified through metaphors, and, therefore, the persona stresses the broad scope of hatred for Helen. "Greece sees" is a pun on sees. for Greece not only realizes her deceit, but her deceptions are based on the sea. Interestingly, Helen is God's daughter, yet Greece is unmoved [?] by any spirituality unless she is dead. "Laid" is another pun, but all Greece desires is not Helen's beauty but her death.

The intellectual complexity of each poem contrasts sharply. Poe's irony is achieved through a dramatic monologue or an apostrophe, and through his rich language revealing an insatiable yet futile love for Helen. He also stresses a nostalgic yearning for the past & an unattainable ideal (Helen). H.D.'s intellectual complexity is achieved through the paradoxes

Printed below is the opening to *The Fall of the House of Usher*. Read the opening carefully. Then write an essay in which you show how the author uses literary devices to achieve his purpose.

| Opening to The Fall of the House of Usher by Edgar Allan Poe | My Notes |
|---|---|
| <p><i>DURING</i> the whole of a <u>dull, dark, and soundless day</u> in the <u>autumn</u> of the year, when the <u>clouds hung oppressively low</u> in the heavens, I had been passing <u>alone</u>, on horseback, through a <u>singularly dreary</u> tract of country; and at length found myself, as the <u>shades of the evening</u> drew on, within view of the <u>melancholy</u> House of Usher. I know not how it was --but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit. I say insufferable; for the feeling was unrelieved by any of that half-pleasurable, because poetic, sentiment, with which the mind usually receives even the sternest natural images of the desolate or terrible. I looked upon the scene before me --upon the mere house, and the simple landscape features of the domain --upon the bleak walls -- upon the vacant eye-like windows --upon a few rank sedges --and upon a few white trunks of decayed trees --with an utter depression of soul which I can compare to no earthly sensation more properly than to the after-dream of the reveller upon opium --the bitter lapse into everyday life --the hideous dropping off of the veil. There was an iciness, a sinking, a sickening of the heart --an unredeemed dreariness of thought which no goading of the imagination could torture into aught of the sublime. What was it --I paused to think -- what was it that so unnerved me in the contemplation of the House of Usher? It was a mystery all insoluble; nor could I grapple with the shadowy fancies that crowded upon me as I pondered. I was forced to fall back upon the unsatisfactory conclusion, that while, beyond doubt, there are combinations of very simple natural objects which have the power of thus affecting us, still the analysis of this power lies among considerations beyond our depth. It was possible, I reflected, that a mere different arrangement of the particulars of the scene, of the details of the picture, would be sufficient to modify, or perhaps to annihilate its capacity for sorrowful impression; and, acting upon this idea, I reined my horse to the precipitous brink of a black and lurid tarn that lay in unruffled lustre by the dwelling, and gazed down --but with a shudder even more thrilling than before --upon the remodelled and inverted images of the gray sedge, and the ghastly tree-stems, and the vacant and eye-like windows.</p> <p>Nevertheless, in this mansion of gloom I now proposed to myself a sojourn of some weeks. Its proprietor, Roderick Usher, had been one of my boon companions in boyhood; but many years had</p> | <p>Note the words I have underlined. How do they help establish the mood and atmosphere? <i>What sort of rhythm is established by the alliteration and rhyming suffixes?</i></p> <p>How does the writer maintain this atmosphere through the remainder of the opening two paragraphs?</p> |

| | |
|---|--|
| <p>elapsed since our last meeting. A letter, however, had lately reached me in a distant part of the country --a letter from him -- which, in its wildly importunate nature, had admitted of no other than a personal reply. The MS. gave evidence of nervous agitation. The writer spoke of acute bodily illness --of a mental disorder which oppressed him --and of an earnest desire to see me, as his best, and indeed his only personal friend, with a view of attempting, by the cheerfulness of my society, some alleviation of his malady. It was the manner in which all this, and much more, was said --it the apparent heart that went with his request --which allowed me no room for hesitation; and I accordingly obeyed forthwith what I still considered a very singular summons.</p> | |
|---|--|

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> |
|--|--|

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.