

# Rice University

Advanced Placement Summer Institute

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## Pre-AP High School English for Experienced Teachers



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### **College Board AP Equity and Access Policy Statement**

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

1. What words stand out to you in the above statement?
2. Why are they important to you and your AP program?
3. What can you do to make sure those ideals are the foundation of your AP program?

**We encourage educators to:**

Eliminate barriers that restrict access to AP students from ethnic, racial, and socioeconomic groups that have been traditionally underserved. Make every effort to ensure their AP classes reflect the diversity of their student population.

Provide all students with access to academically challenging coursework before they enroll in AP classes.

1. What barriers exist in your district, school, classroom?
2. What can you do to overcome those barriers?
3. Does your classroom reflect the diversity of your student population?
4. Does your district and/or school provide "all students with academically challenging coursework"?

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

1. What does "equitable preparation and access" mean to you?
2. What have you done or hope to do in your district, school, and classroom to achieve equity and excellence?
3. What problems or barriers will you encounter that will need to be addressed?

## DID I MISS ANYTHING?

(A question frequently asked by  
students after missing a class.)

Nothing. When we realized you weren't here  
we sat with our hands folded on our desks  
in silence, for the full two hours.

Everything. I gave an exam worth  
40 percent of the grade for this term  
and assigned some reading due today  
on which I'm about to hand out a quiz  
worth 50 per cent.

Nothing. None of the content of this course  
has value or meaning  
Take as many days off as you like:  
any activities we undertake as a class  
I assure you will not matter either to you or me  
and are without purpose.

Everything. A few minutes after we began last time  
a shaft of light suddenly descended and an angel  
or other heavenly being appeared  
and revealed to us what each woman or man must do  
to attain divine wisdom in this life and  
the hereafter.

This is the last time the class will meet  
before we disperse to bring the good news to all people  
on earth.

Nothing. When you are not present  
how could something significant occur?

Everything. Contained in this classroom  
is a microcosm of human experience  
assembled for you to query and examine and ponder.  
This is not the only place such an opportunity has been  
gathered.

But it was one place

And you weren't here.

Poem written by Tom Wayman, a Canadian poet, and published in:  
Wayman, T. (1993). Did I miss anything? Selected poems 1973-1993.  
Vancouver, BC: Harbour Publishing.



# AP<sup>®</sup> ENGLISH LANGUAGE



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

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

## AP English Program

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

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

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

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

## AP English Language and Composition Course Overview

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

### PREREQUISITE

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

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

## AP English Language and Composition Course Content

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

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

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

## AP English Language and Composition Exam Structure

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

#### Assessment Overview

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

#### Format of Assessment

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

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

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

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

#### Prompt Types

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

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

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

## AP ENGLISH LANGUAGE AND COMPOSITION SAMPLE EXAM QUESTIONS

### Sample Multiple-Choice Question

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

The primary rhetorical function of lines 14–22 is to

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

### Sample Free-Response Question

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

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

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



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

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

### AP English Program

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

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

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

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

### AP English Literature and Composition Course Overview

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

#### PREREQUISITE

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

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

### AP English Literature and Composition Course Content

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

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

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

## AP English Literature and Composition Exam Structure

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

#### Assessment Overview

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

#### Format of Assessment

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##### Section I: Multiple Choice | 1 Hour | 55 Questions | 45% of Exam Score

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

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##### Section II: Free Response | 2 Hours | 3 Questions | 55% of Exam Score

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- Students have 2 hours 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 (this may include drama)
  - 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)

### **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)

# The Psychological Comforts of Storytelling

 [theatlantic.com/health/archive/2014/11/the-psychological-comforts-of-storytelling/381964/](https://theatlantic.com/health/archive/2014/11/the-psychological-comforts-of-storytelling/381964/)

When an English archaeologist named George Smith was 31 years old, he became enchanted with an ancient tablet in the British Museum. Years earlier, in 1845, when Smith was only a five-year-old boy, Austen Henry Layard, Henry Rawlinson, and Hormuzd Rassam began excavations across what is now Syria and Iraq. In the subsequent years they discovered thousands of stone fragments, which they later discovered made up 12 ancient tablets. But even after the tablet fragments had been pieced together, little had been translated. The 3,000-year-old tablets remained nearly as mysterious as when they had been buried in the ruins of Mesopotamian palaces.

An alphabet, not a language, cuneiform is incredibly difficult to translate, especially when it is on tablets that have been hidden in Middle Eastern sands for three millennia. The script is shaped triangularly (*cuneus* means “wedge” in Latin) and the alphabet consists of more than 100 letters. It is used to write in Sumerian, Akkadian, Urartian, or Hittite, depending on where, when, and by whom it was written. It is also an alphabet void of vowels, punctuation, and spaces between words.

Even so, Smith decided he would be the man to crack the code. Propelled by his interests in Assyriology and biblical archaeology, Smith, who was employed as a classifier by the British Museum, taught himself Sumerian and literary Akkadian.

In 1872, after the tablets had been sitting in the British Museum’s storage for nearly two decades, Smith had a breakthrough: The complex symbols were describing a story. Upon translating the 11th tablet, now widely regarded as the most important part of the story, Smith [told a coworker](#), “I am the first person to read that after 2000 years of oblivion.” The U.K. Prime Minister at the time, William Gladstone, even showed up to a lecture Smith later gave on the tablets, whereupon an audience member [commented](#), “This must be the only occasion on which the British Prime Minister in office has attended a lecture on Babylonian literature.”

Humans are inclined to see narratives where there are none because it can afford meaning to our lives, a form of existential problem-solving.

The story on the 11th tablet that Smith had cracked was in fact the oldest story in the world: *The Epic of Gilgamesh*.

*Gilgamesh* has all the trappings of a modern story: a protagonist who goes on an arduous journey, a romance with a seductive woman, a redemptive arc, and a full cast of supporting characters.

Humans have been telling stories for thousands of years, sharing them orally even before the invention of writing. In one way or another, much of people’s lives are spent telling stories—often about other people. In her paper “Gossip in Evolutionary Perspective,” evolutionary psychologist Robin Dunbar [found](#) stories’ direct relevance to humans: Social topics—especially gossip—account for 65 percent of all human conversations in public places.

Stories can be a way for humans to feel that we have control over the world. They allow people to see patterns where there is chaos, meaning where there is randomness. Humans are inclined to see narratives where there are none because it can afford meaning to our lives—a form of existential problem-solving. In a [1944 study](#) conducted by Fritz Heider and Marianne Simmel at Smith College, 34 college students were shown a short film in which two triangles and a circle moved across the screen and a rectangle remained stationary on one side of the screen. When asked what they saw, 33 of the 34 students anthropomorphized the shapes and created a narrative: The circle was “worried,” the “little triangle” was an “innocent young thing,” the big triangle was “blinded by rage and frustration.” Only one student recorded that all he saw were geometric shapes on a screen.

Stories can also inform people’s emotional lives. Storytelling, especially in novels, allows people to peek into someone’s conscience to see how other people think. This can affirm our own beliefs and perceptions, but more

often, it challenges them. Psychology researcher Dan Johnson recently published a study in *Basic and Applied Social Psychology* that found reading fiction significantly increased empathy towards others, especially people the readers initially perceived as “outsiders” (e.g. foreigners, people of a different race, skin color, or religion).

Interestingly, the more absorbed in the story the readers were, the more empathetic they behaved in real life. Johnson tested this by “accidentally” dropping a handful of pens when participants did not think they were being assessed. Those who had previously reported being “highly absorbed” in the story were about twice as likely to help pick up the pens.

A recent study in *Science* magazine adds more support to the idea that stories can help people understand others, determining that literary fiction “uniquely engages the psychological processes needed to gain access to characters’ subjective experiences.” That’s to say, if you read novels, you can probably read emotions.

But why start telling stories in the first place? Their usefulness in understanding others is one reason, but another theory is that storytelling could be an evolutionary mechanism that helped keep our ancestors alive.

Storytelling could be an evolutionary mechanism that helped keep our ancestors alive.

The theory is that if I tell you a story about how to survive, you’ll be more likely to actually survive than if I just give you facts. For instance, if I were to say, “There’s an animal near that tree, so don’t go over there,” it would not be as effective as if I were to tell you, “My cousin was eaten by a malicious, scary creature that lurks around that tree, so don’t go over there.” A narrative works off of both data and emotions, which is significantly more effective in engaging a listener than data alone. In fact, Jennifer Aaker, a professor of marketing at the Stanford Graduate School of Business, says that people remember information when it is weaved into narratives “up to 22 times more than facts alone.”

The value humans place on narrative is made clear in the high esteem given to storytellers. Authors, actors, directors—people who spin narratives for a living are some of the most famous people in the world. Stories are a form of escapism, one that can sometimes make us better people while entertaining, but there seems to be something more at play.

Perhaps the real reason that we tell stories again and again—and endlessly praise our greatest storytellers—is because humans want to be a part of a shared history. What Smith discovered on that 11th tablet is the story of a great flood. On the 11th tablet—or the “deluge tablet”—of *Gilgamesh*, a character named Uta-napishtim is told by the Sumerian god Enki to abandon his worldly possessions and build a boat. He is told to bring his wife, his family, the craftsmen in his village, baby animals, and foodstuffs. It is almost the same story as Noah’s Ark, as told in both the Book of Genesis and in the Quran’s Suran 71.

Humans have been telling the same stories for millennia. Author Christopher Booker claims there are only seven basic plots, which are repeated over and over in film, in television, and in novels with just slight tweaks. There is the “overcoming the monster” plot (*Beowulf*, *War of the Worlds*); “rags to riches” (*Cinderella*, *Jane Eyre*); “the quest” (*Illiad*, *The Lord of the Rings*); “voyage and return” (*Odyssey*, *Alice in Wonderland*); “rebirth” (*Sleeping Beauty*, *A Christmas Carol*); “comedy” (ends in marriage); and “tragedy” (ends in death).

Helpful as stories can be for understanding the real world, they aren’t themselves real. Is there such a thing as too much fiction? In *Don Quixote*, Cervantes writes of main character Alonso Quixano, “He read all night from sundown to dawn, and all day from sunup to dusk, until with virtually no sleep and so much reading he dried out his brain and lost his sanity ...”

The next morning, however, Alonso Quixano decided to turn himself into a knight. He changed himself into Don Quixote, deciding he would pave his own journey. Then he went off, “seeking adventures and doing everything that, according to his books, earlier knights had done.”



# Curriculum: The Key to Boosting Knowledge Retention—Even Among Adults Who Haven't Been in a Classroom for Ages

 [theatlantic.com/education/archive/2015/08/the-power-of-curriculum/400976/](https://theatlantic.com/education/archive/2015/08/the-power-of-curriculum/400976/)

## When Knowledge Is Unforgettable

Adults remember more of what they learned in school than they think they do—thanks to an aspect of education that doesn't get much attention in policy debates.

I recently found a box of papers from high school and was shocked to see what I once knew. There, in my handwriting, was a multi-step geometric proof, a creditable essay on the United States' involvement in the Philippine revolution, and other work that today is as incomprehensible to me as a Swedish newscast.

Chances are this is a common experience among adults like me who haven't stepped foot in the classroom for ages—which might suggest there wasn't much point in learning the stuff in the first place. But then again, maybe there is.

Research shows that people can often retain certain information long after they learned it in school. For example, in [one 1998 study](#), 1,168 adults took an exam in developmental psychology, similar to the final exam they had taken for a college course between three and 16 years earlier. Yes, much had been forgotten, especially within the first three years of taking the course—but not everything. The study found that even after 16 years, participants had retained some knowledge from the college course, particularly facts (versus the application of mental skills). Psychologists in [another psychology study](#), this one published in 1991, examined memory for high-school math content and had similar results.

These findings, among others, indicate that students forget less than they may think they do. And there's value in what they remember. These conclusions carry important implications for the subject matter students study in school.

Naturally, knowledge sticks if it's revisited. [For example](#), one study of MIT students found that physics majors remembered material from a freshman course better than students who majored in subjects unrelated to physics. More striking, though, is that continued use can actually make knowledge indelible. In one [rather remarkable study](#), researchers administered an algebra test among adults who had taken algebra anywhere from months to decades previously. Most of the adults struggled to remember how to do the equations, but those who'd studied math beyond calculus (subjects whose mastery requires an understanding of algebra) could still work basic algebra problems—even if they had not done so for decades. In other words, several years of practicing algebra in more advanced math courses made the former stick permanently.

Continued use can actually make knowledge indelible.

So why do adults remember some facts they learned in school but not others? For one, the context of a memory—where and when it's learned—might be forgotten even if the content is recalled. That's what happens when one recalls hearing a movie is good, but can't remember who said so. Likewise, a student may remember a fact but not know she learned it at school. And if she hears the same fact many times, figuring out where she learned it first can be especially hard; who first told her that there are four quarters to a dollar? A parent? A teacher? Someone on *Sesame Street*?

Other times a student remembers the context—he knows he studied French at school, for example—but falsely concludes that he's forgotten everything. After all, it's likely that some of the memory remains even if he recalls nothing. This invisible residue of old memories helps a person remember that same material again more quickly



than before. [Clever research studies](#) on this phenomenon tested Mormon missionaries who learned a foreign language but didn't use it again for decades; forgotten vocabulary was quickly relearned. [Other research](#) in more controlled laboratory situations showed comparable results.

Ultimately, this ability to retain some of that knowledge has practical benefits—and the reason for that has to do with the nature of intelligence.

Intelligence has [two components](#). One is akin to mental horsepower—how many pieces of information a person can keep in mind simultaneously, and how efficiently that person can use it. Researchers measure this component with [simple tasks](#) like comparing the lengths of two lines as quickly as possible, or reciting a list of digits backwards. The other component of intelligence is [like a database](#): It entails the facts someone knows and the skills he or she has acquired—skills like reading and calculating. That's measured with tests of vocabulary and world knowledge.

Researchers have long known that [going to school boosts IQ](#). The question is whether it makes people smarter by building mental horsepower, by adding to students' database of knowledge and skills, or some of each component. [Recent research published in \*Psychology and Aging\*](#) shows that people who stay in school for a longer part of their lives are no faster at simple mental judgements (like line comparison) than their less-schooled counterparts. [Other research published in \*Psychological Science\*](#) shows that high-performing schools do little to boost kids' mental horsepower. Instead, schooling makes students smarter largely by increasing what they know, both factual knowledge and specific mental skills like analyzing historical documents and learning procedures in mathematics.

Schooling makes students smarter by increasing factual knowledge and specific mental skills.

This view of schooling carries two implications. If the benefit of schooling comes from the content learned, then it's important to get a better understanding of what content will be most valuable to students later on in their lives. The answers may seem intuitive, but they're also subjective and complex. A student may not use plane geometry, solid geometry, or trigonometry, but studying them may improve her ability to mentally visualize spatial relationships among objects, and that may prove useful for decades in a variety of tasks.

The aforementioned research also implies that the sequence of learning is as important as content. Revisiting subjects can protect against forgetting, and sustained study over several years can help make certain knowledge permanent. Thus, when thinking about what expect students to learn, it's not enough that content be “covered.” Evidence suggests that a student must use such content in his or her thinking over several years in order to remember it for a lifetime.

Education-policy debates tend to focus on structural issues—things like teacher quality, licensure requirements, and laws governing charter schools. But research on human memory indicates that academic content and the way it is sequenced—i.e., curriculum—are vital determinants of educational outcomes, and they're aspects that receive insufficient attention. In other words, perhaps what matters most after all isn't mental exercise.

# A Nation of Wimps | Psychology Today

**PT** [psychologytoday.com/articles/200411/nation-wimps](http://psychologytoday.com/articles/200411/nation-wimps)

Maybe it's the cyclist in the park, trim under his sleek metallic blue helmet, cruising along the dirt path... at three miles an hour. On his tricycle.

Or perhaps it's today's playground, all-rubber-cushioned surface where kids used to skin their knees. And... wait a minute... those aren't little kids playing. Their mommies—and especially their daddies—are in there with them, coplaying or play-by-play [coaching](#). Few take it half-easy on the perimeter benches, as parents used to do, letting the kids figure things out for themselves.

Then there are the sanitizing gels, with which over a third of parents now send their kids to school, according to a recent survey. Presumably, parents now worry that school bathrooms are not good enough for their children.

Consider the teacher new to an upscale suburban town. Shuffling through the sheaf of reports certifying the educational "accommodations" he was required to make for many of his history students, he was struck by the exhaustive, well-written—and obviously costly—one on behalf of a girl who was already proving among the most competent of his ninth-graders. "She's somewhat neurotic," he confides, "but she is bright, organized and [conscientious](#)—the type who'd get to school to turn in a paper on time, even if she were dying of stomach flu." He finally found the disability he was to make allowances for: difficulty with Gestalt thinking. The 13-year-old "couldn't see the big picture." That cleverly devised defect (what 13-year-old can construct the big picture?) would allow her to take all her tests untimed, especially the big one at the end of the rainbow, the college-worthy SAT.

Behold the wholly sanitized childhood, without skinned knees or the occasional C in history. "Kids need to feel badly sometimes," says child psychologist David Elkind, professor at Tufts University. "We learn through experience and we learn through bad experiences. Through failure we learn how to cope."

Messing up, however, even in the playground, is wildly out of style. Although error and experimentation are the true mothers of success, parents are taking pains to remove failure from the equation.

"Life is planned out for us," says Elise Kramer, a Cornell University junior. "But we don't know what to want." As Elkind puts it, "Parents and schools are no longer geared toward [child development](#), they're geared to academic achievement."

No one doubts that there are significant economic forces pushing parents to invest so heavily in their children's outcome from an early age. But taking all the discomfort, disappointment and even the play out of development, especially while increasing pressure for success, turns out to be misguided by just about 180 degrees. With few challenges all their own, kids are unable to forge their creative adaptations to the normal vicissitudes of life. That not only makes them risk-averse, it makes them psychologically fragile, riddled with anxiety. In the process they're robbed of [identity](#), meaning and a sense of accomplishment, to say nothing of a shot at real [happiness](#). Forget, too, about perseverance, not simply a [moral](#) virtue but a necessary life skill. These turn out to be the spreading psychic fault lines of 21st-century youth. Whether we want to or not, we're on our way to creating a nation of wimps.

## The Fragility Factor

College, it seems, is where the fragility factor is now making its greatest mark. It's where intellectual and developmental tracks converge as the emotional training wheels come off. By all accounts, psychological distress is rampant on college campuses. It takes a variety of forms, including [anxiety](#) and [depression](#)—which are increasingly regarded as two faces of the same coin—binge [drinking](#) and [substance abuse](#), [self-mutilation](#) and other forms of disconnection. The mental state of students is now so precarious for so many that, says Steven Hyman, provost of

Harvard University and former director of the National Institute of Mental Health, "it is interfering with the core mission of the university."

The severity of student mental health problems has been rising since 1988, according to an annual survey of counseling center directors. Through 1996, the most common problems raised by students were relationship issues. That is developmentally appropriate, reports Sherry Benton, assistant director of counseling at Kansas State University. But in 1996, anxiety overtook relationship concerns and has remained the major problem. The University of Michigan Depression Center, the nation's first, estimates that 15 percent of college students nationwide are suffering from that disorder alone.

Relationship problems haven't gone away; their nature has dramatically shifted and the severity escalated. Colleges report ever more cases of obsessive pursuit, otherwise known as stalking, leading to violence, even death. Anorexia or bulimia in florid or subclinical form now afflicts 40 percent of women at some time in their college career. Eleven weeks into a semester, reports psychologist Russ Federman, head of counseling at the University of Virginia, "all appointment slots are filled. But the students don't stop coming."

Drinking, too, has changed. Once a means of social lubrication, it has acquired a darker, more desperate nature. Campuses nationwide are reporting record increases in binge drinking over the past decade, with students often stuporous in class, if they get there at all. Psychologist Paul E. Joffe, chair of the suicide prevention team at the University of Illinois at Urbana-Champaign, contends that at bottom binge-drinking is a quest for authenticity and intensity of experience. It gives young people something all their own to talk about, and sharing stories about the path to passing out is a primary purpose. It's an inverted world in which drinking to oblivion is the way to feel connected and alive.

"There is a ritual every university administrator has come to fear," reports John Portmann, professor of religious studies at the University of Virginia. "Every fall, parents drop off their well-groomed freshmen and within two or three days many have consumed a dangerous amount of alcohol and placed themselves in harm's way. These kids have been controlled for so long, they just go crazy."

Heavy drinking has also become the quickest and easiest way to gain acceptance, says psychologist Bernardo J. Carducci, professor at Indiana University Southeast and founder of its Shyness Research Institute. "Much of collegiate social activity is centered on alcohol consumption because it's an anxiety reducer and demands no social skills," he says. "Plus it provides an instant identity; it lets people know that you are willing to belong."

## Welcome to the Hothouse

Talk to a college president or administrator and you're almost certainly bound to hear tales of the parents who call at 2 a.m. to protest Branden's C in economics because it's going to damage his shot at grad school.

Shortly after psychologist Robert Epstein announced to his university students that he expected them to work hard and would hold them to high standards, he heard from a parent—on official judicial stationery—asking how he could dare mistreat the young. Epstein, former editor-in-chief of *Psychology Today*, eventually filed a complaint with the California commission on judicial misconduct, and the judge was censured for abusing his office—but not before he created havoc in the psychology department at the University of California, San Diego.

Enter: grade inflation. When he took over as president of Harvard in July 2001, Lawrence Summers publicly ridiculed the value of honors after discovering that 94 percent of the college's seniors were graduating with them. Safer to lower the bar than raise the discomfort level. Grade inflation is the institutional response to parental anxiety about school demands on children, contends social historian Peter Stearns of George Mason University. As such, it is a pure index of emotional overinvestment in a child's success. And it rests on a notion of juvenile frailty—the assumption that children are easily bruised and need explicit uplift," Stearns argues in his book, *Anxious Parenting: A History of Modern Childrearing in America*.

Parental protectionism may reach its most comic excesses in college, but it doesn't begin there. Primary schools and high schools are arguably just as **guilty** of grade inflation. But if you're searching for someone to blame, consider Dr. Seuss. "Parents have told their kids from day one that there's no end to what they are capable of doing," says Virginia's Portmann. "They read them the Dr. Seuss book *Oh, the Places You'll Go!* and create bumper stickers telling the world their child is an honor student. American parents today expect their children to be perfect—the smartest, fastest, most charming people in the universe. And if they can't get the children to prove it on their own, they'll turn to doctors to make their kids into the people that parents want to believe their kids are."

What they're really doing, he stresses, is "showing kids how to work the system for their own benefit."

And subjecting them to intense scrutiny. "I wish my parents had some hobby other than me," one young patient told David Anderegg, a child psychologist in Lenox, Massachusetts, and professor of psychology at Bennington College. Anderegg finds that anxious parents are hyperattentive to their kids, reactive to every blip of their child's day, eager to solve every problem for their child—and believe that's good parenting. "If you have an infant and the baby has gas, burping the baby is being a good parent. But when you have a 10-year-old who has metaphoric gas, you don't have to burp him. You have to let him sit with it, try to figure out what to do about it. He then learns to tolerate moderate amounts of difficulty, and it's not the end of the world."

## Arrivederci, Playtime

In the hothouse that child raising has become, play is all but dead. Over 40,000 U.S. schools no longer have recess. And what play there is has been corrupted. The organized sports many kids participate in are managed by adults; difficulties that arise are not worked out by kids but adjudicated by adult referees.

"So many toys now are designed by and for adults," says Tufts' Elkind. When kids do engage in their own kind of play, parents become alarmed. Anderegg points to kids exercising time-honored curiosity by playing doctor. "It's normal for children to have curiosity about other children's genitals," he says. "But when they do, most parents I know are totally freaked out. They wonder what's wrong."

Kids are having a hard time even playing neighborhood pick-up games because they've never done it, observes Barbara Carlson, president and cofounder of Putting Families First. "They've been told by their coaches where on the field to stand, told by their parents what color socks to wear, told by the referees who's won and what's fair. Kids are losing **leadership** skills."

A lot has been written about the commercialization of children's play, but not the side effects, says Elkind. "Children aren't getting any benefits out of play as they once did." From the beginning play helps children learn how to control themselves, how to interact with others. Contrary to the widely held belief that only intellectual activities build a sharp **brain**, it's in play that **cognitive** agility really develops. Studies of children and adults around the world demonstrate that social engagement actually improves intellectual skills. It fosters **decision-making**, **memory** and thinking, speed of mental processing. This shouldn't come as a surprise. After all, the human mind is believed to have evolved to deal with social problems.

## The Eternal Umbilicus

It's bad enough that today's children are raised in a psychological hothouse where they are overmonitored and oversheltered. But that hothouse no longer has geographical or temporal boundaries. For that you can thank the cell phone. Even in college—or perhaps especially at college—students are typically in contact with their parents several times a day, reporting every flicker of experience. One long-distance call overheard on a recent cross-campus walk: "Hi, Mom. I just got an ice-cream cone; can you believe they put sprinkles on the bottom as well as on top?"

"Kids are constantly talking to parents," laments Cornell student Kramer, which makes them perpetually homesick.

Of course, they're not telling the folks everything, notes Portmann. "They're not calling their parents to say, 'I really went wild last Friday at the frat house and now I might have chlamydia. Should I go to the student health center?'"

The perpetual access to parents infantilizes the young, keeping them in a permanent state of dependency. Whenever the slightest difficulty arises, "they're constantly referring to their parents for guidance," reports Kramer. They're not learning how to manage for themselves.

Think of the cell phone as the eternal umbilicus. One of the ways we grow up is by internalizing an image of Mom and Dad and the values and advice they imparted over the early years. Then, whenever we find ourselves faced with uncertainty or difficulty, we call on that internalized image. We become, in a way, all the [wise](#) adults we've had the privilege to know. "But cell phones keep kids from figuring out what to do," says Anderegg. "They've never internalized any images; all they've internalized is 'call Mom or Dad.'"

Some psychologists think we have yet to recognize the full impact of the cell phone on child development, because its use is so new. Although there are far too many variables to establish clear causes and effects, Indiana's Carducci believes that reliance on cell phones undermines the young by destroying the ability to plan ahead. "The first thing students do when they walk out the door of my classroom is flip open the cell phone. Ninety-five percent of the conversations go like this: 'I just got out of class; I'll see you in the library in five minutes.' Absent the phone, you'd have to make arrangements ahead of time; you'd have to think ahead."

Herein lies another possible pathway to depression. The ability to plan resides in the prefrontal cortex (PFC), the executive branch of the brain. The PFC is a critical part of the [self-regulation](#) system, and it's deeply implicated in depression, a disorder increasingly seen as caused or maintained by unregulated thought patterns—lack of intellectual rigor, if you will. Cognitive [therapy](#) owes its very effectiveness to the systematic application of critical thinking to emotional reactions. Further, it's in the setting of [goals](#) and progress in working toward them, however mundane they are, that positive feelings are generated. From such everyday activity, resistance to depression is born.

What's more, cell phones—along with the instant availability of cash and almost any [consumer](#) good your heart desires—promote fragility by weakening self-regulation. "You get used to things happening right away," says Carducci. You not only want the pizza now, you generalize that expectation to other domains, like [friendship](#) and intimate relationships. You become frustrated and impatient easily. You become unwilling to work out problems. And so relationships fail—perhaps the single most powerful experience leading to depression.

## From Scrutiny to Anxiety... and Beyond

The 1990s witnessed a landmark reversal in the traditional patterns of psychopathology. While rates of depression rise with advancing age among people over 40, they're now increasing fastest among children, striking more children at younger and younger ages.

In his now-famous studies of how children's temperaments play out, Harvard psychologist Jerome Kagan has shown unequivocally that what creates anxious children is parents hovering and protecting them from stressful experiences. About 20 percent of babies are born with a high-strung temperament. They can be spotted even in the womb; they have fast heartbeats. Their nervous systems are innately programmed to be overexcitable in response to stimulation, constantly sending out false alarms about what is dangerous.

As infants and children this group experiences [stress](#) in situations most kids find unthreatening, and they may go through childhood and even adulthood [fearful](#) of unfamiliar people and events, withdrawn and shy. At school age they become cautious, quiet and [introverted](#). Left to their own devices they grow up shrinking from social encounters. They lack [confidence](#) around others. They're easily influenced by others. They are sitting ducks for bullies. And they are on the path to depression.



While their innate reactivity seems to destine all these children for later anxiety disorders, things didn't turn out that way. Between a touchy temperament in infancy and persistence of anxiety stand two highly significant things: parents. Kagan found to his surprise that the development of anxiety was scarcely inevitable despite apparent genetic programming. At age 2, none of the overexcitable infants wound up fearful if their parents backed off from hovering and allowed the children to find some comfortable level of accommodation to the world on their own. Those parents who overprotected their children—directly observed by conducting interviews in the home—brought out the worst in them.

A small percentage of children seem almost invulnerable to anxiety from the start. But the overwhelming majority of kids are somewhere in between. For them, overparenting can program the nervous system to create lifelong vulnerability to anxiety and depression.

There is in these studies a lesson for all parents. Those who allow their kids to find a way to deal with life's day-to-day stresses by themselves are helping them develop [resilience](#) and coping strategies. "Children need to be gently encouraged to take risks and learn that nothing terrible happens," says Michael Liebowitz, clinical professor of psychiatry at Columbia University and head of the Anxiety Disorders Clinic at New York State [Psychiatric](#) Institute. "They need gradual exposure to find that the world is not dangerous. Having overprotective parents is a risk factor for anxiety disorders because children do not have opportunities to master their innate shyness and become more comfortable in the world." They never learn to dampen the pathways from perception to alarm reaction.

Hothouse parenting undermines children in other ways, too, says Anderegg. Being examined all the time makes children extremely self-conscious. As a result they get less communicative; scrutiny teaches them to bury their real feelings deeply. And most of all, self-consciousness removes the safety to be experimental and playful. "If every drawing is going to end up on your parents' refrigerator, you're not free to fool around, to goof up or make mistakes," says Anderegg.

Parental hovering is why so many teenagers are so ironic, he notes. It's a kind of detachment, "a way of hiding in plain sight. They just don't want to be exposed to any more scrutiny."

Parents are always so concerned about children having high [self-esteem](#), he adds. "But when you cheat on their behalf to get them ahead of other children"—by pursuing accommodations and recommendations—you just completely corrode their sense of self. They feel 'I couldn't do this on my own.' It robs them of their own sense of efficacy." A child comes to think, "if I need every advantage I can get, then perhaps there is really something wrong with me." A slam-dunk for depression.

Virginia's Portmann feels the effects are even more pernicious; they weaken the whole fabric of society. He sees young people becoming weaker right before his eyes, more responsive to the herd, too eager to fit in—less [assertive](#) in the classroom, unwilling to disagree with their peers, afraid to question authority, more willing to conform to the expectations of those on the next rung of power above them.

## Endless [Adolescence](#)

The end result of cheating childhood is to extend it forever. Despite all the parental pressure, and probably because of it, kids are pushing back—in their own way. They're taking longer to grow up.

Adulthood no longer begins when adolescence ends, according to a recent report by University of Pennsylvania sociologist Frank F. Furstenberg and colleagues. There is, instead, a growing no-man's-land of postadolescence from 20 to 30, which they dub "early adulthood." Those in it look like adults but "haven't become fully adult yet—traditionally defined as finishing school, landing a job with benefits, marrying and parenting—because they are not ready or perhaps not permitted to do so."

Using the classic benchmarks of adulthood, 65 percent of males had reached adulthood by the age of 30 in 1960. By

contrast, in 2000, only 31 percent had. Among women, 77 percent met the benchmarks of adulthood by age 30 in 1960. By 2000, the number had fallen to 46 percent.

## Boom Boom Boomerang

Take away play from the front end of development and it finds a way onto the back end. A steady march of success through regimented childhood arranged and monitored by parents creates young adults who need time to explore themselves. "They often need a period in college or afterward to legitimately experiment—to be children," says historian Stearns. "There's decent historical evidence to suggest that societies that allow kids a few years of latitude and even moderate [rebellion] end up with healthier kids than societies that pretend such impulses don't exist."

**Marriage** is one benchmark of adulthood, but its antecedents extend well into childhood. "The precursor to marriage is **dating**, and the precursor to dating is playing," says Carducci. The less time children spend in free play, the less socially competent they'll be as adults. It's in play that we learn give and take, the fundamental rhythm of all relationships. We learn how to read the feelings of others and how to negotiate conflicts. Taking the play out of childhood, he says, is bound to create a developmental lag, and he sees it clearly in the social patterns of today's adolescents and young adults, who hang around in groups that are more typical of childhood. Not to be forgotten: The backdrop of continued high levels of **divorce** confuses kids already too fragile to take the huge risk of commitment.

## Just Whose Shark Tank Is It Anyway?

The stressful world of cutthroat **competition** that parents see their kids facing may not even exist. Or it exists, but more in their mind than in reality—not quite a fiction, more like a distorting mirror. "Parents perceive the world as a terribly competitive place," observes Anderegg. "And many of them project that onto their children when they're the ones who live or work in a competitive **environment**. They then imagine that their children must be swimming in a big shark tank, too."

"It's hard to know what the world is going to look like 10 years from now," says Elkind. "How best do you prepare kids for that? Parents think that earlier is better. That's a natural **intuition**, but it happens to be wrong."

What if parents have micromanaged their kids' lives because they've hitched their measurement of success to a single event whose value to life and paycheck they have frantically overestimated? No one denies the Ivy League offers excellent learning experiences, but most educators know that some of the best programs exist at schools that don't top the *U.S. News and World Report* list, and that with the right attitude—a willingness to be engaged by new ideas—it's possible to get a meaningful **education** almost anywhere. Further, argues historian Stearns, there are ample openings for students at an array of colleges. "We have a competitive frenzy that frankly involves parents more than it involves kids themselves," he observes, both as a father of eight and teacher of many. "Kids are more ambivalent about the college **race** than are parents."

Yet the very process of application to select colleges undermines both the goal of education and the inherent strengths of young people. "It makes kids sneaky," says Anderegg. Bending rules and calling in favors to give one's kid a competitive edge is morally corrosive.

Like Stearns, he is alarmed that parents, pursuing disability diagnoses so that children can take untimed SATs, actually encourage kids to think of themselves as sickly and fragile. Colleges no longer know when SATs are untimed—but the kids know. "The kids know when you're **cheating on** their behalf," says Anderegg, "and it makes them feel terribly guilty. Sometimes they arrange to fail to right the scales. And when you cheat on their behalf, you completely undermine their sense of self-esteem. They feel they didn't earn it on their own."

In buying their children accommodations to assuage their own anxiety, parents are actually locking their kids into fragility. Says the suburban teacher: "Exams are a fact of life. They are anxiety-producing. The kids never learn how

## Putting Worry in its Place

Children, however, are not the only ones who are harmed by hyperconcern. Vigilance is enormously taxing—and it's taken all the fun out of parenting. "Parenting has in some measurable ways become less enjoyable than it used to be," says Stearns. "I find parents less willing to indulge their children's sense of time. So they either force-feed them or do things for them."

Parents need to abandon the idea of perfection and give up some of the invasive control they've maintained over their children. The goal of parenting, Portmann reminds, is to raise an independent human being. Sooner or later, he says, most kids will be forced to confront their own mediocrity. Parents may find it easier to give up some control if they recognize they have exaggerated many of the dangers of childhood—although they have steadfastly ignored others, namely the removal of recess from schools and the ubiquity of video games that encourage aggression.

The childhood we've introduced to our children is very different from that in past eras, Epstein stresses. Children no longer work at young ages. They stay in school for longer periods of time and spend more time exclusively in the company of peers. Children are far less integrated into adult society than they used to be at every step of the way. We've introduced laws that give children many rights and protections—although we have allowed media and marketers to have free access.

In changing the nature of childhood, Stearns argues, we've introduced a tendency to assume that children can't handle difficult situations. "Middle-class parents especially assume that if kids start getting into difficulty they need to rush in and do it for them, rather than let them flounder a bit and learn from it. I don't mean we should abandon them," he says, "but give them more credit for figuring things out." And recognize that parents themselves have created many of the stresses and anxieties children are suffering from, without giving them tools to manage them.

While the adults are at it, they need to remember that one of the goals of higher education is to help young people develop the capacity to think for themselves.

Although we're well on our way to making kids more fragile, no one thinks that kids and young adults are fundamentally more flawed than in previous generations. Maybe many will "recover" from diagnoses too liberally slapped on to them. In his own studies of 14 skills he has identified as essential for adulthood in American culture, from [love](#) to leadership, Epstein has found that "although teens don't necessarily behave in a competent way, they have the potential to be every bit as competent and as incompetent as adults."

Parental anxiety has its place. But the way things now stand, it's not being applied wisely. We're paying too much attention to too few kids—and in the end, the wrong kids. As with the girl whose parents bought her the Gestalt-defect diagnosis, resources are being expended for kids who don't need them.

There are kids who are worth worrying about—kids in poverty, stresses Anderegg. "We focus so much on our own children," says Elkind, "It's time to begin caring about all children."



## **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.

## Lesson for Synthesis

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

### **Synthesis Essay Directions from Past Exams:**

#### **2007—**

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

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

#### **2008—**

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

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

#### **2009—**

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

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

#### **2010—**

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

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

#### **2011—**

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

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

#### **2012—**

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

Form B (not released)

**2009 AP<sup>®</sup> ENGLISH LANGUAGE AND COMPOSITION  
FREE-RESPONSE QUESTIONS (Form B)**

**ENGLISH LANGUAGE AND COMPOSITION**

**SECTION II**

**Total time—2 hours**

**Question 1**

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

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

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

Remember to attribute both direct and indirect references.

**Introduction**

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

**Assignment**

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

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

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

**2009 AP<sup>®</sup> ENGLISH LANGUAGE AND COMPOSITION**  
**FREE-RESPONSE QUESTIONS (Form B)**

**Source A**

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

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

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

**2009 AP<sup>®</sup> ENGLISH LANGUAGE AND COMPOSITION**  
**FREE-RESPONSE QUESTIONS (Form B)**

**Source B**

High school bell schedule

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

**Your High School**  
**DAILY BELL SCHEDULE**

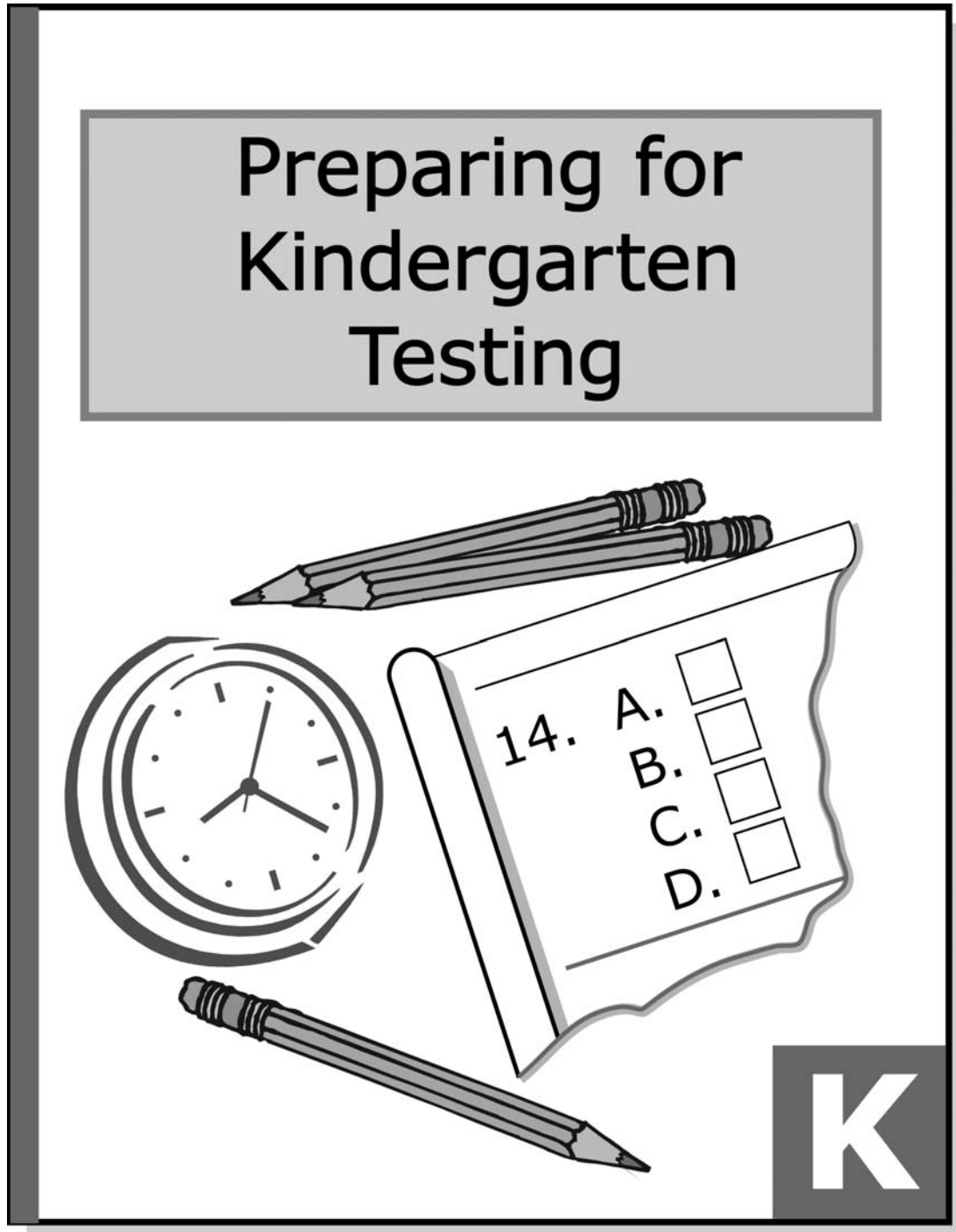
Period 1	(1 <sup>st</sup> Bell 8: 16 a.m.)	8: 20 - 9: 06
Period 2		9: 10 - 9: 56
Period 3		10: 00 - 10: 51
Period 4		10: 55 - 11: 41
Period 5		11: 45 - 12: 31
Period 6		12: 35 - 1: 21
Period 7		1: 25 - 2: 11
Period 8		2: 15 - 3: 01

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**FREE-RESPONSE QUESTIONS (Form B)**

Source C

Book cover

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





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**FREE-RESPONSE QUESTIONS (Form B)**

**Source D**

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

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

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

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**FREE-RESPONSE QUESTIONS (Form B)**

**Source E**

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

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

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

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

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**FREE-RESPONSE QUESTIONS (Form B)**

**Source F**

Photo of children singing in school

*The following is a photo taken in a school.*



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FREE-RESPONSE QUESTIONS (Form B)**

**Source G**

Expectations of high school students published in the student handbook

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

**SCHOOL CLIMATE and  
STUDENT EXPECTATIONS**

All Students are expected to:

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

## AP<sup>®</sup> ENGLISH LANGUAGE AND COMPOSITION 2009 SCORING GUIDELINES (Form B)

### Question 1

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

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

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

### 8 Effective

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

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

### 6 Adequate

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

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

### 4 Inadequate

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

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

## AP<sup>®</sup> ENGLISH LANGUAGE AND COMPOSITION 2009 SCORING GUIDELINES (Form B)

### Question 1 (continued)

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

### 2 Little Success

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

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

1A (1 of 5)

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

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

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



1

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

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

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

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

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

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





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

1A (3 of 5)

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

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



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

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

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



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

1A (5 of 5)

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

#

**2016 AP® ENGLISH LANGUAGE AND COMPOSITION FREE-RESPONSE QUESTIONS**

**Question 2**

**Suggested time—40 minutes.**

(This question counts for one-third of the total essay section score.)

On June 11, 2004, Margaret Thatcher, the former prime minister of Great Britain, delivered the following eulogy to the American people in honor of former United States president Ronald Reagan, with whom she had worked closely. Read the eulogy carefully. Then, in a well-developed essay, analyze the rhetorical strategies that Thatcher uses to convey her message.

We have lost a great president, a great American, and a great man, and I have lost a dear friend.

Line In his lifetime, Ronald Reagan was such a cheerful  
5 and invigorating presence that it was easy to forget  
what daunting historic tasks he set himself. He sought  
to mend America's wounded spirit, to restore the  
strength of the free world, and to free the slaves of  
communism. These were causes hard to accomplish  
and heavy with risk, yet they were pursued with  
10 almost a lightness of spirit, for Ronald Reagan also  
embodied another great cause, what Arnold Bennett  
once called "the great cause of cheering us all up."  
His policies had a freshness and optimism that won  
converts from every class and every nation, and  
15 ultimately, from the very heart of the "evil empire."<sup>1</sup>

Yet his humour often had a purpose beyond  
humour. In the terrible hours after the attempt on his  
life, his easy jokes gave reassurance to an anxious  
world. They were evidence that in the aftermath of  
20 terror and in the midst of hysteria one great heart at  
least remained sane and jocular. They were truly  
grace under pressure. And perhaps they signified  
grace of a deeper kind. Ronnie himself certainly  
believed that he had been given back his life for a  
25 purpose. As he told a priest after his recovery,  
"Whatever time I've got left now belongs to the big  
fella upstairs." And surely, it is hard to deny that  
Ronald Reagan's life was providential when we look  
at what he achieved in the eight years that followed.

30 Others prophesied the decline of the West. He  
inspired America and its allies with renewed faith in  
their mission of freedom.

Others saw only limits to growth. He transformed a  
stagnant economy into an engine of opportunity.

35 Others hoped, at best, for an uneasy cohabitation  
with the Soviet Union. He won the Cold War, not  
only without firing a shot, but also by inviting  
enemies out of their fortress and turning them into  
friends.

40 I cannot imagine how any diplomat or any  
dramatist could improve on his words to  
Mikhail Gorbachev<sup>2</sup> at the Geneva summit. "Let me

tell you why it is we distrust you." Those words are  
candid and tough, and they cannot have been easy to  
45 hear. But they are also a clear invitation to a new  
beginning and a new relationship that would be rooted  
in trust.

We live today in the world that Ronald Reagan  
began to reshape with those words. It is a very  
50 different world, with different challenges and new  
dangers. All in all, however, it is one of greater  
freedom and prosperity, one more hopeful than the  
world he inherited on becoming president.

As Prime Minister, I worked closely with  
55 Ronald Reagan for eight of the most important years  
of all our lives. We talked regularly, both before and  
after his presidency, and I've had time and cause to  
reflect on what made him a great president.

Ronald Reagan knew his own mind. He had firm  
60 principles and, I believe, right ones. He expounded  
them clearly. He acted upon them decisively. When  
the world threw problems at the White House, he was  
not baffled or disorientated or overwhelmed.

He knew almost instinctively what to do.  
65 When his aides were preparing option papers for  
his decision, they were able to cut out entire rafts of  
proposals that they knew the old man would never  
wear. When his allies came under Soviet or domestic  
pressure, they could look confidently to Washington  
70 for firm leadership, and when his enemies tested  
American resolve, they soon discovered that his  
resolve was firm and unyielding.

Yet his ideas, so clear, were never simplistic. He  
saw the many sides of truth. Yes, he warned that the  
75 Soviet Union had an insatiable drive for military  
power and territorial expansion, but he also sensed  
that it was being eaten away by systemic failures  
impossible to reform. Yes, he did not shrink from  
denouncing Moscow's evil empire, but he realized  
80 that a man of good will might nonetheless emerge  
from within its dark corridors.

So the president resisted Soviet expansion and  
pressed down on Soviet weakness at every point until  
the day came when communism began to collapse

**2016 AP<sup>®</sup> ENGLISH LANGUAGE AND COMPOSITION FREE-RESPONSE QUESTIONS**

85 beneath the combined weight of those pressures and  
its own failures. And when a man of good will did  
emerge from the ruins, President Reagan stepped  
forward to shake his hand and to offer sincere  
cooperation.

90 Nothing was more typical of Ronald Reagan than  
that large-hearted magnanimity, and nothing was  
more American.

Therein lies perhaps the final explanation of his  
achievements. Ronald Reagan carried the American  
95 people with him in his great endeavours because there  
was perfect sympathy between them. He and they  
loved America and what it stands for: freedom and  
opportunity for ordinary people.

<sup>1</sup> A phrase used by Reagan to describe the Soviet Union

<sup>2</sup> The leader of the Communist Party of the Soviet Union from 1985  
to 1991

## Question 2 2016 Samples

*Samples are typed as students wrote them.*

\*For the purposes of scoring, analysis means explaining the rhetorical choices an author makes in an attempt to achieve a particular effect or purpose.

### Sample A Score 1

Margaret Thatcher, the former prime minister of Great Britain, wrote an eulogy to the American people in honor of former United States President Ronald Reagan to show the great work and sympathy towards his terms of presidency.

Thatcher used her experience with Ronald Reagan to explain his movements. Describes his personality during situations and how well he took care of it. She also explains how he creates friendships with his enemies.

She shows her sympathy by using his achievements. Created freedom, opportunities and carried his people with him on his great endeavours all because he loved America. (97 words)

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

### Sample B, Score 2

Margaret Thatcher, former Prime Minister of Great Britain, knew President Reagan very well. During the height of the Cold War, they worked closer than before to save the world basically. Her purpose of writing this eulogy was to inform the American people of his importance and how he was what we needed during this time period. This extremely admiring and emotional tone was fairly executed by using devices such as parallel structure, repetition, and short, stagnant sentences.

Thatcher's repetition consisted throughout the whole eulogy. She wanted all of the attention poured on him and all of the good things he has done for this country. She used the words when his, and he did this, and also used President a lot to resurrect him as if he was still alive.

She also used parallel structure towards the beginning. She said "... free world, and to free the slaves ..." and "... from every class and every nation ...". This made you focus not on the words but on the meaning behind them.

Her usage of short/stagnant sentences also affected me as the reader. The short sentences gave what she was trying to say, more recognition. He deserved more recognition for what he did than what he should've gotten. Each of these sentences were equally emotional which brought in the tone.

Thatcher used her own experiences that were personal, and shared them with everyone willing to listen. Her emotional tone paired well with the admiring undertones that were also present. Thatcher gave an excellent eulogy for the former president Ronald Reagan. (271 words)

Essays earning a score of 2 demonstrate **little success** in analyzing the rhetorical strategies that Thatcher uses to convey her message. The student may misunderstand the prompt, misread the passage, fail to analyze the strategies Thatcher uses, or substitute a simpler task by responding to the prompt tangentially with unrelated, inaccurate, or inappropriate explanation. The prose often demonstrates consistent weaknesses in writing, such as grammatical problems, a lack of development or organization, or a lack of control.

### Sample C Score 3

Margaret Thatcher, on June 11, 2004, delivered a eulogy in honor of former United States president Ronald Reagan. Thatcher uses parallelism, polysyndeton, and periodic sentences to convey her message about Ronald Reagan.

Margaret Thatcher uses parallelism. She uses parallelism to show balance as she ways out the great things Ronald Reagan had done. For example, Thatcher said, “He sought to mend . . . to restore . . . to free the slaves of communism.”

Thatcher also uses polysyndeton. She uses polysyndeton to exaggerate her points about him. It is like when you are getting in trouble by your parents and they say something like, “you didn’t clean your room and you didn’t wash the dishes and you didn’t feed the dogs and you didn’t water the garden.” She used it to exaggerate what Reagan had done for the country, made it seem like he did a lot more.

Thatcher also used periodic sentences. She used periodic sentences so the audience had to listen to every detail about Reagan to hear her main point. For example, “So the president . . . its own failures.” She used that sentence to explain to her audience about the Soviet weakness.

Margaret Thatcher delivered a eulogy in honor of former United States president, Ronald Reagan. She used parallelism, polysyndeton, and periodic sentences to convey her message. (223 words)

Essays earning a score of 3 meet the criteria for the score of 4 but demonstrate less success in analyzing the rhetorical strategies that Thatcher uses to convey her message. They are less perceptive in their understanding of the passage or Thatcher’s strategies, or the explanations or examples may be particularly limited or simplistic. The essays may show less maturity in control of writing.

### Sample D Score 4

Margaret Thatcher creates a tone of peace explaining that Ronald Reagan’s time as President was not wasted and his goals had been achieved during his time in office. Thatcher wanted to reassure her audience that Reagan fulfilled all of his aspirations in making America greater by using reassuring diction, appealing to pathos, and juxtaposition.

In a time of deep sadness after the loss of a dear President, Thatcher was able to make her audience feel at ease by using words like “he sought to mend America’s wounded spirit, to restore the strength of the free world, and to free the slaves of communism”, “in terrible hours after the attempt on his life, his easy jokes gave reassurance to an anxious world”, this reassures the world that Ronald Reagan was pleased with what he had achieved in turn giving him the title of a good President because he did what he came to do, strengthen America.

Thatcher made a strong appeal to pathos throughout her entire eulogy by describing in further detail her opening sentence, “We have lost a great president, a great American, and a great man, and I have lost a dear friend.” By explaining Reagan’s humor, evaluating the work he’s done for America, and explaining the complexity of his goals through the statements, “Yet his humor often had a purpose beyond humor” and “Yet his ideas, so clear, were never simplistic”. A strong appeal to pathos worked in Thatcher’s favor to achieve her goal. (246 words)

Alongside reassuring diction and her appeal to pathos, Thatcher also creates a juxtaposition. Her juxtaposition is evident in this statement, “He transformed a stagnant economy into an engine of opportunity.” Putting two different things together next to each other really

emphasized the beauty of what Reagan did during his Presidency which works to prove her purpose. Moving from one extreme to the other brings out the amount of power Reagan must have had to create such a drastic change.

Thatcher's place and use of reassuring diction, appeal to pathos, and juxtaposition create an excellent description of Reagan's presidency. She was successful in convincing her audience that Ronald Reagan's time in office was not wasted and truly beneficial to America.

Essays earning a score of 4 **inadequately** analyze the rhetorical strategies that Thatcher uses to convey her message. These essays may misunderstand the passage, misrepresent the strategies Thatcher uses, or analyze these strategies insufficiently. The evidence or explanations used may be inappropriate, insufficient, or unconvincing. The prose generally conveys the writer's ideas but may be inconsistent in controlling the elements of effective writing.

### Sample E Score 5

Margaret Thatcher asserts that former president, Ronald Reagan, was full of nothing but goodness. She conveys this through her use of personal experience + pathos, as well as parallelism + positive diction. Thatcher's purpose of the eulogy is to reveal the true nature of President Reagan + honor his character + accomplishments. She addresses the American people so that they, too, can appreciate the former president's time in office.

Firstly, Thatcher opens in the first person plural point of view, "we," inviting the U.S. citizens into the experience of his loss. She ends the same opening sentence by transitioning to "I" in the first person singular point of view in order to recognize her personal account of losing "a dear friend." She repeats the adjective "great" in describing Reagan first + foremost to show the regard she has for him.

Next, the diction Thatcher uses is only euphonious in portraying Reagan's character. His goals for America were "to mend . . . , to restore . . . , & to free." He always remained "sane + jocular," + established policies with "a freshness + optimism." His ideas were "so clear" yet "never simplistic." He could sense "the many sides of truth." All of this positivity serves to evince Thatcher's view of Reagan as good-hearted + determined for success.

Also, Thatcher presents a contrast between the goals of others + the achievements of Reagan as president of the U.S. She does this through the use of parallel structure. "Others prophesied . . . decline . . . He inspired . . . with renewed faith . . . Others saw only limits to growth . . . He transformed a stagnant economy into an engine of opportunity. Others hoped, at best for an uneasy cohabitation with the Soviet Union. He won the Cold War . . . by inviting enemies out of their fortress + turning them into friends." The great opposition between the two + the success of the latter, Reagan, further express the need to honor his life.

As Thatcher "had time + cause to reflect on what made [Reagan] a great president," she compiled a definitely adequate eulogy for the death of her close friend by her personal appeal + honorable choice of words. (375 words)

Essays earning a score of 5 analyze the rhetorical strategies that Thatcher uses to convey her message. 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.

### Sample F Score 6



Eulogies are almost always sincere with deep feelings that are meant to sympathize with the mournful audience. Margaret Thatcher's eulogy does just that with her mix of sorrowful but hopeful rhetoric. In Margaret Thatcher's eulogy to America in honor of Ronald Reagan, she uses parallelism, along with the repetition of syntax in order to create an appeal to the pathos of the American audience.

Margaret Thatcher first introduces parallelism in the opening paragraph when she addresses President Reagan as "a great American", "a great man", and "a dear friend." By addressing him in these three different ways, Margaret is able to address and sympathize with the feelings of the majority of the crowd. She calls him "a great American" as many people can see him as a liberal figure. She calls him "a great man" as many can see him as an arguably accomplished president. She calls him "a dear friend" in order to sympathize with the feelings of the crowd, who all felt close to Reagan as well.

Margaret Thatcher also uses repetition of similar syntax and diction in order to emphasize certain aspects and traits that President Reagan held. She repeats the structure "others" followed by a verb in order to display the doubts many had during his presidency. However, Margaret consistently follows that structure with an unexpected truth that would prove Reagan's persistence and ability. He opened up the west when others looked at its decline and he pulled up the economy when others saw only limits to growth. Margaret continues her repetition in her repeated usage of the word "Yes." In one of her paragraphs, she used "yes" to start a sentence that acknowledged the reasonings behind his actions. She continues to do this to not only glorify those actions, but also portray the insight he had during the Cold War despite it being an era of tension and burden.

Lastly, Margaret's overall language choice appeals to the audience's pathos. She touches upon the conversation of freedom many times as she wants to emphasize and display her understanding of America. By doing this, she is able to connect to the audience's sorrow after losing a president, that symbolized "freedom" and in a sense, was a model "American." She uses language such as "magnanimity" and "prosperity" to associate with Ronald Reagan because many saw him as a liberal president that brought America up from the plights of tension during the Cold War. As this is a eulogy, Margaret Thatcher was able to sympathize with the audience and portray her sorrow in losing such a righteous person she once worked with.

Margaret Thatcher's use of parallelism, repetition of syntax and diction, and language to appeal to the audience's pathos are all rhetorical devices in order to console the audience. She does not make the purpose of her eulogy any more than that. She ends her speech with her description of Reagan's personality. Margaret Thatcher was able to portray her emotional connection with the crowd and commemorate all the accomplishments Reagan achieved. (504 words)

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

### Sample G Score 7

Thatcher incorporates several types of rhetorical strategies to convey her message. Thatcher's purpose was to give a speech commemorating and honoring the late President of the United States: Ronald Reagan. Her message is to honor the service and abilities Reagan utilized and almost sacrificed to deliver the health and security of his nation. Thatcher utilizes ethos, tone, and symbolism to effectively deliver her message to the audience.

The audience Thatcher has is the American people. In order to be patriotic, and act as a formidable speaker, Thatcher utilizes ethos, the appeal to authority, as a method to establish credibility for her message. She appeals to the Americans by stating her title and relation to

President Reagan: “As prime minister, I worked closely with Ronald Reagan for eight of the most important years of all our lives”(Thatcher 55). Portrayed as a world leader (of Britain) and a close ally of Reagan, Thatcher quickly convinces the audience that she has credibility to deliver her message. Thatcher also makes her credibility much more personal and profound. Thatcher refers to Reagan as a dear friend (2). From the beginning of her speech to the midst of it all, Thatcher continually employs ethos to make her message more credible, as it is already being delivered by a woman of great leadership and friendship.

Thatcher’s tone is described as being reverent. The usage of certain vocabulary and the structure of sentences shows the audience that Thatcher pays a respectful style towards Reagan. In the middle of her speech, Thatcher utilizes short sentences to provide gravity to her message “He had firm principles [...] He expounded [...] He acted”(59). Here, the short yet powerful sentences provide a structure to indicate that she believed that Reagan was a sincere and honorable leader. Her simplistic descriptions of Reagan’s ethics define her tone to be reverent, as she is respecting him. In the same area of her speech, Thatcher uses a word choice that defines Reagan as her tone is described as reverent. Words such as “insatiable”, “confidence”, “resolve”, “time”, and “unyielding” all indicate that Thatcher also believes Reagan to be a man of unstoppable force (69). This description of Reagan makes Thatcher’s tone all the more reverent. Believing that Reagan was unstoppable, and honorable, her tone is reverent in that it provides respect for Reagan. This makes Thatcher’s message much more respectable, as her tone indicates that she admires Reagan’s characters.

Thatcher also incorporates symbolism in her speech. The most prominent is the “Evil Empire” (15). The Evil Empire is Thatcher’s way of symbolizing the Soviet Russians (U.S.S.R). As the U.S.S.R is symbolic of evil, Reagan is then symbolized as the good to do battle with the evil. As the audience listens, they now see Thatcher speaking of Reagan as a symbol of hope, good, and justice. This convinces the audience of Thatcher’s message: Reagan was a symbol of good; therefore, he deserves the honor of Thatcher’s eulogy.

Without rhetorical strategies, Thatcher’s message would have been severely weakened, and lack gravitas. Thus, her message of a eulogy would have never achieved its goal: honoring Reagan as a respectable leader. Her usage of ethos gave credibility to show her message is genuine. She utilized tone to prove her message was purposeful. And she used symbolism to finally conclude her eulogy is truly symbolic of Reagan’s service to his nation: an undying symbol of hope. (564 words)

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.

## Sample H Score 8

The purpose of Margaret Thatcher’s eulogy of former president Ronald Reagan was to emphasize his good nature as well as his good policy, and to comfort the American people with the words of respect. To make his point clear, she uses a variety of tactics, such as metaphor, contrast, and parallel structure. Each of these shows a deep respect and reverence, and puts the actions of Reagan in perspective with the disorder of the world at that time.

Thatcher uses metaphors in her eulogy to create a truly reverent, idealized view of Reagan. She says, “He sought to mend America’s wounded spirit, to restore the strength of the free world.” This approach focuses on his idealist goals as opposed to his policies. By using the metaphor, she makes Reagan appear even more powerful, yet benevolent. By focusing on the policies instead of the actions, she attempts to erase any negative image of Reagan from people’s minds. By comparing him to a sort of doctor by using the word “mend,” Thatcher expresses the idea of his

importance to the country in a time of need. The use of the metaphor expresses the idea of Reagan instead of the man himself, and makes him seem almost more than human.

Thatcher also uses many examples of parallelism, which serve to continually build up the reputation of Ronald Reagan. For example, in the twelfth paragraph, she repeats the phrase “when . . . they . . .”, which expresses the idea that Reagan could be trusted to act appropriately, no matter what situation he faced. The listing of the problems faced in the first clause of each sentence shows the difficulty of the time, and the listing of the reactions in the second clause of each sentence shows the reliability of the response. This depicts Reagan as a firm and trusted leader, and serves to make the audience of the eulogy focus on their trust of the man they had lost.

Finally, Margaret Thatcher uses a great deal of contrast to reflect the strength of Reagan’s actions in the light of the difficult political atmosphere he faced during his time in office. In the fourth through sixth paragraphs, she repeats the idea of “others . . . He . . . .” For example, she says, “Others – saw only limits – to growth. He transformed a stagnant economy into an engine of opportunity.” The contrast between the public pessimism and the actions taken by the president makes his optimistic approach seem even more impressive and admirable. If she had not included the contrast with popular opinion at the time, the actions of the president would have seemed more ordinary. She does this throughout the eulogy, for example contrasting the “darkness” of the time with Reagan’s “lightness” of spirit. She uses this contrast to contextualize Reagan’s actions in a reverent light. (476 words)

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

### Sample I Score 9

In her eulogy in 2004, Margaret Thatcher commemorates the life of Ronald Reagan. She speaks to both the American and English people of the dead former president in order to highlight his honor and leadership through emotional, authoritative appeals, and parallelism.

Using pathos, the appeal to emotion, Thatcher tugs at the heart of her audience to bring respect and sadness at the loss of Reagan. Thatcher uses powerful diction to describe Reagan, such as “cheerful and invigorating presence”, and “freshness and optimism”. These descriptions of his policy and character contribute to the legacy Thatcher attaches to Reagan’s memory. She uses juxtaposition of powerful diction by describing how Reagan’s jokes after an assassination attempt, “were evidence that in the aftermath of terror and in the midst of hysteria one great heart at least remained sane and jocular”. The contrast of “terror” and “hysteria” with “sane and jocular” contributes to the words the audience will forever remember Reagan by, as the opposite of terror and hysteria. Then choices of wording by Thatcher create emotional constructs of character in the audience to strengthen their fondness of Reagan and their grief at his passing through diction and juxtaposition.

Thatcher also uses ethos, the appeal to authority, to cement her argument of Reagan’s good character and the tragedy that was his death. In her opening sentence, Thatcher asserts, “We have lost a great president, a great American, and a great man, and I have lost a dear “friend.” This inclusion of anaphora, the repetition of “great” emphasizes Reagan’s character, but also creates a noticeable contrast to the last phrase, which characterizes Reagan as Thatcher’s “dear friend”. By calling Reagan “dear” rather than “great” when referring to her own relationship with

the former President, Thatcher isolates herself from the rest of the audience as an authority above them. This authority is found again later when Thatcher declares, "As Prime Minister, I worked closely with Ronald Reagan . . ." There, Thatcher establishes herself as an authority of the state, Prime Minister, to increase credibility of her argument as more than an admirer of Reagan, but as a close, knowing partner in running countries. Thatcher's establishment of herself as an authority both as Reagan's "dear friend" and compatriot as Prime Minister add to the authority of her eulogy and the credibility she has as someone who truly is sincere in her assessment of Reagan as a decisive leader and optimistic man who will be missed.

Thatcher also summarizes Reagan's accomplishments and goals in order to remind the world of his presidency's effectiveness. Thatcher says Reagan, "sought to mend America's wounded spirit, to restore the strength of the free world, and to free the slaves of communism". By using the phrasing "to mend," "to restore," and "to free", Thatcher establishes Reagan as a man of action and healing. These qualities amplify the audience's approval of Reagan and increase their grief. The parallel structure of the infinitives highlights Reagan's actions and wishes toward benefitting the audience's opinion of him. Also in the sentence includes more pathos such as "wounded spirit" and "slaves of communism". These sad characters are saved by Reagan through his mending and freeing to further declare Reagan as an effective president and great man.

By using her position as Prime Minister to appeal to authority, including diction to appeal to emotion, and syntactical structure to parallel Reagan's actions to his mending character, Thatcher amplifies the grief of losing a former President by a hundred fold in the hearts of her audience. She cements Reagan's legacy as a true hero and leader and left her audience in awe and grief. (603 words)

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

**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.

**2011 AP<sup>®</sup> ENGLISH LANGUAGE AND COMPOSITION**  
**FREE-RESPONSE QUESTIONS (Form B)**

**Question 3**

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

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.” In a well-written essay, examine the extent to which Mencken’s observation applies to contemporary society, supporting your position with appropriate evidence.

<b>Introduction-Score: 8</b>	<b>Introduction-Score: 6</b>	<b>Introduction-Score: 4</b>
When the planes hit the twin towers on September 11, 2001, the whole of the United States of America fell under an intense spell called fear. Everybody was ready to give up their own privacy to be protected from other possible dangers. When President Bush passed the national Security Act, it represented to what extent people favored being under surveillance and being safe than being free from the constant stare of the government’s eyes. As H.L. Mencken, a social critic, wrote, “the average man does not want to be free. He simply wants to be safe,” he encompasses the human psyche in contemporary society that favors safety over freedom on the surface but strives to be freed from the chains of society.	Mencken’s observations are very relevant and it applies to contemporary society. It is necessary to identify what it means by being “free.” Does being free mean that one has choice of religion and type of government? The type of freedom mentioned previously do not apply to mankind if mankind is not safe and is at risk for danger. It is human nature to choose safety over freedom as shown by various examples.	Having freedom in our lives can also mean that there are risks involved in making decisions and choosing what we want to do in our everyday lives. These risks involved can keep a person from doing what he or she truly desires since there are consequences that follow in every decision. What H.L. Mencken wrote about how average man does not want to be free, but safe applies to the society that we live in. We see it when making decisions, worry about what others may think, and work to fulfill what others’ want.

Compare the writing of each of these students. How do they fit the scoring guide? Remember: there was a consensus of opinion among the teacher readers on these scores.

Body Paragraph-Score: 8	Body Paragraph-Score: 6	Body Paragraph-Score: 4
<p>Many people rejoice the “American Dream:” they love the idea that people have equal opportunities to find a job at a company, own a car, get married, have a family, and live in a suburban house. This “Dream” embodies the human nature of wanting to conform and have a safe style of living than to live the way they want. Many work dull office jobs that offer no freedom; however they’d rather work under an awful boss than be freed from the drudgery of their mediocre lives and have no job. So many people divert to a different path of life from the one they want to walk on because that means taking risks and being “unsafe.” Let me use my father as an example, he spilled to me one night, that he dreamed of becoming a pilot and had a choice to become one, however when the moment came for a final decision he chose law school instead because it seemed “safer.” I could see the decision he made thirty years ago still haunting him. He chose security over freedom and gave up the life he wanted to live.</p>	<p>The average man will run away from anything that will put his life at risk. Nation such as Communist China and North Korea represent great examples. The government in North Korea promotes the safety of its citizens and they push away any foreign harmful force. China is also relevant in this example as they promote peace and prosperity amongst their citizens in return for some freedom. If the average man did not want to be safe, and if the average man valued freedom over safety, then China today would not have been the number one rising economy and country in the world. In America people have the freedom and rights to bear arms and this compromises their safety. The average man would always put his own safety over freedom.</p>	<p>Decisions and steps that we take in life are vital, and we often think that when we mess even one of these decisions or steps, we will end up in turmoil. Many people want what others around them seem to have and be “safe” by doing what seems to be a choice that does not take much risk. This keeps us away from choosing to do things that we desire the most. Most of the time, careers with more opportunities and success involves more risk than others. Instead of making these risks a challenge and chance to change ourselves and our lives, we tend to avoid it and not listen to our conscience that tells us what we really want. In order for us to really work for what we desire, we have to be brave and strong enough to face the challenges and to face the dire consequences that may follow afterwards when we fail. It is important to remember that failure is not something that we should be afraid of.</p>

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**Question 3**

The score should reflect a judgment of the essay's quality as a whole. Remember that students had only 40 minutes to read and write; the essay, therefore, is not a finished product and should not be judged by standards appropriate for an out-of-class assignment. Evaluate the essay as a draft, making certain to **reward students for what they do well**. All essays, even those scored 8 or 9, may contain occasional lapses in analysis, prose style, or mechanics. Such features should enter into the holistic evaluation of an essay's overall quality. In no case may an essay with many distracting errors in grammar and mechanics be scored higher than a 2.

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

**8 Effective Essays**

earning a score of 8 effectively examine the extent to which Paine's characterization of America holds true today. 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 a 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 examine the extent to which Paine's characterization of America holds true today. 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 examine the extent to which Paine's characterization of America holds true today. 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 student's ideas.

**4 Inadequate Essays**

earning a score of 4 inadequately examine the extent to which Paine's characterization of America holds true today. 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 student'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 a score of 4 but demonstrate less success in examining the extent to which Paine's characterization of America holds true today. The essays may show less maturity in control of writing.

**2 Little Success**

Essays earning a score of 2 demonstrate **little success** in examining the extent to which Paine's characterization of America holds true today. 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 a score of 2 but are undeveloped, especially simplistic in their explanation and argument, weak in their control of language, or especially lacking in coherence and development.



## Planning your Argumentative Essay

### Introductory paragraph:

1. Read the prompt and write down your position. Ask yourself will you challenge, defend, or qualify?

2. Write your introductory paragraph with your position and an “attention grabber.”

### Body of essay:

3. To support your position you must include as many examples from your observation, reading, and personal experience as are appropriate. Remember that you need to show that you care about the subject so think PASSION.

Think of at least 3 examples for each type of evidence below:

Reading	Observation	Personal Experience

4. Consider the Opposition: Explain their side and refute with another example and explain yourself. Write the counter position rebuttal paragraph and your refutation.

5. Write an interesting conclusion using an effective rhetorical device. **Don't** be a parrot and just repeat yourself. Add some interesting insights to conclude the essay.

## 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)**

**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.)

Read carefully the following poem by Richard Wilbur, first published in 1949. Then, write an essay in which you analyze how the speaker describes the juggler and what that description reveals about the speaker. You may wish to consider poetic elements such as imagery, figurative language, and tone.

**Juggler**

A ball will bounce; but less and less. It's not  
A light-hearted thing, resents its own resilience.  
Falling is what it loves, and the earth falls  
So in our hearts from brilliance,  
Settles and is forgot.  
It takes a sky-blue juggler with five red balls

To shake our gravity up. Whee, in the air  
The balls roll around, wheel on his wheeling hands,  
Learning the ways of lightness, alter to spheres  
Grazing his finger ends,  
Cling to their courses there,  
Swinging a small heaven about his ears.

But a heaven is easier made of nothing at all  
Than the earth regained, and still and sole within  
The spin of worlds, with a gesture sure and noble  
He reels that heaven in,  
Landing it ball by ball,  
And trades it all for a broom, a plate, a table.

Oh, on his toe the table is turning, the broom's  
Balancing up on his nose, and the plate whirls  
On the tip of the broom! Damn, what a show, we cry:  
The boys stamp, and the girls  
Shriek, and the drum booms  
And all come down, and he bows and says good-bye.

If the juggler is tired now, if the broom stands  
In the dust again, if the table starts to drop  
Through the daily dark again, and though the plate  
Lies flat on the table top,  
For him we batter our hands  
Who has won for once over the world's weight.

### Question 1: Richard Wilbur, “Juggler”

The score should reflect the quality of the essay as a whole — its content, style, and mechanics. **Reward the students for what they do well.** The score for an exceptionally well-written essay may be raised by 1 point above the otherwise appropriate score. In no case may a poorly written essay be scored higher than a 3.

**9–8** These essays offer a persuasive analysis of Wilbur’s use of poetic elements to convey how the speaker describes the juggler and what that description reveals about the speaker. The writers of these essays offer a range of interpretations. They provide convincing readings of the description of the juggler, what it reveals about the speaker, and Wilbur’s use of poetic elements such as imagery, figurative language, and tone. 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 9 essay, especially persuasive.

**7–6** These essays offer a reasonable analysis of Wilbur’s use of poetic elements to convey how the speaker describes the juggler and what that description reveals about the speaker. They are less thorough or less precise in their analysis of Wilbur’s description of the juggler and what it reveals about the speaker, and their analysis of Wilbur’s use of poetic elements is less thorough or convincing. These essays demonstrate the student’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 essays. Essays scored a 7 present better-developed analysis and more consistent command of the elements of effective composition than do essays scored a 6.

**5** These essays respond to the assigned task with a plausible analysis of Wilbur’s use of poetic elements to describe the juggler and what the description reveals about the speaker, but they tend to be superficial or pedestrian in their analysis of the description and of the use of poetic elements. They often rely on paraphrase, which may contain some analysis, implicit or explicit. Their analysis of the description and what it reveals or of Wilbur’s use of poetic elements 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 use of poetic elements to describe the juggler and what it reveals about the speaker. The analysis may be partial, unconvincing, or irrelevant, or it may ignore the description, what it reveals about the speaker, or Wilbur’s use of poetic elements. 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 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 student’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 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.

## 2016 Lit Ques 1 (“Juggler”) Student Samples/Anchors

*Essays are typed as written by students*

### Sample A Score 1

The speaker describes the Juggler almost as a powerful being. Like the <sup>^</sup>mythological God Atlas who hold the world on his shoulders & the balls represent us people. This juggler who represents a god is freely throwing us from one hand to another; we are not in control, <sup>^</sup>”sky blue Juggler w/ five red balls... Grazing his finger ends, ...Swinging a small heaven about his ears.”

These thoughts from the speaker reveal that all things, good or bad, are not the faults of our own. In the first stanza line 3-5 (Falling...forgot), “Falling is what it loves” brings to mind the phase “falling in love”; “earth falls” = heart break; line 4 shows maturity; line 5 is death. All these occurrences in our lives is from “a sky-blue juggler w/ five red balls.” We have no say in matter of the universe or in our own lives, is the narrators point, and we are as replaceable as a broom or plate <sup>^</sup>is to a juggler.

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.

### Sample B Score 2

In this poem, the author begins by illustrating how a juggler may perform his show. “On his toe the table is turning”, or “the broom’s balancing up on his nose.” Wilbur, the author, conveys extravagant imagery throughout his poem, allowing the reader to almost place himself at the juggler’s performance. Throughout each stanza, a perfect picture of the difficulty, balance, determination, and raw talent is painted in the reader’s mind. Delivering these attributes to his audience in a way that most can relate to, Wilbur then transitions into that of a more meaningful tone. He compares the trials (broom, plate, table, balls, etc..) of the juggler to that of the “weight” the real world brings. His tone becomes somewhat inspiring in that an individual can overcome tribulations in their lives by practicing the same qualities a juggler has and incorporating them into into their own mindset.

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.

### Sample C Score 3

When faced with many obstacles not many could just take it and end up good. In “Juggler” the speaker uses imagery to describe the juggler as someone who can be faced with many things and still manages to balance them all out. This reveals to us that the speaker is a person that has many things going on in their life and have a hard time managing them, and when they see the juggler balance everything out they wish to be them. This is to show us that if you just put everything in order then everything in your life will soon balance itself out.

“It takes a sky-blue juggler with five red balls.” This is what the speaker believes it takes to manage your problems. The speaker probably analyzes this, this way because the sky-blue represents the calmness and peace while the balls are red and represent the problems or conflicts. When the juggler starts and the balls “cling to their courses,” he is seen as the controller at the managing. Lastly, at the end when the “juggle is tired” the “broom stands” and does not fall.

This demonstrates how the juggler has gained dominion and now everything is back in its place. This reveals to us that the speaker is one who wants this to be their case.

In conclusion, Richard Wilbur uses imagery to describe the juggler as the skillful one who can control and have domination. Through this it reveals that the speaker has many problems and wishes to have balance in their life. Everything is compacted to demonstrate how an individual can take everything in domination in their life so long they put piece by piece together. Life is an ever ending juggler.

4-3 These lower-half essays fail to offer an adequate analysis of the use of poetic elements to describe the juggler and what it reveals about the speaker. The analysis may be partial, unconvincing, or irrelevant, or may ignore the description, what it reveals about the speaker, or Wilbur's use of poetic elements. 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.

### Sample D Score 4

In Richard Wilbur's "Juggler", the speaker describes the juggler utilizing grandiose imagery and an awed and admiring tone revealing the speaker is an entertained spectator.

The speaker illustrates the juggling sensation with images of spectacular actions such as, "swinging a small heaven above his ears" in order to emphasize the amazement of the speaker. He utilizes personification to further describe the juggler's actions stating, "the balls roll around . . . Learning the ways of lightness" in order to emphasize the authority of the juggler as if he were a teacher instructing the objects how to ignore gravity. He explains, "Damn, what a show, we cry" in order to highlight the truly entertained and entertained tone which is continued in the explanation, "For him we batter our hands Who has won for once over the world's weight".

Our speaker that Wilbur portrays is most likely highly naive or simply passionate in his admiration for the juggler. His descriptions of the gymnastic athleticism of a juggler is described as a feat of man over gravity and weight, and the complex tricks of a showman are exaggerated as a "spin of worlds" capturing an almost euphoric sense of amazement. His description of the crowd as "hearts from brilliance" shaken up by "a sky-blue juggler with five red balls" represents a return to childhood or playfulness as the entertainment of the juggler "shakes their gravity", and frees them to enjoy the cheerful simplicity of the show.

4-3 These lower-half essays fail to offer an adequate analysis of the use of poetic elements to describe the juggler and what it reveals about the speaker. The analysis may be partial, unconvincing, or irrelevant, or may ignore the description, what it reveals about the speaker, or Wilbur's use of poetic elements. 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.

### Sample E Score 5

In Richard Wilbur's poem "Juggler," the general public enjoys the display the juggler shows. Through visual imagery and an awed tone, the speaker's opinion of the juggler is revealed. "Juggler" conveys the speaker's amazement at the juggler's ability to amaze the people, making their lives interesting, even for a moment.

The visual imagery illustrates the captivating work of the juggler. A fallen ball will be forgotten by the people, but "it takes a sky-blue juggler with five red balls/ To shake [their] gravity up." (6-7). A fallen ball will stay on the ground, unmoving, until someone moves it. On its own, it does not provide any particular amusement. However the juggler is able to throw the

balls up, keeping them in constant motion for the people to enjoy. Sky-blue is a light color, commonly associated with the sky. Light colors represent life and purity. Motion is also connected to life. The juggler is simply juggling, drawing people toward him; there is purity in the simplicity of his action. The sky can symbolize freedom. The juggler frees the balls from inaction and the people from monotony of their lives. The way the speaker describes the juggler and the balls as the balls “roll round / Grazing his finger ends, / Cling to their courses” (8-11), is alluring and captivating. The smooth transitions provided by the words “roll,” “wheel,” and “graze” shows the practiced movement of the juggler. It is more enjoyable than if the movements are clumsy and rough.

Throughout the poem, the speaker speaks in an awed tone of the juggler and what he does. The people cry “Damn, what a show” and “The boys stamp, and the girls / Shriek and the drum booms” (21-23) in response to the juggler’s show. They respond in excitement and lively gestures such as stamping and shrieking. And those actions are in good nature for the people have enjoyed a performance. When the performance is over and the objects are back in their original places, the speaker mentions that for the juggler the people “batter [their] hands/ [for the juggler] has won for once over the world’s weight.” (29-30). The broom the juggler uses is in dust, the table in dark, and the plate lies unmoving. He has, once again, like with the balls, brought life to these dead objects. The world’s weight can represent burden and hardship for the world the people must go through on a daily basis. The juggler is able to bring them excitement for a moment, letting them simply enjoy themselves.

The speaker is awed at the juggler’s performance and the effect it has on the people, who are momentarily broken from their lives’ monotony and troubles.

5 These essays respond to the assigned task with a plausible analysis of Wilbur’s use of poetic elements to describe the juggler and what the description reveals about the speaker, but tend to be superficial or pedestrian in their analysis of the description and of the use of poetic elements. They often rely on paraphrase, which may contain some analysis, implicit or explicit. Their analysis of the description and what it reveals or of Wilbur’s use of poetic elements 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.

### **Sample R Score 6**

The poem “Juggler” by Richard Wilbur is a piece that narrates the precise art and experience of Juggling. By analyzing the imagery, tone, and figurative language utilized throughout the poem, the reader is able to get a better sense of Wilbur’s passionate respect of the juggler.

The vivid image painted by Richard Wilbur throughout “Juggler” helps capture the brilliance of the juggler’s act. In the second stanza, Wilbur describes the juggling balls “Grazing [the juggler’s] finger ends . . . swinging a small heaven about his ears.” By depicting the balls grazing the juggler’s hands, the reader can see how fine of an art juggling truly is. If one’s timing is just slightly off the entire delicate “grazing” motion could be disrupted. Additionally, by imagining “a small heaven” growing around the juggler, the author is suggesting that the juggler’s work is possibly divine in nature, as what he is doing brings joy to his audience. Later in the poem, the author depicts a ravenous audience enjoying the spectacle, as “boys stamp, and the girls shriek” at the sight of his act. The juggler is able to bring people to ecstasy with his talent, which shows again why Wilbur respects his so much.

The tone that Wilbur uses throughout the poem also leads the reader to respect the juggler’s craft. Wilbur speaks in a jovial, borderline childlike tone in his poem, as he even shouts “Whee” when the ball is in the air. He uses words such as “brilliant” to emphasize how amazing the



juggler's act is, while also showing his own astonishment at the event. Wilbur also paints the tone as raucous and excited, proclaiming "Damn, what a show" as the juggler balances a broom on his nose.

The author also uses figurative language to convey his own astonished nature towards the juggler's act. Wilbur describes the juggler's "[reeling] heaven in" through his act, and while this is obviously not supposed to be taken literally, it does show how amazed he is by the juggler's defiance of gravity. He continues this admiration when he claims that the juggler has "won for once over the world's weight." The author sees the juggler as victorious in his act, and believes that he has achieved a great feat by overcoming the pull of gravity.

Overall, after analyzing the poetic elements used by Richard Wilbur in his poem "Juggler," the reader can gain a newfound understanding about the speaker and his youthful admiration of the Juggler's battle against gravity.

7-6 These essays offer a reasonable analysis of Wilbur's use of poetic elements to convey how the speaker describes the juggler and what that description reveals about the speaker. They are less thorough or less precise in their analysis of Wilbur's description of the juggler and what it reveals about the speaker, and their analysis of Wilbur's use of poetic elements 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).

### Sample G Score 7

The juggler, a poem by Richard Wilbur, serves to juxtapose the whimsical nature of a juggler's act with gentle self awareness and perspective of the Earth celestial qualities, ultimately revealing an enraptured and nostalgic speaker through tone, an extended metaphor, and colloquialisms that permeate throughout the stanzas.

Throughout this poem, the speaker extends a metaphor aligning the juggler's balls with the sphere of the Earth. These balls "roll round, wheel on his wheeling hands" as if he holds in his hands the "world's weight" (line 30). The balls, like planets, create "a small heaven about his ears", this metaphor juxtaposing the childlike joy of juggling with the sheer magnitude of planets in real life. Despite this sharp contrast, the speaker's enrapture with both space and the nostalgic skill of juggling highlight both phenomena in a similar light. Juggling, whilst more earthly than planets and divinity, has the ability to mesmerize and stay. It is an underrated art, holding a sense of mystery and unattainability—at least, to the nonjuggler—and a hint of magic and whimsy that is paralleled by the speaker's similar fascination with the Earth and surrounding planets. The speaker's tone is enraptured, impressed, and carefree, establishing an air of nostalgia and excitement in watching the juggler "shake [his] gravity up", a further nod to the celestial metaphor.

Like a child, the speaker regards with delight the bouncing balls and other tricks performed by the juggler, but the hint of bittersweet nostalgia found throughout the poem is further amplified by his gentle self awareness of the heaven and planets surrounding earth. The last stanza represents a shift in the tone of the poem: a recognition of the end of the spectacle and a realization of the weight that rests on not only the juggler's, but also the speaker's shoulders. At the end of the poem, the juggler becomes tired: the broom that was once balanced "upon his nose" now "stands in the dust again" and the plate "[whirling] on the tip of the broom" now "lies flat on the table." With this, the speaker concludes his energetic excitement and corresponding tone, and suspends his childlike colloquialisms—such as "Whee" (line 7) and "Damn, what a show, we cry," (line 21)—succumbing once more to the "daily dark" of adult life. However, the

speaker ultimately thanks the juggler for his performance, commending him for his ability to postpone daily routine and responsibility, and ignite once more a nostalgic flame in his heart.

7-6 These essays offer a reasonable analysis of Wilbur's use of poetic elements to convey how the speaker describes the juggler and what that description reveals about the speaker. They are less thorough or less precise in their analysis of Wilbur's description of the juggler and what it reveals about the speaker, and their analysis of Wilbur's use of poetic elements 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).

### **Sample H Score 8**

Life and the world—the fixed terrarium in which it resides are governed by restrictive laws—scientific, social, legislative. Oftentimes humanity, in its untamable and bright-eyed mindset, seeks escape from such detaining, limiting facts of life. In Richard Wilbur's descriptive poem "Juggler" he describes the juggling clown as the savior of reality-enslaved people (including himself), delivering them to a world in which mundane life becomes free and weightless through the kinesthetic imagery of the juggling balls as a reference to the feeling of freedom the crowd experiences, the personification of the balls as able to learn a new mode of motion and onomatopoeia to describe the noise and compacted passion of the crowd, all delivered through an appreciative and praising tone toward the juggler, revealing the speaker's desire to escape reality.

First, Wilbur employs kinesthetic imagery as he describes the lofty, weightless motion of the balls as something experienced by the audience—as if guided as well by the juggler's expert hands. He conveys motion as he describes: "the balls roll round, wheel on his wheeling hands, learning the ways of lightness" (Wilbur 8-9). As one view the juggling act and the floating balls, one may imagine experiencing the same sensation of floating freely and escaping reality. Wilbur writes of this motion created by the juggler vividly and longingly, revealing his desire to be swept away by the performer, avoiding the responsibilities of "the real world" for the duration of the show.

Additionally Wilbur personifies the balls as objects capable of learning and sensations, extending the spirit of the crowd (along with himself) as objects the juggler throws, as well as uses onomatopoeia to describe the crowd's enthralled reactions. The speaker portrays the juggler as a teacher, instructing his balls as well as his audience to abandon the rigid principles which govern life in favor of a free floating experience. The balls are "learning the ways of lightness" (Wilbur), personified as pupils unfamiliar with escaping the rational world, reflecting the novelty of the experience of lighthearted fun to the speaker. In response to the juggler liberating them, the balls proclaim, "Whee" (Wilbur 7), "the boys stamp, and the girls shriek, and the drum booms" (Wilbur 22-23). Utilizing polysyndeton, the speaker emphasizes the wall of sound and immense emotion which the crowd experiences, revealing further his willingness to succumb to the mob mentality praising the juggler and his offering of an escape.

Throughout, Wilbur speaks in an admiring, respectful tone towards the juggler as a messiah for those detained by the lead boots of daily working life. He describes the juggler as manipulating heaven and earth, with "heaven about his ears" (Wilbur 12). Furthermore, he employs a positively connoted invective: "Damn, what show, we cry" (Wilbur 21), in order to convey the intense admiration for the juggler and his performance. The speaker's passionately positive, praising tone reveals his gratitude for the juggler's provision of an experience deviating from dull reality.

In conclusion, the speaker conveys his deep admiration of the juggler as one who delivers the audience to a universe in which reality is long gone through the kinesthetic imagery of the balls

floating (channeling his desire to experience such otherworldly sensations), personification of the balls as cognitive objects which can learn from the juggler (again an extension of the speaker's desire to gain knowledge and experience from the juggler), onomatopoea embodying the speaker and the crowd's passionate reaction, and an appreciative tone, treating the juggler as a christlike figure whose purpose is to deliver the audience to a heavenly alternative reality.

9-8 These essays offer a persuasive analysis of Wilbur's use of poetic elements to convey how the speaker describes the juggler and what that description reveals about the speaker. The writers of these essays offer a range of interpretations. They provide convincing readings of the description of the juggler, what it reveals about the speaker, and Wilbur's use of poetic elements such as imagery, figurative language, and tone. 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.

### Sample I Score 9

Juggling is a relatively uncommon skill. Few people can muster the coordination, timing, and sheer self-confidence to simultaneously move and hold multiple objects, and it often seems that the juggler uses magic to perform such a feat. Richard Wilbur's poem "Juggler" seeks to capture the boundary-defying nature of a juggler, rejoicing in the ephemeral escape of objects—balls, "a broom, a plank, a table"—from gravity. But more importantly, beneath the surface of Wilbur's work lies an abstract and philosophical, almost spiritual, commentary on man's ability to transcend the iron laws and concrete realities of the world. The juggler and his props are the gods of the speaker's extended metaphor, and the work's specific language—its rhythm, diction, and so on—capture the intangible quality of transcendence that jugglers and dreamers share.

At the most basic level, Wilbur performs this poetic imitation with the phrasal structure of the poem. The first stanza's lines break sentences—"It's not / A light-hearted thing" by running on past their ends, and by technically-incorrect capitalization: "...and the earth falls / So in our hearts from brilliance." That sentence ought to be read as a whole, not bifurcated by a little break and capital "S," but in writing it so, Wilbur mimics the unrhythmic and bland nature of reality and its limits. By the penultimate stanza, however, the long and professional commentaries of the first stanza have been replaced with rhythmic, lyrical language. He combines this transition with a similar change in sounds. The first stanza's language contains no significant assonance or alliteration, but the later stanzas are songlike. Contrast "Settles and is forgot" with "Oh, on his toe the table is turning." The combined evolutions in sound and structure capture the escalating pace of the juggler's activities, especially relative to the dead stillness at the beginning. On a metaphysical level, this transition reflects the rising mania of a dream as it transcends reason.

Wilbur does not merely paint an image of rising and unsustainable motion; he also describes human reactions to this feat. The bland and dispassionate language of the first stanza evolves into the excited interjections of lines 19-29: "Damn, what a show we cry." The stamping of the boys and the shrieking of the girls clearly exhibit their joy at the juggler's ability, a joy that is also present in adults' reactions to more metaphorical juggling. An adult promised the impossible—get rich quick, live forever, and so on—shows the same mania and excitement as Wilbur captures in language describing the actions of the children.

In the final stanza, Wilbur's living image winds down as the show ends. The childlike exclamations of earlier lines is replaced by the long, adult phrases and compound sentences of clear-headed reason: "If the juggler is tired now, if the broom stands / In the dust again, if the table starts to drop." Just as every rational person eventually grasps the unattainable nature of an

escape from reason on some level, so does Wilbur's poem wind down. But it is concluded with the grateful appreciation of the speaker and the rest of the juggler's audience—"For him we batter our hands / Who has won for once over the world's weight." Like the frenetic language of the middle of Wilbur's work, the juggling could not last forever, but in its wake, children and reader are left, respectively, with an appreciation for skill physical and intellectual, as Wilbur and the juggler lay down [lost in?] their props—or words.

9-8 These essays offer a persuasive analysis of Wilbur's use of poetic elements to convey how the speaker describes the juggler and what that description reveals about the speaker. The writers of these essays offer a range of interpretations. They provide convincing readings of the description of the juggler, what it reveals about the speaker, and Wilbur's use of poetic elements such as imagery, figurative language, and tone. 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.

Question 2

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

In this excerpt from Thomas Hardy’s *The Mayor of Casterbridge* (1886), Michael Henchard and his daughter Elizabeth-Jane are reunited after years of estrangement. During this separation, Henchard has risen from poor seasonal farmworker to wealthy mayor of a small country town, while Elizabeth has supported herself by waiting on tables at a tavern.

Read the passage carefully. Paying particular attention to tone, word choice, and selection of detail, compose a well-written essay in which you analyze Hardy’s portrayal of the complex relationship between the two characters.

Line 5 Of all the enigmas which ever confronted a girl there can have been seldom one like that which followed Henchard’s announcement of himself to Elizabeth as her father. He had done it in an ardour and an agitation which had half carried the point of affection with her; yet, behold, from the next morning onwards his manner was constrained as she had never seen it before.

10 The coldness soon broke out into open chiding. One grievous failing of Elizabeth’s was her occasional pretty and picturesque use of dialect words—those terrible marks of the beast to the truly genteel.

15 It was dinner-time—they never met except at meals—and she happened to say when he was rising from table, wishing to show him something, “If you’ll bide where you be a minute, Father, I’ll get it.”

20 “‘Bide where you be,’” he echoed sharply. “Good God, are you only fit to carry wash to a pig-trough, that ye use such words as those?”

She reddened with shame and sadness.

“I meant ‘Stay where you are,’ Father,” she said, in a low, humble voice. “I ought to have been more careful.”

25 He made no reply, and went out of the room.

30 The sharp reprimand was not lost upon her, and in time it came to pass that for “fay” she said “succeed”; that she no longer spoke of “dumbledores” but of “humble-bees”; no longer said of young men and women that they “walked together,” but that they were “engaged”; that she grew to talk of “greggles” as “wild hyacinths”; that when she had not slept she did not quaintly tell the servants next morning that she had been “hag-rid,” but that she had “suffered from indigestion.”

35 These improvements, however, are somewhat in advance of the story. Henchard, being uncultivated himself, was the bitterest critic the fair girl could possibly have had of her own lapses—really slight now, for she read omnivorously. A gratuitous ordeal

was in store for her in the matter of her handwriting. She was passing the dining-room door one evening, and she had occasion to go in for something. It was not till she had opened the door that she knew the Mayor was there in the company of a man with whom he transacted business.

45 “Here, Elizabeth-Jane,” he said, looking round at her, “just write down what I tell you—a few words of an agreement for me and this gentleman to sign. I am a poor tool with a pen.”

50 “Be jowned, and so be I,” said the gentleman.

She brought forward blotting-book, paper, and ink, and sat down.

55 “Now then—An agreement entered into this sixteenth day of October—write that first.”

60 She started the pen in an elephantine march across the sheet. It was a splendid round, bold hand of her own conception, a style that would have stamped a woman as Minerva’s own in more recent days. But other ideas reigned then: Henchard’s creed was that proper young girls wrote ladies’-hand—nay, he believed that bristling characters were as innate and inseparable a part of refined womanhood as sex itself. Hence when, instead of scribbling like the Princess Ida,

In such a hand as when a field of corn  
Bows all its ears before the roaring East,

70 Elizabeth-Jane produced a line of chain-shot and sandbags, he reddened in angry shame for her, and, peremptorily saying, “Never mind—I’ll finish it,” dismissed her there and then.

75 Her considerate disposition became a pitfall to her now. She was, it must be admitted, sometimes provokingly and unnecessarily willing to saddle herself with manual labors. She would go to the kitchen instead of ringing, “not to make Phoebe come up twice.” She went down on her knees, shovel in hand, when the cat overturned the coal-scuttle;

moreover, she would persistently thank the parlour-  
 80 maid for everything, till one day, as soon as the girl  
 was gone from the room, Henchard broke out with,  
 “Good God, why dostn’t leave off thanking that girl  
 as if she were a goddess born! Don’t I pay her a dozen  
 85 pound a year to do things for ’ee?” Elizabeth shrank  
 so visibly at the exclamation that he became sorry a  
 few minutes after, and said that he did not mean to be  
 rough.

These domestic exhibitions were the small  
 protruding needle-rocks which suggested rather than  
 90 revealed what was underneath. But his passion had  
 less terror for her than his coldness. The increasing  
 frequency of the latter mood told her the sad news  
 that he disliked her with a growing dislike. The more  
 interesting that her appearance and manners became  
 95 under the softening influences which she could now  
 command, and in her wisdom did command, the more  
 she seemed to estrange him.

## Question 2: Thomas Hardy, *The Mayor of Casterbridge*

The score should reflect the quality of the essay as a whole — its content, style, and mechanics. **Reward the students for what they do well.** The score for an exceptionally well-written essay may be raised by 1 point above the otherwise appropriate score. In no case may a poorly written essay be scored higher than a 3.

**9–8** These essays offer a persuasive analysis of Hardy's portrayal of the complex relationship between the two characters, Michael Henchard and his daughter, Elizabeth-Jane. The students make a strong case for their interpretation of the complex relationship between the two characters. They may consider elements such as tone, word choice, and detail, 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 9 reveal more sophisticated analysis and more effective control of language than do essays scored an 8.

**7–6** These essays offer a reasonable analysis of Hardy's portrayal of the complex relationship between the two characters. The students provide a sustained, competent reading of the passage, with attention to elements such as tone, word choice, and detail. Although these essays may not be error-free and are less perceptive or less convincing than 9–8 essays, the students present their ideas with clarity and control and refer to the text for support. Essays scored a 7 present better-developed analysis and more consistent command of the elements of effective composition than do essays scored a 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 Hardy's portrayal of the complex relationship between the two characters. While containing some analysis of the passage, implicit or explicit, the discussion of how elements such as tone, word choice, and detail contribute to the portrayal of the complex relationship 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 students may ignore the portrayal of the complex relationship between the characters or the use of elements to develop the relationship. 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 3 may contain significant misreading and/or 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 student's ideas are presented with little clarity, organization, or support from the passage. Essays scored a 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.

## 2016 Lit Ques 2 (Hardy's *The Mayor of Casterbridge* excerpt) Student Samples/Anchors

*Essays are typed as written by students*

### Sample B Score 1

Hardy relationship with his daughter is not a strong nor loving relationship. He use his daughter for work purposes. Their relationship doesn't show connection between the two. Hardy is caught up in his own world that he doesn't stop to spend time with his daughter.

The author uses tone, word choice and close selection of detail throughout the excerpt.

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 91) contain little coherent discussion of the passage.

### Sample I Score 2

In Thomas Hardy's *The Mayor of Casterbridge* the relation between the mayor Mr Henchard and his daughter is a strange one. They had not seen each other in years and during that time he rose from a farmworker to the mayor of a small town while his daughter worked at a tavern. With the wealth he gained, Mr. Henchard's way of speaking turned from slang to formal. His daughter however still had her same old accent and he wants her to speak like him. As he is a man of power he wants his daughter to improve her speaking and he treats her with indifference, he does not want to have a daughter who can not speak appropriately.

Mr. Henchard is ashamed of her because she has not been able to do the things he wants her to do.

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 91) contain little coherent discussion of the passage.

### Sample C Score 3

Thomas Hardy used tone, diction, and detail very well to compose a story such as this one. This excerpt from "The Mayor of Casterbridge" portrays a clear complex relationship between a Father and a daughter. Hardy's use of literary tools is a key part of understanding this complex relationship.

Hardy uses diction as one of the main components of this piece. "An agitation which had half carried the point of affection with her," Thomas Hardy uses words like "agitation" leading to "affection" by choice. This is to help the reader understand the contrast of these two words and make the reader think twice. In line 16 Elizabeth offers to get something for her father, but instead her father insults the way she speaks and compares her to someone "only fit to carry wash to a pig-trough." Both incidents mentioned above imply both love and hate or kindness and egotism, very opposite feelings or actions.

Elizabeth-Jane constantly followed orders and took the negativity because she knew no different, she was constantly in an environment where contradicting emotions was a continuous occurrence.

By denoting the excerpt it is clear that Henchard and his daughter had a complex relationship. Seen through environment, diction, and tone it was evident the two characters were very different causing the complexity of their relationship.



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 portrayal of the complex relationship between the characters or the use of elements to develop the relationship. 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.

### **Sample G Score 4**

Nobody is perfect. We all will inevitably mess up and be criticized for it, but sometimes, we are right in what we do but are still criticized for it. Elizabeth-Jane is no stranger to this. In Thomas Hardy's The Mayor of Casterbridge, Michael Henchard and Elizabeth-Jane's relationship is one of demeaning criticism.

We see this criticism from Michael almost every time Elizabeth talks. Whenever she speaks using a lower-class word, she is reprimanded and told how she must say it. This criticism especially comes out when he says, "Good God, are you only fit to carry wash to a pig-trough, that ye use such words as those?" He demeans her by inferring that she is basically talking like a servant would.

Through this passage's tone we can also see his demeanings. Any time he talks to her, whether it be for speaking wrong or having her write up an agreement, he talks with a tone that is that of chiding and demeans her to something less than what she is.

Word choice is another major point, not by the author, but by the characters. Elizabeth's word choice is one of the few things that sets her apart from her father. Through this low-level speech, Michael creates his criticisms and demeans her for her word choice. Even Michael's word choice is specific to demeaning her. Every time she messes up, he exclaims, "Good God ..." as if her speaking is physically hurting him.

Most of the criticism spouts from how different their jobs are. Michael is an upper-class member as the Mayor while Elizabeth is a low-class member as a tavern waitress. This is what stems the very different behavior that causes Michael's scorn and derision.

Though in the end of the excerpt, Michael apologizes for his harshness, the criticisms continue and his dislike for her grows showing that no matter how or what she changes, he will never fully accept or like her.

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 portrayal of the complex relationship between the characters or the use of elements to develop the relationship. 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.

### **Sample A Score 5**

In the story "The Mayor of Casterbridge (1886)," written by Thomas Hardy, the author shows how one's social upbringing can cause such tension and hatred. Hardy is able to showcase this through his tone, word choice, and also as a result of his selection and attention to detail.

Hardy set his tone right from the beginning of this particular excerpt from "The Mayor of Casterbridge." This became evident when he stated, "He had done it in an ardour and an agitation..." (Line 4-5) By stating this in the first few sentences, the reader is able to feel the tension that already exists. This shows the reader that the relationship between the two is not all roses, but rather almost hatred and conflicting. The tone is also set through Hardy's word choice, which helps show his portrayal of the complex relationship between the two characters.

An author's word choice plays a huge role in the overall tone and theme in a passage. Hardy shows this when he states, "coldness" (Line 9), "Grievous" (Line 10), and also "She reddened

with shame and sadness.” (Line 21). By using these particular words, the reader is able to greatly analyse the situation and all the feelings that come with it. The author makes sure he includes no happy and fulfilling words in this particular excerpt. This allows the reader to understand that there is some kind of bitterness between these two characters. This is an example of how Hardy pays attention to his selection of detail.

Hardy becomes very specific throughout the excerpt in order to add greater depth and meaning. For example in Lines 28 and 29, he stated, “that she no longer spoke of “dumbledores” but of/ “humble-bees.” The author chooses to be very specific when it came to her vocabulary changing. This showed that Elizabeth went from taking in a past, proper English sense, to the more modern English that we use today. This allowed the reader to visualize how greatly Elizabeth’s attitude and actions change due to one situation.

Thomas Hardy was able to provide a good portrayal of the complex relationship between the two characters, Henchard and Elizabeth, by using tone, his word choice, and also his attention to the selection of detail. The tone and word choice showcased the bitterness and tension between the two characters while his selection of detail allowed the reader to see and understand how much and how Elizabeth changed her attitude and actions.

5 These essays respond to this assigned task with a plausible reading of the passage, but tend to be superficial or thin in their discussion of Hardy’s portrayal of the complex relationship between the two characters. While containing some analysis of the passage, implicit or explicit, the discussion of how elements such as tone, word choice, and detail contribute to the portrayal of complex relationship 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.

### **Sample H Score 6**

The relationship that Elizabeth shares with her father, Henchard, is unhealthy—Henchard looks down upon his own daughter for being a bit ‘rough around the edges’, in the same way he was, before he attained his prestigious position as town mayor. Thomas Hardy expresses the negativity in their relationship with the use of tone, diction, and particular selection of details.

The stark difference between Elizabeth’s tone and Henchard’s tone immediately reveals the lack of balance in their relationship. In the description of the first interaction they share (in this passage), Elizabeth kindly asks a question using words that Hardy describes as “terrible marks of the beast to the truly genteel.” (12-13). Her father responds to the diction she uses in her question to him with clear anger, which is expressed in his tone: “Good God, are you only fit to carry wash to a pig-trough, that ye use such words as those?” (19-20) His tone of voice is inappropriately harsh and violent, and unapologetically so. When Henchard and a business man require someone to write their contract, Henchard recruits the help of his daughter. However, his tone is like that of a ruler or master of her. He doesn’t ask for her help—he simply commands her to help: “Here, Elizabeth Jane”... “just write down what I tell you ...” (47-48) The little amount of respect Henchard addresses Elizabeth with is incredible.

Hardy conveys the unbalanced relationship they share even more with his word choice. He uses gentler words to describe Elizabeth and more harsh ones to describe Henchard. When he insults her speech over their first dinner, Hardy tells us he echoes her “sharply”. In contrast, he describes Elizabeth’s response to her father as said in a “low, humble, voice”. Elizabeth’s father speaks to her sharply, while she speaks to him a low, humble manner, further displaying the lack of balance in their relationship.

Another interesting method, exaggerating certain details, also helps Hardy expose their relationship. For example, he devotes an entire paragraph to telling all the words Elizabeth

changes in her speech after her father instructs her to do so. Although her changed vocabulary may not seem a significant enough detail to devote an entire paragraph to, Hardy does this to fully encompass all that Elizabeth must change to please her father. He makes a point to show us all of the details of Elizabeth's misery, no matter how insignificant they may seem.

Hardy details the negativity in Elizabeth and Michael Henchard's relationship with his use of tone, word choice, and selection of detail.

7-6 These essays offer a reasonable analysis of Hardy's portrayal of the complex relationship between the two characters. The writers provide a sustained, competent reading of the passage, with attention to elements such as tone, word choice, and detail. 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 as six (6).

### **Sample E Score 7**

In the excerpt from Thomas Hardy's *The Mayor of Casterbridge*, Elizabeth-Jane is reunited with her father, Michael Henchard. Their interactions with each other during this time reveal the complex relationship between father and daughter. It is only made more complicated by Henchard's varying degrees of "passion" and "coldness" and Elizabeth's meek nature, resulting in a relationship devoid of real communication where neither person really understands the other.

Since the very beginning, Henchard's reappearance in Elizabeth's life has been nothing short of an "enigma" to her. His original announcement is full of "an ardour and an agitation" that makes Elizabeth almost think he cares for her, but then he becomes "constrained" and cold. Henchard also possesses a penchant for pointing out the pettiest of Elizabeth's mistakes; so often in fact, that with her obedient humble nature, she begins to believe that speaking and acting the way she does is her own fault, calling it a "grievous failing" when she speaks how she is used to speaking, in "pretty and picturesque" common dialect, and believing it an "improvement" each time she "no longer" says a word in the improper way.

From Elizabeth's point of view, it seems as though her father does not care for her. However, since Henchard tends to hide his emotions or be unable to express them, there is no way to know exactly why he behaves the way he does towards Elizabeth-Jane. It is possible that, having risen from rags to riches himself, he may want the same for his daughter, for her to end up in a better place than he is in. He does ask whether Elizabeth is "only fit to carry wash to a pig-trough when she errs in her speech, implying that he wants her to be doing far greater things than manual labor. Unfortunately for Henchard, Elizabeth's docile character causes her to willingly do work, "manual labor" to ensure that she would not be burdening another. This kindness and generosity is not what Henchard wants from his daughter; he wants a "proper young girl" who will uphold his reputation. In contrast to him, however, Elizabeth is the type to have been a strong figure for women had it been many years later, but "other ideas reigned then."

Due to their many differences and Elizabeth's status as a young woman in the late 19<sup>th</sup> century, father and daughter are unable to communicate their differences and their relationship stays in a sort of limbo, with "protruding needle-racks" which only hint at "what was underneath, and which only served to further "estrangle him" from her.

7-6 These essays offer a reasonable analysis of Hardy's portrayal of the complex relationship between the two characters. The writers provide a sustained, competent reading of the passage, with attention to elements such as tone, word choice, and detail. 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 as six (6).

## Sample F Score 8

Human relationships are usually incredibly complex in that there are both combative and affectionate aspects to it. The crux of the human relationship is paradoxical in nature. In this passage from Thomas Hardy's *The Mayor of Casterbridge*, Hardy exposes such a relationship in the dynamics between Michael Henchard and his daughter, Elizabeth-Jane. Estranged for many years, both know the face of poverty but Elizabeth's father rises above it and tries to model himself after the upper-echelons of society as he becomes a wealthy mayor. Their relationship is rooted in a dominant-subservient dynamic with Elizabeth changing her identity to her father's every tune and wish. Yet, paradoxically, as her father begins to transform her, he feels increasingly estranged to Elizabeth. In this Hardy exposes the root of their relationship: Henchard finds a connection to his daughter in her backwards and common ways and fails to love the idealized version he holds in his head. He grows detached to his daughter as she becomes socially perfect but farther from an identity truer to his own.

Elizabeth's deference to her father and his chiding remarks on her ways exposes a contrast between coldness and passion in their relationship as well as an understanding and respect. Hardy writes that Henchard's announcement of himself to Elizabeth as her father "half carried the point of affection with her" and a "coldness and constraint." This characterization exposes the contrasting duality in the father-daughter relationship as there is both a connection and an estrangement. Hardy establishes the relationship with the father as the dominant character and use a mix of passionate and cold diction to reveal the father's compassion yet estrangement with his daughter. The father is described as the "bitterest critic," to "sharply echo" his critiques and to deliver "sharp reprimands." These characterizations and diction expose both the harshful demanding nature the father has for his daughter but also his caring nature towards her. In passionate diction, Hardy veils the father's affection for his daughter. Henchard cares for his daughter but the combination of estrangement and his ideal vision come out as cold and harsh.

Hardy uses poignant diction and heavily contrasting ideas to expose the paradox in Henchard and Elizabeth's relationship: the more Elizabeth grows to be the daughter that Henchard envisions of, the more he grows detached of her. Hardy reveals that slowly, slowly, Elizabeth sheds of her common skin and begins "improving." It's interesting to note that Henchard is concerned primarily with trivial social artifacts such as how Elizabeth speaks or writes. This concern exposes Henchard's dream for a daughter unlike himself that is accustomed to the perfect social ways in a way that "seasonal farmworker from a small country town" could never be. As Elizabeth progresses and heeds her father's words, showing her deference to and respect for him, he grows "cold." Hardy writes that Henchard's "passionate" reprimands of her ways had "less terror for [Elizabeth] than his coldness." The passionate scoldings at least held affection. In contrast, the colder language exposes an estrangement and dislike. Though Henchard wishes for a daughter of refined appearance and manner, he needs one who is true to her identity and true to him.

In conclusion, Henchard and Elizabeth have a complex relationship that is rooted in both estrangement and affection. Elizabeth naturally defers to the power of her father out of respect or simply out of her nature. Her father in turn tries to shape her to the socially perfect person he could never be. But, in this, their relationship takes a paradoxical twist as the father grows to not like his "new" daughter. Ironically, he finds true connection in the "common" daughter he had as she was closer to his true identity. With this, Hardy reveals that relationships might be complex for a reason; a perfect one is too simple for the complexity that is human nature.

9-8 These essays offer a persuasive analysis of Hardy's portrayal of the complex relationship between the two characters, Michael Henchard and his daughter Elizabeth-Jane. The writers make a strong case for their interpretation of the complex relationship between two characters. They may consider elements such as tone, word choice, and detail, 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 a more sophisticated analysis and more effective control of language than do essays scored an eight (8).

### Sample D Score 9

In Thomas Hardy's "The Mayor of Casterbridge," Hardy depicts an inherently one-sided relationship, where one party valiantly attempts to please the other to no avail. By using irony, tone, and contrasting diction that indicates both Henchard's coldness as well as Elizabeth's docile warmth, Hardy reveals Henchard to be a harsh, misogynistic, and elitist individual that entirely contrasts with Elizabeth's humble and innocent personality. Although Henchard loves his daughter inwardly, he outwardly can only express his shame and distaste, increasing the distance between father and daughter. Henchard's shame in regards to his daughter and her social status is indicative of his shame in regards to his failings as a father and his past.

Henchard is introduced to Elizabeth as an "enigma," evoking images of something distant and foreign to her. They are from entirely different social classes, making it difficult for them to relate to each other with a sense of shared experiences. Henchard exacerbates this distance with his immediate "agitation ... his manner was constrained." This constrained behavior reflects the love for his daughter that is constrained within him; perhaps he is not ready to reveal it, and thus emotionally shields himself with a veil of cold distaste. While Elizabeth is described with diction evoking warmth such as "pretty and picturesque," Henchard is described with "coldness ... truly genteel." This cold refusal to look upon his daughter, in addition to his own elitist views, are revealed by his belief that dialect words are "terrible marks of the beast." Perhaps it is because he was not always rich that Henchard tries so hard to associate himself with the upper-class and adopt their elite and condescending notions. He cannot bear to look upon his daughter, as she reminds him both of the social class he once belonged to as well as the pitiful existence he abandoned her in. In other words, Henchard's coldness may be indicative of his guilt for the manner in which Elizabeth lived.

This preoccupation with elitism and social class is repeated when Henchard declares his daughter "fit to carry wash to a pig-trough," to which Elizabeth reddens "with shame." This act of reddening is repeated by Henchard later, implying that their feelings of shame may not be so different. While Elizabeth is ashamed to have disappointed her father, Henchard is ashamed that her "disappointing" behavior is his own fault. Hardy shows Elizabeth's humility and obedience by listing her changes in lexicon, including "greggles" to "wild hyacinths" as well as "hag-rid" to "indigestion." But her father remains her "bitterest" critic, especially of her handwriting; this is ironic because he himself is "uncultivated ... a poor tool with a pen." This hypocrisy reveals two things: one, that her father's views are partially built on unfair and misogynistic standards, and two, that his expectations for his daughter are based just as much on her "failures" as they are on his own. He is ashamed by his own "uncultivated" nature, which he attempts to hide by having Elizabeth write his legal document for him. But Elizabeth remains unchanged, with "elephantine ... round, bold" handwriting, and an undying obedience and willingness to "saddle herself with manual labor." But for all her efforts, she is never able to receive the warmth hidden "underneath" Henchard; the more she changes to meet his expectations, "the more she seemed to estrange him." Once again, this is indicative of the fact that Henchard's lack of affection has less to do with her social class or behavior and more to do with his failures. He cannot look upon her without being ashamed of both his past and present;

he is ashamed by his own harshness, even as it reforms his daughter in a manner of his supposed liking.

By using diction and tone contrasting the two characters, Hardy establishes their relationship as one filled with distance, torn by Henchard's shame in regards to both his past mistakes and social class.

9-8 These essays offer a persuasive analysis of Hardy's portrayal of the complex relationship between the two characters, Michael Henchard and his daughter Elizabeth-Jane. The writers make a strong case for their interpretation of the complex relationship between two characters. They may consider elements such as tone, word choice, and detail, 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 a more sophisticated analysis and more effective control of language than do essays scored an eight (8).

### Question 3

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

Many works of literature contain a character who intentionally deceives others. The character’s dishonesty may be intended either to help or to hurt. Such a character, for example, may choose to mislead others for personal safety, to spare someone’s feelings, or to carry out a crime.

Choose a novel or play in which a character deceives others. Then, in a well-written essay, analyze the motives for that character’s deception and discuss how the deception contributes to the meaning of the work as a whole.

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

*Anna Karenina*  
*As You Like It*  
*Atonement*  
*Beloved*  
*The Blind Assassin*  
*The Bonesetter’s Daughter*  
*The Burgess Boys*  
*Catch-22*  
*The Color Purple*  
*Crime and Punishment*  
*The Crucible*  
*A Doll House*  
*Extremely Loud and Incredibly Close*  
*The Great Gatsby*  
*Hamlet*  
*Heart of Darkness*  
*In the Lake of the Woods*  
*Invisible Man*  
*Jane Eyre*

*Jude the Obscure*  
*The Kite Runner*  
*M. Butterfly*  
*Madame Bovary*  
*The Memory Keeper’s Daughter*  
*Middlesex*  
*Much Ado About Nothing*  
*Never Let Me Go*  
*Oryx and Crake*  
*Othello*  
*The Picture of Dorian Gray*  
*The Portrait of a Lady*  
*Pride and Prejudice*  
*Snow Flower and the Secret Fan*  
*Twelfth Night*  
*Who’s Afraid of Virginia Woolf?*  
*The Women of Brewster Place*  
*Wuthering Heights*  
*A Yellow Raft in Blue Water*

**STOP**

**END OF EXAM**

### Question 3: Intentional Deception

The score should reflect the quality of the essay as a whole — its content, style, and mechanics. **Reward the students for what they do well.** The score for an exceptionally well-written essay may be raised by 1 point above the otherwise appropriate score. In no case may a poorly written essay be scored higher than a 3.

**9–8** These essays offer a well-focused and persuasive analysis of the motives for the character's deception and how the deception contributes to the meaning of the work as a whole. Using apt and specific textual support, these essays analyze what motivates the character's deception and how the work as a whole is shaped by it. 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 9 reveal more sophisticated analysis and more effective control of language than do essays scored an 8.

**7–6** These essays offer a reasonable analysis of the motives for the character's deception and how the deception contributes to the meaning of the work as a whole. These essays analyze what motivates the character's deception and how the work as a whole is shaped by it. While these papers demonstrate 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 7 present better-developed analysis and more consistent command of the elements of effective composition than do essays scored a 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 what motivates the character's deception, they may demonstrate a rather simplistic understanding of its significance, 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 the motives for a character's deception and how that deception contributes to 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 significance of what motivates the character's deception. They may not develop an analysis of the contribution of the character's deception to the meaning of 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 3 may contain significant misreading and/or 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 student's remarks may be presented with little clarity, organization, or supporting evidence. Essays scored a 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.



## 2016 Lit Ques 3 (Intentional Deception) Student Samples/Anchors

*Essays are typed as written by students*

### Sample C Score 1

“The Great Gatsby” is an excellent example of a novel with a deceptive character. Gatsby deceives other characters in many situations throughout the novel. Sometimes Gatsby deceives others by not saying anything at all, which allows people to start rumors about him. Gatsby only reveals small details about himself, and more often than not Nick is the only character he allows knowledge about himself.

Gatsby tells many stories about himself throughout the novel, and it is difficult to discern which stories are true.

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.

### Sample E Score 2

The novel I chose is the Kite Runner. Have you ever seen a kid you’d just love to drop kick? A brat that just gets everything? Well in this story Amir is that kid. He’s the rich kid lacking nothing, but daddy’s affection. He repedativly hurts his friend Hassan. When Hassan is getting raped by Asseff he hides. To make things worse Hassan knows Amir knows, so what does Amir do to get rid of his guilt? He hides a watch and money under Hassans mat. This leads to Hasson and his father leaving. To save his own backend he burned Hassan. Through the story Amir struggles with these actions that he’s made as a child. It changes him. With time he grows into a better, more understanding person. He fixes his wrongs and stands up for what’s right. Without the transformation through the story it would have been pointless. The theme of the book was redemption and Amir found it. The least likely person to and he found it. He just had to realize there was a way to be good again, and he found that way by saving Hasson’s son. Amir is the protical son who is redeemed. He is the story.

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.

### Sample A Score 3

In the play “The Crucible”, Abigail convinces the town of Salem that there are witches in the town. She tricks and convinces the town of this lie in order to get the attention and affection the Procter. Additionally, to get rid of the Proctor’s wife so she could have him. This deception shows the crazed, group think aspect of society. That a perceived threat can ensue parania.

The motivation behind creating these acussions are petty and childlike in nature. Abigail, also, creates these circumstances to draw blame away from herself. She doesn’t want her father to know of the night she and other girls where chanting and dancing in the forest. Abigail’s lies go so far as when the court trial is taking place, she gets the whole group of girls to speak in unisen. The town is easily talked into these acusations.

This harm to others and infringing on life, was started so a girl wouldn’t get caught and so she could have her way. The reason the trail started is for childish reasons and with little base behind the claims. This play reflects the times the author, Joseph McCarthy, was living in. A

society accusing and attacking other because some one said so. Society is easily manipulated into all thinking the same. Going crazy and being paranoid because everyone else is, because there is a perceived threat. The *Crucible* exemplifies the crazed, group think nature of society.

4-3 These lower-half essays fail to offer an adequate analysis of the motives for a character's deception and how that deception contributes to 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 significance of what motivates the character's deception. They may not develop and analysis of the contribution of the character's deception to the meaning of 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.

### **Sample I Score 4**

Locked in the top room a manic woman presides. She is the nightmare. She is the danger. She is the secret. She is the wife. In Charlotte Bronte's novel *Jane Eyre* she is the hidden past of Rochester. The reason for deception for Jane's protection, for his own protection and for the protection of the future with the woman he so dearly loves.

She is the danger. Rochester's wife is manical, violent and disturbed. She has shown her character by attacking and wounding various people—including her own brother. So Rochester attempts to shield Jane from this danger by deceiving her and attempting to justify events such as the torn veil and cries in the night by other means. Done out of love, Rochester does not wish to expose her or any others to the violence of the horrible fiend locked in the attic nor the emotional shock to Jane that would accompany the knowledge.

She is the secret. It is true that Rochester deceives Jane in order to protect her, but it is also true that he deceives to protect himself. As an upperclass man, Rochester has certain social roles to fill. He must be proper, and keep an untarnished reputation. The public knowledge of his wife destroying what he has worked to uphold. For this reason he goes to great lengths to remove all evidence of his estranged wife by maintaining Thornfield merely as a place to store her while he lives his extravagant life elsewhere.

She is the wife. This is the most prominent reason for Rochester's deception. He searches for years to find a woman with whom he can relate and love. Once he finds this in Jane it is clear to see Bertha is a problem. Not only does his living wife pose a conflict to having a legitimate and legal marriage but to a strong-willed independent woman such as Jane, the mere knowledge that she would be a mistress not a wife is enough to dash all hopes of a continued engagement. It is for this reason Bertha remains the most guarded of secrets—lies and deception covering all tracks.

Rochester has many reasons for his cruel treatment of his wife—her violent nature that is a danger to his beloved; her reminder of his past which is a threat to his present reputation; and her very existence which jeopardizes any possibility of a future with the woman he loves. She is the wife. She is the secret. She is the danger. She is Bertha.

4-3 These lower-half essays fail to offer an adequate analysis of the motives for a character's deception and how that deception contributes to 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 significance of what motivates the character's deception. They may not develop and analysis of the contribution of the character's deception to the meaning of 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.

## Sample H Score 5

In the play Hamlet by William Shakespeare, the title character deceives the other characters to discover if his uncle had indeed murdered his father. Hamlet is plagued by internal conflict that centers around action versus inaction, a major theme in the play. It is better to take action than to dwell on what may be. This is a universal theme

In this tragedy, Hamlet is unsure what actions, if any, he should take against Denmark's new king, Claudius. Hamlet decides to pretend he is insane. There are implications that Hamlet becomes insane. The brutality of Ophelia's father's murder by Hamlet's hand indicates how unhinged he becomes. Even though Hamlet had murdered Polonius, he still could not decide what to do with Claudius. This in turn creates a snowball effect and Hamlet's internal struggle comes to an end after months of procrastination. Hamlet cannot enjoy the fruits of killing Claudius because at this point he is suffering from a deadly poison. This shows that procrastination is unhealthy and it is best to take action at times.

Hamlet pretends to be insane to almost everyone except his best friend. It is notable how far Hamlet goes to prove to Ophelia, an old lover, that he is crazy. He accosts her in a state of undress one night and during the play makes lewd lewd comments to her. This is important because it shows how Hamlet desires to carry out his insanity plan without a real goal in mind because he is so indecisive. In the line "to be or not to be" Hamlet discusses his indecision. He is unsure of whether he himself should live or die, showing how extremely he feels over his father's murder. In this soliloquy he contemplates if dying would be like dreaming only without waking up—a dramatic contrast from how determined he previously had been to avenge his father. This constant back and forth of desires from Hamlet serves to humanize him and make the universal theme of the play more universal. Many people dwell on what they probably should not and procrastinate when it would be best not to. Hamlet's internal struggle clouds his judgement and his determination to avenge his father becomes an obsession. Through his façade of insanity, Hamlet hides his true motive and intentions.

Hamlet, the main character in Shakespeare's tragedy "Hamlet" struggles with overcoming internal difficulties. In lieu of his father's murder, Hamlet desires to avenge him. However, Hamlet's internal struggle with indecision gets in the way of his ultimate goal. He uses insanity as a mask to hide his intentions from others, often going to extremes to prove how unhinged he is. The theme of inaction versus action is essential to the play as well as an universal theme.

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 what motivates the character's deception, they may demonstrate a rather simplistic understanding of its significance, 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.

## Sample D Score 6

Throughout Oscar Wilde's "The Picture of Dorian Gray," the consequences of selfishness and lack of humbleness is shown in the tragic death of Dorian Gray in attempt to deceive and take advantage of others. Dorian Gray is initially portrayed as an innocent and pure teenager that has not yet experienced the course of life and its challenges. When he is given the gift of eternal beauty and youth, Dorian is consumed with himself and feels he has the right to act superior and selfish. The ultimately causes him to rot on the inside and become bitter.

From the very beginning of the novel, Dorian highly values his beauty and fears losing it. He wishes to stay as beautiful and young as the picture painted of him because he believes it is all one needs to succeed in life. Dorian allows himself to be influenced by a close friend and the society around him that seems to worship aesthetics. Dorian uses his secret to become wealthy and bitter towards people such as a young girl he once had a love affair with. He becomes associated with a class of people that are anything but humble and drowns himself in the temporary pleasures of life. He even loses the one true friend he ever had, the man who made his secret a possibility, in the process of his tragic change. Basil, the painter of Dorian's picture, constantly serves as the villain's Id and conscience. The picture of Dorian progressively rots, representing the rotting soul behind his perfect exterior. The character becomes the ultimate victim of his bitter deception. In the final scene Dorian Gray is found dead and old with a bitter expression on his face next to the now original picture of his perfect picture that was once pure and innocent.

The metamorphosis of Dorian Gray throughout the novel is used to suggest a lesson about life and the consequence of selfishness. Dorian's consumption with himself caused all of his loved ones to fear him and fear for him.

Dorian, like all of us at times, allowed his feeling of superiority to hurt many around him and deceive them. The fact that Dorian also ends up killing his only friend, Basil, shows that he is ultimately haunted by his secret and has realized, only when it was too late, what it had turned him into. The reader can see the difference in character in Dorian's lack of guilt when beheading his only friend and conscience left. In the end, Dorian was the literal victim of his own deception, much like one is the victim of his own selfishness.

Oscar Wilde proves to us the tragic and painful result in self consumption and the deception of others through the rotting image of Dorian Gray. Readers can learn from "The Picture of Dorian Gray" to be wary of self love and feelings of superiority for they rot our souls and kill our pure and innocent youth.

7-6 These essays offer a reasonable analysis of the motives for the character's deception and how the deception contributes to the meaning of the work as a whole. The essays analyze what motivates the character's deception and how the work as a whole is shaped by it. While the 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.

## Sample G Score 7

In Nathaniel Hawthorne's *The Scarlet Letter* Dimmesdale's dishonesty towards his religious followers and his town is primarily utilized to develop the themes of the work. Dimmesdale's deception of his religious following is used by Hawthorne in order to reinforce his attitude towards religion and its contradictions as well as his motif of sin and redemption.

Dimmesdale's role as a prominent religious leader in his Puritan society is significant when analyzing the aftermath of his affair with Hester Prynne. Although Hester is punished for her crime in the form of social humiliation and alienation, Dimmesdale never reveals himself to be her accomplice in their sin of adultery. Dimmesdale's motive for his dishonesty stems from his unrealistic expectations as a religious role model. He becomes worried that no one will trust him to purify their soul since he isn't perfect. In addition Dimmesdale's hubris clouds his judgement as his honesty will ruin his spotless reputation. Therefore, instead of revealing his ignominy to his town, Dimmesdale seems to redeem himself by performing good works for others. However, Dimmesdale finds his mind and body deteriorating as he becomes guilt ridden. In other words, the longer Dimmesdale keeps a secret from society, the worse his internal torment gets. This notion is persistently developed as Dimmesdale continues to disappoint Pearl, his daughter that he won't claim, and allow Hester to socially bear both his and her punishment for their sins. Additionally his extreme feelings of guilt and dishonor do not fade even when he plans to escape his town with Hester and Pearl. Dimmesdale's failure to redeem himself is evident when he eventually dies on account of his overwhelming spiritual and physical destruction.

Dimmesdale's motives for deceiving his religious followers is expanded upon by Hawthorne in order to criticize the contradictory nature of religion while utilizing the theme of sin and redemption. Hawthorne exposes the absurdity of religious expectations that Puritans held as Dimmesdale refuses to unburden himself of his sin by sharing it with his followers in a pursuit for redemption.. This is truly ironic as Dimmesdale is characterized as a Puritan leader that can purify sinners in order for them to redeem themselves to God. Therefore, it is ridiculous and unfair for Dimmesdale to be held to the standard of moral perfection as religious beliefs state that everyone is a sinner. Rather than expecting Dimmesdale to be unflawed, his followers should welcome his imperfections just as he holds no judgements against them. Hawthorne truly commits to this idea as he kills Dimmesdale in the end to show his fatal consequences of not earning redemption.

Hawthorne characterizes Dimmesdale's deception as one fueled by his desire to satisfy his unrealistic expectations as a religious leader that works to develop the motif of religious contradictions as well as the theme of sin and redemption.

7-6 These essays offer a reasonable analysis of the motives for the character's deception and how the deception contributes to the meaning of the work as a whole. The essays analyze what motivates the character's deception and how the work as a whole is shaped by it. While the 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.

## Sample F Score 8

In William Shakespeare's play *Othello*, the character Iago deceives Othello into believing that his wife has betrayed him by having sex with another man. Through this deception Shakespeare is able to reveal that mankind is driven with a powerful desire for revenge and that man has a dangerous tendency to believe the worst about those closest to him.

Iago decides to plot and deceive his general after believing he was slighted by Othello for having not received a promotion. Iago's motivation is revenge, a powerful emotion that he understands fully. He appreciates the influence of revenge which is why his deception revolves around Othello feeling that his wife has wronged him and thus that he must extract some punishment from her. Othello plays directly into this trick, and thus with the same motive of revenge as Iago, kills his wife. In having both characters act cruelly out of a desire for revenge, Shakespeare is able to expose the oppressive power of revenge as it can come to dominate an individual's life and lead him to commit horrible crimes against those people they love most. Additionally, by having Iago's reason for causing the death of Desdemona, suicide of Othello, and murder of Iago's own wife be something as petty as a promotion, Shakespeare reveals that revenge can spring from seemingly insignificant events yet have devastating results on others. Othello falling for this revenge ladden deception also demonstrates the blinding impact of revenge, as the desire to revenge oneself often becomes so overwhelming that they can become blind to the truth, reason, or love. Just as Othello was.

The success of Iago's deception and lies illustrates another flaw of human nature, which is man's own tendency to believe the worst about someone they love with little or no evidence. The ultimate damning piece of evidence that convinces Othello to murder his wife is not a confession nor eyewitness testimony, but a simple handkerchief. Despite Desdemona denying ever being unfaithful to him, Cassio remaining loyal to him, and Emilia always professing Desdemona's good nature, with the simple piece of cloth Iago is able to completely deceive Othello and convince him to murder the woman he loves most. The success of this deception with such little evidence supporting its assertion yet so much evidence contradicting it illustrate man's own vulnerability to fear and paranoia which expose him to only being able to think about the worst possible trait of someone they love most. Iago capitalized on this trait and thus without having to do anything more than plant a handkerchief and speak some words was able to convince Othello to betray everything he knew about Desdemona's character and love for him.

Iago's motivation for deception and success in his deception brings to light the darker aspects of humanity. It reveals man's own intent desire for revenge, even at the cost of rationality and love, and man's own tendency to pessimistically assume the worst about others, even with virtually no proof. This deception and its costs create a warning to try and control the hatred of revenge and surity in the faults of others with a sense of forgiveness and skeptical mind before giving in to rash and often fatal impulses.

9-8 These essays offer a well-focused and persuasive analysis of the motives for the character's deception and how the deception contributes to the meaning of the work as a whole. Using apt and specific textual support, these essays analyze what motivates the character's deception and how the work as a whole is shaped by it. 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).

## Sample B Score 9

Deception is a major focal theme of Ralph Ellison's novel The Invisible Man. The novel traces the journey of a nameless narrator as he overcomes a blindness to the deceptive reality of his world and is able to finally clearly see the true motives of those who are around him. The theme of deception in the novel serves as obstacles the narrator faces before he is able to complete his journey of seeking clarity and self-discovery.

Throughout the novel the narrator is betrayed by many of the characters whom he looked up to and trusted. The first betrayal was that of his college professor Dr. Bledsoe. A firm believer of education and peaceful social reform, the narrator admired Dr. Bledsoe and his contributions to colored college education in the south. When he discovers that Dr. Bledsoe's sub motive as president of the university is to gain power and the lengths that he would go to retain it the narrator is disgusted. Not only does he realize that he had wrongly been led to believe that Dr. Bledsoe truly cared about colored education, he also realized his own vulnerability to deception. It is here that he also acknowledges that he would need to find a new community and new effort for him to continue fighting for his beliefs, thus starting the narrator's journey to find his self (sic) and the place where he belonged.

When Brother Jack approaches the narrator after a riot in Harlem a short couple of days after he had traveled to the North, the narrator was reasonably dubious. But driven by a need for financial independence (sic) and an outlet to serve a purpose to the community, the narrator becomes convinced that the Brotherhood was where he belonged. He admires and aspires to be like his mentors and earnestly looks forward to the day where he can create change in the African American community with his own speeches. This notion, however, is quickly realized to be too good to be true. Whereas Brother Jack originally brought the narrator in under the pretense of a speaking, the reality was that his sole purpose was to relay the brotherhood's prescribed ideas to manipulate the community for their personal motives. The narrator was prohibited from creating speeches that could have a potentially dangerous effect. Instead he would only communicate with the audiences under the brotherhood's close watch and scrutiny. He realizes that he was only one chess piece played by the Brotherhood who was absorbed in a game of their own, one that he didn't wish to be a part of. The game had major consequences and with regret he realizes them as a result of mistakes of his own.

Towards the end of the novel, the narrator, hoping to find an escape from the chaos of reality, puts on a pair of sunglasses as a disguise. Curiously, the people of Harlem mistake the narrator as Rinehart, a legal pimp. Through the sunglasses he learns about the complex character of Reinhart and is also able to make the realization that he was used as a tool in the Brotherhood Revolution. Through this he realizes what he really wants is the common societal growth to be equal between and irrelevant to the black-and-white of skin. He is a firm in his belief that he does not want to be in the control of others any longer but rather to make progress for racial equality by means of his own. Though he is deceiving others of his identity under the sunglasses he is finally able to clearly see himself.

Though there are blank more of betrayals and deceptions in the novel, like that of Dr. Norton or Young Emerson, that of Bledsoe and the brotherhood, as well that of his own serve as the marking points for the three stages of the narrator's journey to self-discovery.

9-8 These essays offer a well-focused and persuasive analysis of the motives for the character's deception and how the deception contributes to the meaning of the work as a whole. Using apt and specific textual support, these essays analyze what motivates the character's deception and how the work as a whole is shaped by it. 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).



## *Thirty years of AP Open Questions! (condensed)*

**\*IMPORTANT:** ALL of the questions below ask you to:

- Show HOW what you're discussing relates to the work's over-all significance
- Choose a work of literary merit on or off the list provided
- Avoid plot summary!

### **General:**

1. Significance of a title
2. The author's manipulation of time
3. A predominant allusion in a work
4. Particular social attitudes or traditions that the author apparently wishes to change
5. Opening scene of a work
6. Conflict between a parent (or a parental figure) and a son or daughter
7. How contrasting places (for example, two countries, two houses) represent opposed forces or ideas
8. Arguments for or against the work's relevance in today's world
9. Similarities and differences in a sequence of parallel or recurring events in a work
10. Implausible or unrealistic incident or character - how it relates to the realistic elements in the work
11. Character who confronts a mystery - identify the mystery and its investigation
12. Internal events (mental/psychological) - how they impact external action in a work

### **Scene:**

1. A scene or scenes of violence
2. A scene of social occasion (wedding, funeral, party...) – how it shows the values of the character /society
4. A line or passage in a work and the reasons for its significance and effectiveness
5. How and why an ending appropriately or inappropriately concludes the work

### **Based on quotes about literature:**

1. "Spiritual reassessment or moral reconciliation" evident in the ending of a work
2. A work which you initially considered conventional, but now see as "uncivilized free and wild thinking"
3. Explain the "pleasure and disquietude" experienced by the readers of a particular work
4. A scene or character which awakens "thoughtful laughter" in the reader
5. How and why important elements of a work are "distorted"

### **Character:**

1. How and why a particular immoral character in a work makes us react sympathetically
2. Characters alienated from society because of gender, race, class, or creed - how that alienation reveals society's assumptions or moral values
3. Character whose mind is pulled in conflicting directions by two compelling desires or influences
4. Character who appears briefly, or does not appear at all, but has a significant presence
5. The nature of a character's villainy
6. Character's conflict between a private passion and a social responsibility
7. A conventional or stereotyped character's function in achieving the author's purpose
8. A rebel's conflict and its ethical implications for the individual and society
9. The function of a confidant/e in a work

Thanks to Ayn Grubb for the following suggestions. I have modified them a bit.

**ACTIVITY:** Choose any free response question from a past AP Literature or Language Exam and rewrite it for Pre-AP students. (You can locate the past Literature Prompts [here](#)) (Also the past questions for Language and Literature for the years [2013](#), [2014](#), and [2015](#) are at my website.) You might choose a difficult passage and ask students to do a simpler task, or you could choose a question with simple reading and ask students to do a more complicated bit of analysis with it.

**EXAMPLES/SUGGESTIONS:**

Use the Orwell/Gandhi question and ask students to do no more than explain the two separate arguments, Orwell's and Gandhi's.

In a difficult literary passage, ask students to act out the scene.

Use the short story "Eleven" (which was on the 1995 literature exam) and ask students to discuss how the author's choice of imagery contributes to a characterization of Rachael.

Ask students to read the Audubon/Dillard passages from the 2003 Language Exam and highlight the details each author chooses to describe the flocks of birds.

**Notes from David Joliffe, a past Chief Reader:**

He has said that the 9-point rubric is really a 4-point rubric:

- o EXCELLENT. This is the 8.
- o ABOVE AVERAGE. 6 lands squarely here.
- o BELOW AVERAGE. These are usually the papers that score 4.
- o REALLY POOR. This is the 2.
- We can fit our odd numbers into the rubric as comparisons of these four points:
  - o 9 is through the roof. It's better than excellent, which is the eight. When we read it, we say, "WOW! Let me get out of this student's way!"
  - o 7 is like the six, just a little better. Usually it's better in terms of language control.
  - o 5 is the middle of the road. These papers tend to move in and out of focus, almost having it then losing it. He compared a five to a car radio that has a dial. (Current students probably don't remember the dials on a car radio, but teachers will find that an apt comparison.) When we turn the dial, the signal becomes clearer to a point. Then we've gone too far, and the static breaks in.
  - o 3 is like a four, but worse. He called it a "diminished four."
  - o 1 is like a two, but worse. These papers are "really, really poor."

## 2000 Language and Composition Question 2--Gandhi

In the following passage, George Orwell uses the example of Gandhi to make an argument for choosing human imperfection over "sainthood." As you read Orwell's remarks, note his choice of details and his tone. Then write an essay in which you analyze how Orwell criticizes Gandhi's position and assess how effectively Orwell develops his own position.

Close friendships, Gandhi<sup>1</sup> says, are dangerous, because "friends react on one another" and through loyalty to a friend one can be led into wrong-doing. This is unquestionably true. Moreover, if one is to  
5 love God, or to love humanity as a whole, one cannot give one's preference to any individual person. This again is true, and it marks the point at which the humanistic and the religious attitude cease to be reconcilable. To an ordinary human being, love means  
10 nothing if it does not mean loving some people more than others. The autobiography<sup>2</sup> leaves it uncertain whether Gandhi behaved-in an inconsiderate way to his wife and children, but at any rate it makes clear that on three occasions he was willing to let his wife  
15 or a child die rather than administer the animal for prescribed by the doctor. It is true that the threatened death never actually occurred, and also that Gandhi-with, one gathers, a good deal of moral pressure in the opposite direction-always gave the patient the  
20 choice of staying alive at the price of committing

a sin: still, if the decision had been solely his own, he would have forbidden the animal food, whatever the risks might be. There must, he says, be some limit to what we will do in order to remain alive, and  
25 the limit is well on this side of chicken broth. This attitude is perhaps a noble one, but, in the sense which-I think-most people would give to the word, it is inhuman. The essence of being human is that one does not seek perfection, that one is some-  
30 times willing to commit sins for the sake of loyalty, that one does not push asceticism to the point where it makes friendly intercourse impossible, and that one is prepared in the end to be defeated and broken up by life, which is the inevitable price of fastening one's  
35 love upon other human individuals. No doubt alcohol, tobacco, and so forth, are things that a saint must avoid, but sainthood is also a thing that human beings must avoid.

(1949)

<sup>1</sup>Mohandas Gandhi (1869-1945). Political and spiritual leader in India

<sup>2</sup> Gandhi's autobiography. *The Story of My Experiments with Truth*

## 1995 Literature and Composition

### Question 2—“Eleven”

Read the following short story carefully. Then write an essay analyzing how the author, Sandra Cisneros, uses literary techniques to characterize Rachel.

#### ELEVEN

What they don't understand about birthdays and what they never tell you is that when you're eleven, you're also ten, and nine, and eight, and seven, and six, and five, and four, and three, and two, and one. And when  
5 you wake up on your eleventh birthday you expect to feel eleven, but you don't- You open your eyes and everything's just like yesterday, only it's today. And you don't feel eleven at all. You feel like you're still ten. And you are - underneath the year that makes you  
10 eleven.

Like some days you might say something stupid, and that's the part of you that's still ten. Or maybe some days you might need to sit on your mama's lap because you're scared, and that's the part of you that's five.  
15 And maybe one day when you're all grown up maybe you will need to cry like if you're three, and that's okay. That's what I tell Mama when she's sad and needs to cry. Maybe she's feeling three.

Because the way you grow old is kind of like an  
20 onion or like the rings inside a tree trunk or like my little wooden dolls that fit one inside the other, each year inside the next one. That's how being eleven years old is.

You don't feel eleven. Not right away. It takes a few  
25 days. weeks even, sometimes even months before you say Eleven when they ask you. And you don't feel smart eleven, not until you're almost twelve. That's the way it is.

Only today I wish I didn't have only eleven years  
30 rattling inside me like pennies in a tin Band-Aid box, Today I wish I was one hundred and two instead of eleven because if I was one hundred and two I'd have known what to say when Mrs. Price put the red sweater on my desk. I would've known how to tell her it wasn't  
35 mine instead of just sitting there with that look on my face and nothing coming out of my mouth.

"Whose is this?" Mrs. Price says, and she holds the red sweater up in the air for all the class to see.

"Whose? It's been sitting in the coatroom for a month."

40 "Not mine," says everybody, "Nor me."

"It has to belong to somebody," Mrs. Price keeps

saying, but nobody can remember. It's an ugly sweater with red plastic buttons and a collar and sleeves all stretched out like you could use it for a jump rope. It's  
45 maybe a thousand years old and even if it belonged to me I wouldn't say so.

Maybe because I'm skinny, maybe because she doesn't like me, that stupid Sylvia Saldivar says, "I think it belongs to Rachel-- An ugly sweater like that  
50 all raggedy and old, but Mrs. Price believes her. Mrs. Price takes the sweater and puts it right on my desk, but when I open my mouth nothing comes out.

"That's not, I don't, you're not Not mine." I finally say in a little voice that was maybe me when I  
55 was four.

"Of course it's yours," Mrs. Price says. "I remember you wearing it once." Because she's older and the teacher, she's right and I'm not.

Not mine, not mine, not, mine, but Mrs. Price is  
60 already turning to page thirty-two, and math problem number four. I don't know why but all of a sudden I'm feeling sick inside, like the part of me that's three wants to come out of my eyes, only I squeeze them shut tight and bite down on my teeth real hard and try  
65 to remember today I am eleven, eleven. Mama is making a cake for me for tonight, and when Papa comes home everybody will sing Happy birthday, happy birthday to you.

But when the sick feeling goes away and I open my  
70 eyes, the red sweater's still sitting there like a big red mountain. I move the red sweater to the corner of my desk with my ruler. I move my pencil and books and eraser as far from it as possible. I even move my chair a little to the right- Not mine, not mine, not mine.  
75 In my head I'm thinking how long till lunchtime, how long till I can take the red sweater and throw it

over the schoolyard fence, or leave it hanging on a parking meter, or bunch it up into a little ball and toss it in the alley. Except when math period ends Mrs.  
80 Price says loud and in front of everybody, "Now, Rachel, that's enough," because she sees I've shoved the red sweater to the tippy-tip corner of my desk and it's hanging all over the edge like a waterfall, but I don't care.  
85 "Rachel," Mrs. Price says. She says it like she's getting mad. "You put that sweater on right now and no more nonsense."  
"But it's not-"  
"Now!" Mrs. Price says.  
90 This is when I wish I wasn't eleven because all the years inside **Of** me-ten, nine, eight, seven, six, five, four, three, two, and one -are pushing at the back of my eyes when I put one arm through one sleeve **Of** the sweater that smells like cottage cheese, and then the  
95 ocher arm through the other and stand there with my arms apart like if the sweater hurts me and it does, all itchy and full of germs that aren't even mine,  
That's when everything I've been holding in since this morning. since when Mrs. Price put the sweater on  
100 my desk, finally lets go, and all of a sudden I'm crying in front of everybody. I wish I was invisible but I'm not. I'm eleven and it's my birthday today and I'm

crying like I'm three in front of everybody. I put my head down on the desk and bury my face in my stupid  
105 clown-sweater arms. My face all hot and spit coming out of my mouth because I can't stop the little animal noises from coming out of me until there aren't any more tears left in my eyes, and it's just my body shaking like when you have the hiccups, and my whole  
110 head hurts like when you drink milk too fast  
But the worst part is right before the bell rings for lunch. That stupid Phyllis Lopez, who is even dumber than Sylvia Saldivar, says she remembers the red sweater is hers! I take it off right away and give it to  
115 her, only Mrs. Price pretends like everything's okay.  
Today I'm eleven. There's a cake Mama's making for tonight and when Papa comes home from work we'll eat it. There'll be candles and presents and everybody will sing Happy birthday, happy birthday to  
120 YOU, Rachel, only it's too late.  
I'm eleven today. I'm eleven, ten, nine, eight, seven, six, five, four, three, two, and one, but I wish I was one hundred and two. I wish I was anything but eleven, because I want today to be far away already, far away  
125 like a runaway balloon, like a tiny o in the sky, so tiny-tiny you have to close your eyes to see it.

## 2003 Literature and Composition

### Question 3—Dillard/Audubon

The two passages below, one by John James Audubon and the other by Annie Dillard, describe large flocks of birds in flight. Read the passages carefully. Then write an essay in which you compare and contrast how each writer describes the birds and conveys their effect on the writer as observer.

#### Passage 1

In the autumn of 1813, I left my house at Henderson, on the banks of the Ohio, on my way to Louisville. In passing over the Barrens a few miles beyond Hardensburgh, I observed the pigeons flying  
5 from north-east to south-west, in greater numbers than I thought I had ever seen them before, and feeling an inclination to count the flocks that might pass within the reach of my eye in one hour, I dismounted, seated myself on an eminence, and began to mark with my  
10 pencil, making a dot for every flock that passed. In a short time finding the task which I had undertaken impracticable, as the birds poured in in countless multitudes, I rose, and counting the dots then put down, found that 163 had been made in twenty-one  
15 natures. I travelled on, and still met more the farther I proceeded. The air was literally filled *with* Pigeons; the light of noon-day was obscured as by an eclipse; the dung fell in spots, not unlike melting flakes of snow; and the continued buzz of wings had a  
20 tendency to lull my senses to repose.

Whilst waiting for dinner at YOUNG'S inn, at the confluence of Salt-River *with* the Ohio, I saw, at my leisure, immense legions still going by, with a front reaching far beyond the Ohio on the west, and  
25 the beech-wood forests directly on the east of me. Not a single bird alighted; for not a nut or acorn was that year to be seen in the neighbourhood. They consequently flew so high, that different trials to reach them with a capital rifle proved ineffectual;  
30 nor did the reports disturb them in the least. I cannot describe to you the extreme beauty of their aerial evolutions, when a Hawk chanced to press upon the rear of a flock. At once, like a torrent, and *with* a noise like thunder, they rushed into a compact mass,  
35 pressing upon each other towards the centre. In these almost solid masses, they darted forward in undulating and angular lines, descended and swept close over the earth with inconceivable velocity, mounted perpendicularly so as to resemble a vast  
40 column, and, when high, were seen wheeling and twisting within their continued lines, which then resembled the coils of a gigantic serpent.

John James Audubon  
*Ornithological Biographies*. 1831-1839

#### Passage 2

Out of the dimming sky a speck appeared, then another, and another. It was the starlings going to roost. They gathered deep in the distance, flock sifting into flock, and strayed towards me, transparent and  
5 whirling, like smoke. They seemed to unravel as they flew, lengthening in curves, like a loosened skein.<sup>1</sup> I didn't move; they flew directly over my head for half an hour. The flight extended like a fluttering banner, an unfurled oriflamme<sup>2</sup> in either direction as  
10 far as I could see. Each individual bird bobbed and knitted up and down in the flight at apparent random, for no known reason except that that's how starlings fly, yet all remained perfectly spaced. The flocks each tapered at either end from a rounded middle, like an eye. Over my head I heard a sound of beaten air, like  
15 a million shook rugs, a muffled whuff. Into the woods they sifted without shifting a twig, right through the crowns of trees, intricate and rushing, like wind.

After half an hour, the last of the stragglers had  
20 vanished into the trees. I stood with difficulty, bashed by the unexpectedness of this beauty, and my spread lungs roared. My eyes pricked from the effort of trying to trace a feathered dot's passage through a weft<sup>3</sup> of limbs. Could tiny birds be sifting through me right now, birds wincing through the gaps between my cells, touching nothing, but quickening in my tissues, fleet?

Annie Dillard, *Pilgrim at Tinker Creek*. 1974

<sup>1</sup>A length of yarn or thread wound in a loose, elongated coil

<sup>2</sup>An ensign, banner, or standard

<sup>3</sup>The horizontal threads in a piece of weaving

Implicit and Explicit Documentation: Teaching Students to Write from Literature  
by Sylvia Sarrett  
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### **The Dos and Don'ts of Using Quotations**

Writing persuasively about one or more sources begins, of course, with engaged reading. We all sift the best practices to find approaches that will help a student interact with the text. Since there is so little room in the syllabus to use the best incentive for engaged reading -- personal choice -- teachers seek meaningful activities that will energize the act of reading. Literature Circles, reader response journals, two-and-three column notes, Venn Diagrams, double entries, porcupine notes, entry/exit cards, questions, highlighting, color marking -- any of these can help the reader both comprehend and interact with the material. Once the student has "something to say," then she is more interested in learning how to incorporate the sources that generated her ideas.

While the skill of documentation can be taught and learned fairly quickly, the art of selecting evidence comes through time and practice. Anyone can work through the mechanics of quotation marks, the order of internal documentation, and the sentences that lead into or out of the quotation. And these are of course crucial. But the real learning comes in knowing how to choose and present the evidence. What is the difference between paraphrase and summary? What is "mere" summary, and what is summary-as-evidence? What should be quoted, and when? What about offering no quotations at all?

My students seem to often fall into two kinds of thinkers/writers: those who document explicitly, complete with quotations, links, and examples, and those who work implicitly, playing dangerously close to summary. Rarely able to convert either to the other's camp, I have learned instead to focus on helping each become better at her preferred method. After some mini-instruction on formats, I use models from current and previous students for discussion of the effectiveness of the choices they made.

### **Three Examples of Explicit Documentation from a Source**

The first examples illustrate the most frequent task: explicit documentation in support of an argument or position from a single source. The excerpt from Gina's examination response on Fleur Adcock's poem, "The Man Who X-Rayed an Orange," is the most complex in thought and evidence of the examples provided to the students, and in the following paragraph she brings her argument to its close. She briefly summarizes her earlier points, saving the quotations for emphasis. Her parenthetical documentation is muddy, but even that muddiness is rich. It allows us to discuss other choices for talking about text and subtext. She definitely has "something to say," and effectively incorporates and documents lines and phrases from the poem.

*As Adcock tells the tale of the man's attempt at superhuman strength, the final judgment comes over the level of success of the act. The man starves himself and reaches a plane of power in which he sees through and suspends an orange. The audience recognizes the accomplishment ("For surely he lacked nothing, / Neither power nor insight nor*

*imagination." (29-30)), but to the Man "It was not enough" (20). Though her audience certainly expresses a deep respect for the man, Adcock shares the opinion of the man himself and builds to the ultimate disappointment of the attempt to be a god-like creator. The last line of the poem, "His only fruit from the Tree of Life" (35), describing the "light-filled" (34) orange, shows the closest level a man can get to God. The actual orange, the "golden globe" (33) itself, represents the man's ultimately impossible attempt at reaching divinity.*

Gina is a sophisticated reader, thinker, and writer. Other students need more work at different stages of the process. Since most students use explicit documentation, we then move from Gina's essay to look at some less successful essays employing the same strategy. For the weakest model, I use a paper from several years ago. This student's analysis of a scene from Margaret Laurence's *The Stone Angel* begins with a repetition of some of the words and phrases in the prompt, as indicated by the highlighting: "The **passage shows the process** a person goes through when **wondering about the motives** behind one's actions. Margaret Laurence uses excellent **word choice** to show this." Already, we sense that the student has little to say. Her first paragraph of development labels some sentences as "short," her second "characterizes the main character," and her third at last discusses the promised "word choice":

*The word choice in this passage is also very effective. Some of the words may seem simplistic or complex; however, they fit and flow in each sentence. Laurence uses many words such as it, that, and him in this passage and in the entire novel. By doing this, the reader must continuously be certain of what the he, she, or it is. This may be significant because it may make the reader go back again and maybe recognize or notice some evidence or situation he or she did not notice the first time.*

The student can be taught fairly easily to place quotation marks around "it," "that," etc. The teaching and learning of inference, evidence, and clarity, however, are more formidable. Back we go to the models and activities.

The next example shows someone who knows (somewhat) how to introduce evidence and use quotation marks but little else. This single paragraph constitutes the entire essay, in which the student seeks to discuss the imagery in a novel but ends up merely summarizing it, using quotations simply to complete the restatement. She, too, begins with a repetition of the prompt and then organizes her evidence sequentially. She can list examples but cannot elaborate on them, as shown in her use of ellipses in between confusing quotation marks.

*The atomic bomb imagery plays a large role in the development of Ibuse's story. In the beginning we receive a small sketch of what happened, with Yasuko's diary entry for August 6. "At the Furue there was a great flash and boom. Black smoke rose up over the city of Hiroshima like a volcanic eruption." As the story progresses, with each character's account of what happened to them, there is another piece added to a larger puzzle, until finally on page 282 of the novel, a name is given to the bomb and meaning is actually placed to what happened to Hiroshima and Nagasaki. "An 'atomic bomb', ...*



*That's the name for it, ... It gives off a terrible radiation." However, one can say that the bomb has about seven different names during the course of the story, each one being more specific than the prior. "The name of the bomb..., from the initial "new weapon" through "new-type bomb," "secret weapon," "special new-type bomb"... that day, [became] an "atomic bomb."*

### **An Example of Implicit Documentation and Multiple Sources**

After discussion of these three examples using explicit documentation from a single source, we move to the concept of implicit documentation using multiple sources. We examine the essay of a sophomore student, Adrienne, who has the task of comparing two movie versions of Hamlet to the original play. Description becomes an important tool for her because her sources are visual and aural. She turns brief summary into strong evidence, drawing conclusions from the setting, the body language, and the action in order to compare the characters' motives. There is not a single direct quotation, yet her evidence is strong, citing the videotape and the catacombs, the gun and the sword, the internal struggle and the external action. Her phrase "rewinds the soliloquy" not only concludes her point but shows her potential for fine writing.

*Ethan Hawke portrays Hamlet as a poet whereas Mel Gibson makes Hamlet to be more of a soldier in the famous soliloquy, "To be or not to be." Throughout the whole movie Hawke has incorporated the videotape into the scenes to express his thoughts. In this soliloquy Hawke is pointing a gun to his head and repeats the first lines many times, as if he really is contemplating killing himself. The struggle is much more internal and drawn out painfully, with a gun to his temple. Hawke seems to be unsure when he mutters nonchalantly. This is a contrast with Mel Gibson's version. Gibson gives the speech in the catacombs of his ancestors, with his hand occasionally touching his sword. However, the feeling that he would draw the weapon to do harm to himself is barely hinted, unlike the direct gun pointed to Hawke's head. The death images surrounding Gibson remind him of his dead father and the murder he has yet to revenge. Hawke, however, continuously rewinds the soliloquy as if searching for the meaning he knows is embedded in the word but cannot seem to find.*

These four models work well for discussion about incorporating sources into one's own essay. By now everyone seems to have "something to say" about what makes good evidence and how to incorporate it. We find ourselves arguing for less paraphrase and summary and more persuasive writing with implicit and explicit documentation.

*Sylvia Sarrett is a Table Leader for the AP English Language and Composition Examination, the immediate past chair of the English Academic Advisory Committee to the College Board, and a College Board English consultant.*

Listen to the theme music from various television programs. You do not have to name the program.	What type of television program? Drama, Comedy, Mystery, Science Fiction, Fantasy, Children's Program, Family Show, Other?	How do you know? What happens in the music to help you identify the type of program?	How would you describe the tone? (Choose from the list of tone words on the wall or use your own.) Why did you choose those words?
1.			
2.			
3.			
4.			
5.			
6.			
7.			
8.			
9.			
10.			

Examples from various CDs of "Television's Greatest Hits". <http://www.amazon.com/Televisions-Greatest-Hits-Vol-From/dp/B000000GOI>

**Positive  
Tone/Attitude:**

*amiable,  
amused,  
appreciative,  
authoritative,  
benevolent,  
brave,  
calm,  
cheerful,  
cheery,  
compassionate,  
complimentary,  
confident,  
consoling,  
content,  
ecstatic,  
elated,  
elevated,  
encouraging,  
energetic,  
enthusiastic,  
excited,  
exuberant,  
friendly,  
hopeful,  
impassioned  
jovial,  
joyful,  
jubilant,  
lighthearted,  
loving,  
optimistic,  
passionate,  
peaceful,  
playful,  
pleasant,  
proud,  
relaxed,  
reverent,  
romantic,  
soothing,  
sweet,  
sympathetic,  
vibrant,  
whimsical*

**Humor-Irony-  
Sarcasm  
Tone/Attitude :**

*amused,  
bantering,  
bitter,  
caustic,  
comical,  
condescending,  
contemptuous,  
critical,  
cynical,  
disdainful  
droll,  
facetious,  
flippant,  
giddy,  
humorous,  
insolent,  
ironic,  
irreverent,  
joking,  
malicious,  
mock-heroic,  
mocking,  
mock-serious,  
patronizing,  
pompous,  
ribald,  
ridiculing,  
sarcastic,  
sardonic,  
satiric,  
scornful  
sharp,  
taunting,  
teasing,  
wry,  
grotesque*

**Neutral  
Tone/Attitude:**

*admonitory,  
allusive,  
apathetic,  
authoritative,  
baffled,  
callous,  
candid,  
ceremonial,  
clinical,  
contemplative,  
conventional,  
detached,  
didactic,  
disbelieving,  
dramatic,  
earnest,  
expectant,  
factual,  
fervent,  
formal,  
forthright,  
frivolous,  
histrionic,  
humble,  
incredulous,  
informative,  
inquisitive,  
instructive,  
learned,  
lyrical,  
matter-of-fact,  
meditative,  
nostalgic,  
objective,  
obsequious,  
persuasive,  
pretentious,  
questioning,  
reflective,  
reminiscent,  
resigned,  
restrained,  
sentimental,  
shocked,  
sincere,  
unemotional,  
urgent,  
wistful,  
zealous*

**Sorrow-Fear-  
Worry  
Tone/Attitude:**

*aggravated,  
agitated,  
anxious,  
apologetic,  
apprehensive,  
concerned,  
confused,  
dejected,  
depressed,  
despairing,  
disturbed,  
elegiac,  
embarrassed,  
fearful,  
foreboding,  
gloomy,  
grave,  
hollow,  
hopeless,  
horrific,  
melancholic,  
miserable,  
morose,  
mournful,  
nervous,  
numb,  
ominous,  
paranoid,  
pessimistic,  
pitiful,  
poignant,  
regretful,  
remorseful,  
resigned,  
sad,  
serious,  
sober,  
solemn,  
somber,  
staid,  
upset*

**Negative  
Tone/attitude:**

*accusing,  
aggravated,  
agitated,  
angry,  
apathetic,  
arrogant,  
artificial,  
audacious,  
belligerent,  
bitter,  
boring,  
brash,  
childish,  
choleric,  
coarse,  
cold,  
condemnatory.  
contradictory,  
desperate,  
disappointed,  
disgruntled,  
disgusted,  
disinterested,  
furious,  
harsh,  
haughty,  
hateful,  
hurtful,  
indignant,  
inflammatory,  
insulting,  
irritated,  
manipulative,  
obnoxious,  
outraged,  
quarrelsome,  
shameful,  
snooty,  
superficial,  
surly,  
testy,  
threatening,  
uninterested,  
wrathful,*

### Using Art to help students with tone in Literature

What do you see? Colors, lines, space, texture, forms, shapes?	How do those combination of elements make you feel?	Does the art make an impact on your emotions and reactions? How?



**WE ARE MAKING A NEW WORLD** one of the most memorable images of the First World War. The title mocks the ambitions of the war, as the sun rises on a scene of the total desolation. The landscape has become un-navigable, unrecognizable and utterly barren. The mounds of earth act almost as gravestones amongst the death and desolation. Nash was looking for a new kind of symbolism divorced from the more traditional Symbolist principles. He realized that the ideas he had been presenting in a figurative way before the war could be more meaningful in pure landscape form.



Nash was unable, due to war time censorship, to depict the full horrors of war. Instead, Nash painted heavily symbolic, elegantly tortured landscapes that give a dramatic impression of a world torn apart by war.

In his painting *We Are Making a New World* (1918) Nash depicts the Polygon Wood in Ypres Salient. The landscape is reduced to a few ragged stumps, all which remain of the woods that once stood there. Devoid of figures, it is a haunting image that leaves the viewer with a sense of how this new form of warfare affected the people on the frontline. It asks what would a weapon capable of ripping apart an entire landscape do to a human body? In many ways it is the lack of figures that give Nash's painting their power. They ask questions without giving answers, leaving the audience to ponder the experiences of those who lived in such places and question the nature of war itself.

## Movie Clips - Tone and Mood

Movie Clip Title and Notes.	What tone word(s) best describe the overall impression of the clip? You may choose from the tone wall or use your own word(s).	Describe how the tone was accomplished-- music, use of sound, use of camera techniques, etc.	Did the tone and the mood match? Why or why not?

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Helping students tune their ears to a page of text is one of the most difficult tasks AP English Literature and Composition teachers face. In the past when only the most gifted readers in a senior class enrolled in the course, you simply had to explain to students how tone was the author's implied attitude toward the subject and audience, offer a few examples, and your work was done. Now that many more than those rare few who spring whole from Zeus's head take the class—30 percent of the twelfth graders at my school enroll in AP English Literature—teachers need to be increasingly explicit when teaching about tone....

Readers determine tone by paying attention to the particular choices a writer makes in terms of diction, detail, syntax, and imagery. Most of the time, good readers do this instinctively. That is why we derive pleasure from wicked monologues like Dorothy Parker's "But the One on the Right." If I were to read the following passage aloud, my tone of voice would immediately convey the narrator's scathing attitude toward the dinner party and her poor partner.

I knew it. I knew if I came to this dinner, I'd draw something like this baby on my left. They've been saving him up for me for weeks. Now, we've simply got to have him—His sister was so sweet to us in London; we can stick him next to Mrs. Parker—she talks enough for two.

My challenge is to help students hear that tone for themselves from a page of print. I do this by teaching students to pay attention to the tricks and the tools an author uses to create tone. It is vital to their understanding of the work as a whole.

In "Reading at Risk," the National Endowment for the Arts (NEA) survey of literary reading in America, NEA chairman Dana Gioia asserts that advanced literacy is a specific intellectual skill and social habit. "As more Americans lose this capability, our nation becomes less informed, active, and independent-minded. These are not qualities that a free, innovative, or productive society can afford to lose." I agree. My goal as AP teacher is much larger than simply preparing students to identify tone for the May exam. I want the young people in my care to leave able to negotiate challenging literary texts—if not with ease, with comprehension—for life. To do that, they will need to sensitize themselves to the nuances of diction and sentence structure. I want students to be able to hear the tone in Kansas preacher John Ames's letter to his son and thereby enter the fictional world of Marilynne Robinson's gorgeous, quiet new novel, *Gilead*.

I told you last night that I might be gone sometime, and you said, Where, and I said, To be with the Good Lord, and you said, Why, and I said, Because I'm old, and you said, I don't think you're old. And you put your hand in my hand and you said, You aren't very old, as if that settled it. I told you you might have a very different life from mine, and from the life you've had with me, and that would be a wonderful thing, there are many ways to live a good life.

## Interpreting Figurative Language

<b>What this means literally.</b>	<b>Example of figurative language (from the text)</b>	<b>How this language reveals the character's feelings? (tone)</b>



Read the following examples and answer the questions in the right hand column. In each passage you are examining how tone contributes to the meaning of the passage.

<p><b>A Loud Sneer for Our Feathered Friends</b></p> <p>From childhood, my sister and I have had a well-grounded dislike for our friends the birds. We came to hate them when she was ten and I was eleven. We had been exiled by what we considered an unfeeling family to one of those loathsome girls' camps where Indian lore is rife and the management puts up neatly lettered signs reminding the clients to be Good Sports. From the moment Eileen and I arrived at dismal old Camp Hi-Wah, we were Bad Sports, and we liked it.</p> <p>We refused to get out of bed when the bugle blew in the morning, we fought against scrubbing our teeth in public to music, we sneered when the flag was ceremoniously lowered at sunset, we avoided doing a good deed a day, we complained loudly about the food, which was terrible, and we bought some chalk once and wrote all over the Recreation Cabin, "We hate Camp Hi-Wah." It made a wonderful scandal, although unfortunately we were immediately accused of the crime. All the other little campers loved dear old Camp Hi-Wah, which shows you what kind of people they were.</p> <p>The first two weeks Eileen and I were at Camp Hi-Wah, we sat in our cabin grinding our teeth at our counselors and writing letters to distant relatives. These letters were, if I say so myself, real masterpieces of double dealing and heartless chicanery. In our childish and, we hoped, appealing scrawl, we explained to Great-Aunt Mary Farrel and Second Cousin Joe Murphy that we were having such fun at dear Camp Hi-Wah making Indian pocketbooks.</p> <p><i>-Ruth McKenney</i></p>	<p>As you read the passage, mark the verbs. What do they reveal about the attitude of the campers?</p> <p>How does the sentence structure in this paragraph contribute to the tone of the work?</p> <p>Explain how the "letters" contribute to the tone of the piece.</p>
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<p>Almost no feature of the interior design of our current cars provides safeguards against injury in the event of collision. Doors that fly open on impact, inadequately secured seats, the sharp-edged rearview mirror, pointed knobs on instrument panel and doors, flying glass, the overhead structure—all illustrate the lethal potential of poor design. A sudden deceleration turns a collapsed steering wheel or a sharp-edged dashboard into a bone and chest-crushing agent. Penetration of the shatterproof windshield can chisel one's head into fractions. A flying seat cushion can cause a fatal injury. The apparently harmless glove-compartment door has been known to unlatch under impact and guillotine a child. Roof-supporting structure has deteriorated to a point where it provides scarcely more protection to the occupants, in common roll-over accidents, than an open convertible.</p> <p><i>Ralph Nader, "The Safe Car You Can't Buy"</i></p>	<p>What words signify danger or potential harm? What do these words reveal about the attitude of the speaker? What do the verbs reveal about both the attitude of the speaker and the tone of the paragraph?</p>
<p>Perhaps because bats are nocturnal in habit, a wealth of thoroughly unreliable legend has grown up about them, and men have made of the harmless, even beneficial little beasts a means of expressing their unreasoned fears. Bats were the standard of paraphernalia for witches; the female half of humanity stood in terror that bats would become entangled in their hair. Phrases crept into the language expressing man's revulsion or ignorance—"bats in the belfry," "batty," "blind as a bat." <i>Franklin Folsom, "Life in Caves"</i></p>	<p>What words reveal the attitude of the speaker towards bats? What words reveal his feelings about humans. What inferences can you draw about the tone of the work as a whole?</p>

<p>The bowerbird is another creature that spends so much time courting the female that he never gets any work done. If all the male bowerbirds became nervous wrecks within the next ten or fifteen years, it would no surprise me. The female bowerbird insists that a playground be built for her with a specially constructed bower at the entrance. This bower is much more elaborate than an ordinary nest and is harder to build; it costs a lot more, too. The female will not come to the playground until the male has filled it up with a great many gifts: silvery leaves, red leaves, rose petals, shells, beads, berries, bones, dice, buttons, cigar bands, Christmas seals, and the Lord knows what else. When the female finally condescends to visit the playground, she is in a coy and silly mood and has to be chased in and out of the bower and up and down the playground before she will quit giggling and stand still long enough to shake hands. The male bird is, of course, pretty well done in before the chase starts, because he has worn himself out hunting for eyeglass lenses and begonia blossoms. I imagine that many a bowerbird, after chasing a female for two or three hours, says the hell with it and goes home to bed. Next day, of course, he telephones someone else and the same trying ritual is gone through again. A male bowerbird is as exhausted as a nightclub habitue is before he is out of his twenties.</p> <p>From "Courtship Through the Ages" by James Thurber</p>	<p>How does the opening sentence help to reveal the tone of the piece?</p> <p>Are there words and phrases that make you smile? Why or why not?</p> <p>How does the "list of gifts" project humor?</p> <p>What other methods does the author use to establish his tone?</p> <p>What is the general attitude of the speaker towards the male bowerbird? The female? Towards courting? What tone is prevalent throughout most of the piece?</p>
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<p><b>A Humument (A Human Document):</b> Use the excerpt on the next page from <b>Toni Morrison's "The Gift of the Dolls"</b> to create an original free verse poem by "finding" well-written lines inside her story. Because this is free verse, your poem does not need to rhyme or have a regular rhythm. Transform the prose into a poem. Start with a pencil and a light hand. Circle word groups that you think you want to keep in your poem. Look for irresistible imagery, evocative description, energetic vocabulary. Once your poem begins to take on its shape, consider how art will enhance it and reflect the <i>tone</i> of the poem.</p>
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It had begun with Christmas and the gift of dolls. The big, the special, the loving gift was always a big, blue-eyed Baby Doll. From the clucking sounds of adults I knew that the doll represented what they thought was my fondest wish. I was bemused with the thing itself, and the way it looked. What was I supposed to do with it? Pretend I was its mother? I had no interest in babies or the concept of motherhood. I was interested only in humans my own age and size, and could not generate any enthusiasm at the prospect of being a mother. Motherhood was old age, and other remote possibilities. I learned quickly, however, what I was expected to do with the doll: rock it, fabricate storied situations around it, even sleep with it. Picture books were full of little girls sleeping with their dolls. Raggedy Ann dolls usually, but they were out of the question. I was physically revolted by and secretly frightened of those round moronic eyes, the pancake face, and orangeworms hair.

The other dolls, which were supposed to bring me great pleasure, succeeded in doing quite the opposite. When I took it to bed, its hard unyielding limbs resisted my flesh--the tapered fingertips on those dimpled hands scratched. If, in sleep, I turned, the bone-cold head collided with my own. It was a most uncomfortable, patently aggressive sleeping companion. To hold it was no more rewarding. The starched gauze or lace on the cotton dress irritated any embrace. I had only one desire: to dismember it. To see of what it was made, to discover the dearness, to find the beauty, the desirability that had escaped me, but apparently only me. Adults, older girls, shops, magazines, newspapers, window signs--all the world had agreed that a blue-eyed, yellow-haired, pink-skinned doll was what every girl child treasured. "Here," they said, "this is beautiful, and if you are on this day 'worthy' you may have it." I fingered the face, wondering at the single-stroke eyebrows; picked at the pearly teeth stuck like two piano keys between red bowline lips. Traced the turned-up nose, poked the glassy blue eyeballs, twisted the yellow hair. I could not love it. But I could examine it to see what it was that all the world said was lovable. Break off the tiny fingers, bend the flat feet, loosen the hair, twist the head around, and the thing made one sound--a sound they said was the sweet and plaintive cry "Mama," but which sounded to me like the bleat of a dying lamb, or, more precisely, our icebox door opening on rusty hinges in July. Remove the cold and stupid eyeball, it would bleat still, "Ahhhhhh," take off the head, shake out the sawdust, crack the back against the brass bed rail, it would bleat still. The gauze back would split, and I could see the disk with six holes, the secret of the sound. A mere metal roundness.

Grown people frowned and fussed: "You-don'tknowhowto-takecareof-nothing.I-neverhadababydollinmywholelifeandused-tocrymyeyesoutfor-them. Now-yougotoneabeautifuloneand-youtearitupwhat'sthematterwith-you?"

How strong was their outrage. Tears threatened to erase the aloofness of their authority. The emotion of years of unfulfilled longing preened in their voices. I did not know why I destroyed those dolls. But I did know that nobody ever asked me what I wanted for Christmas. Had any adult with the power to fulfill my desires taken me seriously and asked me what I wanted, they would have known that I did not want to have anything to own, or to possess any object. I wanted rather to feel something on Christmas day. The real question would have been, "Dear Claudia, what experience would you like on Christmas?" I could have spoken up, "I want to sit on the low stool in Big Mama's kitchen with my lap full of lilacs and listen to Big Papa play his violin for me alone." The lowness of the stool made for my body, the security and warmth of Big Mama's kitchen, the smell of the lilacs, the sound of the music, and, since it would be good to have all of my senses engaged, the taste of a peach, perhaps, afterwards.

Read the two poems carefully. Then, in a well-written essay, compare and contrast the two poems, analyzing how each poet uses literary devices to make his point. You may wish to consider such elements as structure, imagery, and tone.

***Funeral Blues***

--W.H. Auden

1. Stop all the clocks, cut off the telephone,
2. Prevent the dog from barking with a juicy bone,
3. Silence the pianos and with muffled drum
4. Bring out the coffin, let the mourners come.
5. Let aeroplanes circle moaning overhead
6. Scribbling on the sky the message He Is Dead,
7. Put crepe bows round the white necks of the public doves,
8. Let the traffic policemen wear black cotton gloves.
9. He was my North, my South, my East and West,
10. My working week and my Sunday rest,
11. My noon, my midnight, my talk, my song;
12. I thought that love would last for ever: I was wrong.
13. The stars are not wanted now: put out every one;
14. Pack up the moon and dismantle the sun;
15. Pour away the ocean and sweep up the wood;
16. For nothing now can ever come to any good.

***The Weary Blues***

*Langston Hughes, 1902 - 1967*

Droning a drowsy syncopated tune,  
Rocking back and forth to a mellow croon,  
I heard a Negro play.  
Down on Lenox Avenue the other night  
By the pale dull pallor of an old gas light  
He did a lazy sway . . .  
He did a lazy sway . . .  
To the tune o' those Weary Blues.  
With his ebony hands on each ivory key  
He made that poor piano moan with melody.  
O Blues!  
Swaying to and fro on his rickety stool  
He played that sad raggy tune like a musical fool.  
Sweet Blues!  
Coming from a black man's soul.  
O Blues!  
In a deep song voice with a melancholy tone  
I heard that Negro sing, that old piano moan—  
"Ain't got nobody in all this world,  
Ain't got nobody but ma self.  
I's gwine to quit ma frownin'  
And put ma troubles on the shelf."  
Thump, thump, thump, went his foot on the floor.  
He played a few chords then he sang some more—  
"I got the Weary Blues  
And I can't be satisfied.  
Got the Weary Blues  
And can't be satisfied—  
I ain't happy no mo'  
And I wish that I had died."  
And far into the night he crooned that tune.  
The stars went out and so did the moon.  
The singer stopped playing and went to bed  
While the Weary Blues echoed through his head.  
He slept like a rock or a man that's dead.

From *The Collected Poems of Langston Hughes*,  
published by Alfred A. Knopf, Inc. Copyright © 1994  
the Estate of Langston Hughes.

I Hear America Singing  
by Walt Whitman

I HEAR America singing, the varied carols I hear;  
Those of mechanics—each one singing his, as it should be, blithe and strong;  
The carpenter singing his, as he measures his plank or beam,  
The mason singing his, as he makes ready for work, or leaves off work;  
The boatman singing what belongs to him in his boat—the deckhand singing on the steamboat deck;  
The shoemaker singing as he sits on his bench—the hatter singing as he stands;  
The wood-cutter's song—the ploughboy's, on his way in the morning, or at the noon intermission, or at sundown;  
The delicious singing of the mother—or of the young wife at work—or of the girl sewing or washing—Each singing what belongs to her, and to none else;  
The day what belongs to the day—At night, the party of young fellows, robust, friendly,  
Singing, with open mouths, their strong melodious songs.

I, Too, Sing America  
by Langston Hughes

I, too, sing America.

I am the darker brother.  
They send me to eat in the kitchen  
When company comes,  
But I laugh,  
And eat well,  
And grow strong.

Tomorrow,  
I'll be at the table  
When company comes.  
Nobody'll dare  
Say to me,  
"Eat in the kitchen,"  
Then.

Besides,  
They'll see how beautiful I am  
And be ashamed--

I, too, am America.

**Assignment: Whitman & Hughes: "America" Poems**

In the poems "I Hear America Singing" written by Walt Whitman and "I, Too" written by Langston Hughes, the speakers express their own perceptions of America. Read carefully Walt Whitman's poem "I Hear America Singing" and Langston Hughes' poem "I, Too." What attitudes do the speakers express towards America? How does the use of tone reveal those attitudes?

SOAPSTONE COMPARISON			
	Whitman	Both	Hughes
Speaker			
Occasion	What was the motivation/inspiration for Whitman writing this poem?		What was the motivation/inspiration for Hughes writing this poem?
Audience	The intended readers were...		The intended readers were...
Purpose	The poem's purpose is to...		The poem's purpose is to...
Subject			
Tone	Serious? Celebratory? Critical? Why? Explain:		Serious? Celebratory? Critical? Why? Explain

## CREATE A TONE ILLUMINATION BOOK (Counts as a project)

Choose at least 15 different tone words from the lists on the wall.

Either provide an **example** from any literary work—a story, novel, poem, play or work of nonfiction—or create a **personal, original one**. You may use any of the materials we have studied this year or anything that you have read on your own this year.

In a short paragraph or two, describe and explain the tone and the words or phrases which the author (or you) used to convey it.

Draw a picture which expresses the tone. You may draw a recognizable picture or you may just use shapes and colors which you feel best express the tone.

Be prepared to show and explain your tone book to the class.



## Elements Found in Fairy Tales

A **fairy tale** is a fictional story that may feature folkloric characters (such as fairies, goblins, elves, trolls, witches, giants, and talking animals) and enchantments, often involving a far-fetched sequence of events. The term is also used to describe something blessed with unusual happiness, as in "fairy tale ending" (a happy ending) or "fairy tale romance," though not all fairy tales end happily. Fairy tales are a genre in literature. They have their roots in the oral tradition. Fairy tales with very similar plots, characters, and motifs are found spread across many different cultures. Fairy tales also tend to take on the color of their location, through the choice of motifs, the style in which they are told, and the depiction of character and local color.

A **fable** is a brief, succinct story, in prose or verse, that features animals, plants, inanimate objects, or forces of nature which are anthropomorphized (given human qualities), and that illustrates a moral lesson (a "moral"), which may at the end be expressed explicitly in a pithy maxim.

A fable differs from a **parable** in that the latter *excludes* animals, plants, inanimate objects, and forces of nature as actors that assume speech and other powers of humankind.

### Special beginning and/or ending words

Once upon a time...and they lived happily ever after.

Sometimes, there's a surprise ending...

### Good character

Do you see a kind, innocent character? Is the good character clever?

Is s/he helped by others?

### Evil character

Do you see a witch? A demon? An evil stepmother? A sinister gnome?

In the end, the evil character usually loses somehow...

### Royalty

Is there a castle? A prince? A princess? A king? A queen?

### Poverty

Do you see a poor working girl, a poor family, a poor shepherd? –

Do you see poor people trying to eke out a living to have enough to eat

### Magic and Enchantments

Do you see magical things happening? Do you see talking animals/objects?

You might see fairies, trolls, elves, goblins, etc.

### Reoccurring Patterns / Numbers

Do you see any patterns? Often, you'll see things, phrases, tasks appear in "threes," "sixes," and/or "sevens"

### Universal Truths

the tale probably touches on some universal experiences  
(i.e., coming of age) or hopes (i.e., to have enough food and love)

- **Common motifs**

- Talking animals / objects
- Cleverness / trickster / word games
- Traveler's tales
- Origins - where do we come from?
- Triumph of the poor
- Human weakness explored (i.e., curiosity, gluttony, pride, laziness, etc.)
- Human strengths glorified (i.e., kindness, generosity, patience, etc.)
- Trickster (sometimes a hero, sometimes on the side of evil but humans benefit)
- Tall story (slight exaggeration – hyperbole)
- Magic words or phrases; repetition of phrases/words ( *abracadabra!*)
- Guardians (fairy godmothers, mentors, magical helpers, guides, etc.)
- Monsters (dragons, ogres, evil creatures, etc.)
- Struggle between good and evil, light and dark
- Youngest vs. Oldest (sons, daughters, sibling rivalry)
- Sleep (extended sleep, death-like trances)
- Impossible tasks (ridiculously mind-numbing, fantastic effort needed to complete, etc.)
- Quests
- Gluttony / Starvation (there's a fine line between eating for survival and succumbing to temptation)
- Keys, passes (opening new doors)
- Donors, Benefactors, Helpers

As you read the following story, note all the elements of a “fairy tale”. How many do you find? Note the use of language, description, repetition, and patterns. **Make sure you answer the questions in the right-hand column as you read.**

<p style="text-align: center;"><i>The Princess and the Tin Box</i> – James Thurber</p> <p>1        Once upon a time, in a far country, there lived a king whose daughter was the prettiest princess in the world. Her eyes were like the cornflower, her hair was sweeter than the hyacinth, and her throat made the swan look dusty.</p> <p>2        From the time she was a year old, the princess had been showered with presents. Her nursery looked like Cartier's window. Her toys were all made of gold or platinum or diamonds or emeralds. She was not permitted to have wooden blocks or china dolls or rubber dogs or linen books, because such materials were considered cheap for the daughter of a king.</p> <p>3        When she was seven, she was allowed to attend the wedding of her brother and throw real pearls at the bride instead of rice. Only the nightingale, with his lyre of gold, was permitted to sing for the princess. The common blackbird, with his boxwood flute, was kept out of the palace grounds. She walked in silver-and-samite slippers to a sapphire-and-topaz bathroom and slept in an ivory bed inlaid with rubies.</p> <p>4        On the day the princess was eighteen, the king sent a royal ambassador to the courts of five neighboring kingdoms to announce that he would give his daughter's hand in marriage to the prince who brought her the gift she liked the most.</p> <p>5        The first prince to arrive at the palace rode a swift white stallion and laid at the feet of the princess an enormous</p>	<p>Highlight the words in the opening line that let you know this is a “fairy tale”.</p> <p>Why is the princess described in terms of flowers and a swan? Why use of such “formal” language?</p> <p>Why do you think there is such an emphasis on wealth? Make sure you look up “Cartier’s”. What is it and why is it important to the king? Since the princess is deprived of “ordinary” objects, how do you think she might react if she came in contact with “ordinary” things?</p> <p>Why the continued references to wealth and riches in this story? How does that fit the fairy tale format?</p> <p>Why do you think that marriage is a standard reference in fairy tales?</p> <p>As you read, decide which prince she will chose and why you think she will chose him? What does the narrator lead you to</p>
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<p>apple made of solid gold which he had taken from a dragon who had guarded it for a thousand years. It was placed on a long ebony table set up to hold the gifts of the princess's suitors. The second prince, who came on a gray charger, brought her a nightingale made of a thousand diamonds, and it was placed beside the golden apple. The third prince, riding on a black horse, carried a great jewel box made of platinum and sapphires, and it was placed next to the diamond nightingale. The fourth prince, astride a fiery yellow horse, gave the princess a gigantic heart made of rubies and pierced by an emerald arrow. It was placed next to the platinum-and-sapphire jewel box.</p> <p>6 Now the fifth prince was the strongest and handsomest of all five suitors, but he was the son of a poor king whose realm had been overrun by mice and locusts and wizards and mining engineers so that there was nothing much of value left in it. He came plodding up to the palace of the princess on a plow horse, and he brought her a small tin box filled with mica and feldspar and hornblende which he had picked up on the way.</p> <p>7 The other princes roared with laughter when they saw the tawdry gift the fifth prince had brought to the princess. But she examined it with great interest and squealed with delight, for all her life she had been gluttoned with precious stones and priceless metals, but she had never seen tin before or mica or feldspar or hornblende. The tin box was placed next to the ruddy heart pierced by the emerald arrow.</p> <p>8 "Now," the king said to his daughter, "you must select the gift you like the best and marry the prince that brought it."</p> <p>9 The princess smiled and walked up</p>	<p>believe?</p> <p>Why are each of the horses different? Do their differences suggest anything to you?</p> <p>Ah ha! The fifth prince is the "strongest and handsomest". What does that suggest about the choice the princess might make? By the way, why are there "five" princes?</p> <p>Why is the princess delighted with the "ordinary" objects?</p> <p>What does the placement of the "tin box" suggest might happen in the story?</p> <p>Are you surprised at her choice? Why or</p>
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<p>to the table and picked up the present she liked the most. It was the platinum-and-sapphire jewel box, the gift of the third prince.</p> <p>10 "The way I figure it," she said, "is this. It is a very large and expensive box, and when I am married, I will meet many admirers who will give me precious gems with which to fill it to the top. Therefore, it is the most valuable of all the gifts my suitors have brought me, and I like it the best."</p> <p>11 The princess married the third prince that very day in the midst of great merriment and high revelry. More than a hundred thousand pearls were thrown at her and she loved it.</p> <p><i>Moral: All those who thought that the princess was going to select the tin box filled with worthless stones instead of one of the other gifts will kindly stay after class and write one hundred times on the blackboard, "I would rather have a hunk of aluminum silicate than a diamond necklace."</i></p>	<p>why not?</p> <p>Note the change from "formal" language to a "casual" tone in the explanation of her choice. Why the change?</p> <p>What does the reaction of the princess and the moral of the story suggest about "materialism" in the world?</p>
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**Look at the story a second time and see if you can locate hints that the writer gives us that would let us predict the story will end in an unusual way.**

<b>Text that gives us a hint about the ending. (Direct quotation with paragraph number)</b>	<b>Why does the writer give us this hint?</b>

## Literary Analysis Paper

Write a three-paragraph literary analysis paper on “The Princess and the Tin Box”

### Literary Elements:

Character	Setting
Plot	Rhyme
Point of View	Rhythm
Imagery	Figurative Language
Symbol	Stage Direction
Theme	Dialogue

Decide what element you want to focus on. Then write a paper. Your body paragraph should focus on the element. The body paragraph should have a topic sentence with a topic and a limiting idea. The rest of the paragraph should support the topic sentence using quotes from the story and analysis of the quotes. Avoid summary of the story at all costs in the body paragraph.

**Grading:** Paper must be typed and have proper formatting, which includes double-spaced, Times New Roman, 12 pt. font, proper heading, 1 inch margins, and no extra line spacing. Be sure to avoid all use of the first person and second person pronouns (I, me, my, you, your, etc.) The only exception to this rule is that you may use first and second person in the attention-getter. You should have a title that tells the reader what your paper is going to be about. Your paper is not about “The Princess and the Tin Box”. It is about an element in “Tin Box”. When writing about literature keep the paper in present tense.

**Paragraph 1 (Introduction):** When writing an introduction, follow **ANT**.

**Attention getter** – get the reader’s attention.

• • • • •

• rhetorical question  
• relevant quote from an outside source  
• relevant quote from the story  
• fact or statistic

• description of initial response to the work

• shocking or amusing generalization.

Whichever method you decide to use, make sure the attention-getter is relevant to the topic of your paper. The attention-getter should relate to the topic of your paper.

### Necessary information:

- author’s full name
- Title of story
- Brief plot summary – in two to five sentences briefly remind your readers what happened in the story. Highlight the major action of the story, especially those parts that are relevant to your analysis. Make sure to include character’s names.

### Thesis:

Your thesis should consist of a topic and limiting ideas. It should never be a question. It should be the last sentence of the introduction paragraph. The thesis should make it clear what characteristics you are concentrating on and what these characteristics add to the story.

**Example:**

The reader notes the unexpected nature of human behavior in “The Princess and the Tin Box” because \_\_\_\_\_.

**Body Paragraph –** Body paragraphs should follow **TIQA**:

- **Topic sentence:** a topic sentence has a topic and a limiting idea, or a focus. Your topic is the work you have chosen, and your limiting idea is an element.
- **Introduce quote:** Before you supply the quote that supports your topic sentence, you need to introduce it. What this means is that you give some context to the quote. If someone is speaking the quote, you should tell your reader who is talking.
  - o **Example:** When the princess makes her final decision, she explains to the reader, . . . ” (2).
- **Quote:** Provide a quote that supports the topic sentence.
- **Analysis:** After the quote, spend about 2 to 3 sentences discussing how this quote proves that the character has this trait.
- **Transition:** Use a sentence or half a sentence to transition into a second quote for support.

**Example:** Another time the reader sees the materialism of the princess is when she . . .

- **Introduce quote**
- **Quote**
- **Analysis**

**Conclusion:**

- **Reword** your thesis. (You may want to start the rewording of your thesis with a signal word: e.g., *thus, therefore, in short, as one can see, it is obvious then, and then.*)
- Tie all your points together. Then in 1 – 3 sentences, tell your reader the **significance** or **importance** of the ideas you have been analyzing. You might want to tell your reader what they should learn from the ideas you analyzed in the body paragraphs. (Warning: do not use *you*.)
- **Clincher:** try to end your paper with a short sentence that reinforces your argument. This last sentence should do one of two things. It should either include some words from your attention-getter or it should include most words from your title. This gives a sense of closure to your paper.

# The Giant Waterbug

Annie Dillard

From *Pilgrim at Tinker Creek*

Annie Dillard (1945- ) had written a few articles for magazines and had produced a small book of poetry when she wrote a series of essays called *Pilgrim at Tinker Creek*. At that time, she was living by Tinker Creek in a valley of Virginia's Blue Ridge Mountains. In 1974, much to her surprise, her book of essays won the Pulitzer Prize for general nonfiction. Notice how this essay is about 'seeing.' "I walk out," she says, "I see something, some event that would otherwise have been utterly missed and lost; or something sees me, some enormous power brushes me with its clean wing, and I resound like a beaten bell. I am an explorer..."



couple of summers ago I was walking along the edge of the island to see what I could see in the water, and mainly to scare frogs. Frogs have an inelegant way of taking off from invisible positions on the bank just ahead of your feet, in dire panic, emitting a froggy "Yike!" and splashing into the water. Incredibly, this amused me, and, incredibly, it amuses me still. As I walked along the grassy edge of the island, I got better and better at seeing frogs both in and out of the water. I learned to recognize, slowing down, the difference in texture of the light reflected from mudbank, water, grass or frog. Frogs were flying all around me. At the end of the island I noticed a small green frog. He was exactly half in and half out of the water, looking like a schematic diagram of an amphibian, and he didn't jump.

He didn't jump; I crept closer. At last I knelt on the island's winter-killed grass, lost, dumb-struck, staring at the frog in the creek just four feet away. He was a very small frog with wide, dull eyes. And just as I looked at him, he slowly crumpled and began to sag. The spirit vanished from his eyes as if snuffed. His skin emptied and drooped; his very skull seemed to collapse and settle like a kicked tent. He was shrinking before my eyes like a deflating football. I watched the taut, glistening skin on his shoulders ruck and rumple and fall. Soon, part of his skin, formless as a pricked balloon, lay in floating folds like bright scum on top of the water; it was a monstrous and terrifying thing. I gaped bewildered, appalled. An oval shadow hung in the water behind the drained frog; then the shadow glided away. The frog skin bag started to sink.

I had read about the giant water bug, but never seen one. "Giant water bug" is really the name of the creature, which is an enormous, heavy-bodied brown beetle. It eats insects, tadpoles, fish and frogs. Its grasping forelegs are mighty and hooked inward. It seizes a victim with these legs, hugs it tight, and paralyzes it with enzymes injected during a vicious bite. That one bite is the only bite it ever takes. Through the puncture shoot the poisons that dissolve the victim's muscles and bones and organs—all but the skin—and through it the giant water bug sucks out the victim's body, reduced to a juice. This event is quite common in warm fresh water. The frog I saw was being sucked by a giant water bug. I had been kneeling on the island grass; when the unrecognizable flap of frog skin settled on the creek bottom, swaying, I stood up and brushed the knees of my pants. I couldn't catch my breath.



Mike Benard



## **The “Giant Water Bug” Final Draft**

1. Write a one page essay in the following format.
  - a. Thesis: In “Giant Water Bug” Annie Dillard uses imagery to develop her theme.
  - b. State a theme
  - c. Discuss various images and show how each is connected to your theme statement.
  - d. Conclusion—a one or two sentence wrap-up
2. You will turn in your Rough Draft 2 and the Final Draft
3. Conference with another student in class on your Rough Draft 2 to check for clarity of organization and ideas and for correctness of language. Your partner should sign the draft and add comments.
4. Due date: Oct 14, 15 at the latest, earlier if possible.

## AP Multiple-Choice Test-Taking Strategies, Reading Comprehension Practices and Familiarity with Exam Structure

**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.

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. 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**.
3. Skim the questions, not the choices or distracters, to identify what the constructors of the test want you to locate in the passage. As you skim the questions mark them with an "F" for Forest (General, over-all, big picture question) and "T" for Tree (line specific question) [*Courtesy of Beth Priem*] Mark the line/paragraph numbers in the passage.
4. Aggressively attack the questions. Remember that questions do NOT become more difficult as they progress. There are easy, medium, and hard questions. Answer the easy and medium questions first. If you have time, go back and attempt the hard questions.
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. All questions follow the order of appearance in the passage; nothing is out of sequence.
8. Mark any rhetorical shifts usually identified with conjunctions such as But, Although, Since, etc. Look for the BIG BUT.
9. As you read the piece, carefully note the introductory paragraph/stanza and the last paragraph/stanza and mark the key topic/idea.
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. Make sure ALL parts of your answer are true. Some answers might contain two ideas, one of which is not supported in the passage.
14. Pay attention to punctuation to note how the writer has organized the flow of ideas within paragraphs.
15. Do not linger, obsess, or dither over any one question. Do not perseverate. You should move at a brisk, but comfortable pace throughout the questions. *Persistence is good. Perseveration is bad.*
16. For antecedent questions, look in the middle of the line numbers suggested: rarely is the answer the nearest or the farthest away from the pronoun in the question.

**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.

**First: In reading any passage or poem, develop an “Essential Understanding”.**

*What is the passage/poem about*

**Second: In the responses, look out for Distractors!**

*Oh, look a squirrel...*

The AP Mechanical Engineer response

*This is a response that seems really smart. It may utilize big words or a lot of terms, but not really say anything.*

Flowers, Hearts, and Butterflies

*These answers are delicate and ethereal and they lack real evidence to back them up.*

Free Association

*These answers may have a word from the text imbedded into them to distract reader into thinking it is right.*

Traditional Poetic Clichés

*These are common phrases people say about literature. For example: “it shows how youth vs experience”*

OTL (Out to Lunch)

*These answers leave you wondering what are they talking about???*

**HELP! I HAVE ONLY TEN MINUTES AND ONE MORE PASSAGE TO GO!!**

**The Art of the Seven Minute Passage**

1<sup>st</sup>. DON'T READ THE PASSAGE!

2<sup>nd</sup>. Go straight to the questions instead

3<sup>rd</sup>. As you skim the questions mark them with an “F” for Forest (general, over-all, big picture questions) and a “T” for Tree (line, paragraph, section specific questions) [*Courtesy of Beth Priem*]

4<sup>th</sup>. Answer the questions in the following order

1. Answer any literary term or grammar question

2. Go to any question that asks for the meaning of a single word or phrase with a line reference

3. Go to any other question that gives you a line reference IN THE QUESTION

4. Go to any questions on tone or attitude

5. Go to any questions that have line references in the ANSWER CHOICES

6. Do whatever is left over and now if you need to read some of the passage to answer these questions, go ahead

## **AP English Literature Multiple-Choice – Percentages of Question Types** *(with example stems)*

### **Main idea, understanding, paraphrase, theme (25-30%)**

- The second quotation/passage/speech/etc. repeats the argument of the first that ....
- Which of the following does [insert character, author] explicitly endorse?
- In the passage, [insert character, author] ridicules which of the following: ....
- The central opposition in the poem/passage is between ....
- Which of the following is a subject treated in the poem/passage?
- Which of the following best paraphrases lines [insert numbers, perhaps passage as well]?
- Which of the following contrasts are integral to the poem/passage?
- The title suggests which of the following?
- Lines [insert line numbers] chiefly serve to show which of the following?
- In lines [insert line numbers], [insert quotation] is best interpreted to mean that
- By comparing [insert two things compared], the narrator invites a further comparison between ....
- The excerpt is chiefly concerned with a ....

### **Word/phrase in context (15-25%)**

- Which of the following is the primary meaning of the word [insert word] as it is used in this passage?
- From the context, the reader can infer that [insert word or phrase] is ....
- In line [insert number], [insert word or phrase] *[most probably]* refers to ....
- In line [insert number], [insert word or phrase] is best understood to mean ....
- In the simile in line [insert number], [insert word] is used to stand for ....

### **Attitude, tone (15-20%)**

- The character's view of [insert something] might be best described as ....
- The speaker views [insert what he/she views] as ....
- For the speaker/author/narrator, [insert two things] have which of the following in common ....
- One effect of [insert word or phrase, with line number] is to emphasize the speaker's feeling of ....
- The sentiments expressed in the poem are closest to those expressed in which of the following quotations from other poets?
- Which of the following adjectives best describes [insert character's speech]?
- Line(s) [insert line number(s)] suggest(s) which of the following?
- Line(s) [insert number(s)] most strongly convey(s) the speaker's ....
- What does the speaker convey in lines [insert numbers]?
- [Insert detail from the passage] allows the speaker to experience which of the following?
- The dominant element of [insert event in the text] is ....
- Which of the following best describes [insert character's] speech?

### **Rhetorical function, purpose, ideal reader response (10-15%)**

- The words/sentence/lines are surprising [or replace with other response] because ....
- The primary rhetorical function of the sentence [insert sentence, line numbers] is to ....
- The comedy of the passage drives chiefly from ....
- Throughout the passage, [insert character] is addressing ....
- [Insert character]'s comment [insert comment and line numbers] does which of the following?
- The poem/passage is best described as ....
- [Insert character] says [insert something he/she says, with line numbers] most probably as

- The chief effect of the imagery and figures of speech in lines [insert line numbers] is to

***Identifying elements, techniques (5-10%)***

- In line(s) [insert number(s)], the speaker makes use of which of the following ....
- The most/least conventional, least/most idiosyncratic aspect of the poem is its ....
- Lines [insert numbers] are based on which of the following?
- Which of the following is used most extensively in the passage?
- Line(s) [insert number(s)] present(s) an example of ....

***Inference (5-10%)***

- The character probably says [insert quotation] in line(s) [insert number(s)] because ....
- From the passage, we can infer [insert words, if needed] which of the following?
- The images in lines [insert line numbers] suggest that ....
- At the end of the excerpt, [insert character] probably believes that ....

***Categorization, organization of detail (2-5%)***

- The speaker perceives [insert what the speaker perceives] chiefly in terms of ....
- The imagery of the poem is characterized by ....

***Grammatical function (2-5%)***

- Grammatically, the word [insert word] functions as ....

Note: Phrases like "which of the following" may be replaced by "all of the following EXCEPT."  
Expect one or two questions (out of 10-15) on each passage to use "all of the following EXCEPT."

"Which of the following" may also precede three or more statements, identified by capital Roman numerals, to which the multiple choices refer; e.g. "(A) I only (B) II only (C) III only (D) I and II only (E) I and III only." Expect between one and five questions of this type to be scattered across the entire test (50-59 questions).

### 1982 Exam Stems

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

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

### 1987 Exam Stems

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

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

### 1991 Exam Stems

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



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

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

### 1994 Exam Stems

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

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

#### 1999 MC Stems

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

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

#### 2004 MC stems

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

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

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

#### 2009 MC stems

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

creates/anticipates

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

### 2012 MC Stems

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

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



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

### 1982 Exam Poetry and Prose

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

### 1987 Exam Poetry and Prose

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

### 1991 Exam Poetry and Prose

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

### 1994 Exam Poetry and Prose

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

### 1999 Exam Poetry and Prose

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

### 2004 Exam Poetry and Prose

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

### 2009 Exam Poetry and Prose

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

### 2012 Exam Poetry and Prose

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

Multiple Choice Devices and years they appeared on the test 1982-2009  
(If a word appears more than once, it appeared on the test(s) more than once.)

a syllogism/1999	assertion/1982/1991/1999
abstract idea/1982/1994	auditory/1999
abstraction/1982/1994	Ballad meter/1987
adjective modifying/1987	Biblical allusions/1982//1991/1994/1999
adverb modifying/1987	biblical story of Noah (allusion)/1982//1991/1994/1999
allegorical /1982/1999/2009	Blank verse1/1987
allegory /1982/1999/2009	capitalization/1999
allegory/1982/1999/2009	categorical assertion/1994
allusion/1982/1994/1999/2009	cause-and-effect analysis/3004
allusion/1982/1994/1999/2009	character/1987
allusion1982/1994/1999/2009	circular reasoning/1999
Amassment of imagery to convey a sense of chaos/1991	classification and comparison/2004
ambiguity/1987	colloquial/1999
ambiguity/1987/2009	comical/2004
analogy/1987	compare/1999
analogy/1999	complex sentence/1994
analysis of a process/2004	complex structure/2004
analysis/1999	conclusive logic2004
anecdotal narrative/1987/1999/2004	concrete evidence/1982
anecdote/1987/1999/2004	connotation/2009
anecdote/1987/1999/2004	contradiction/2009
antecedent/1991	contrast/1982/1987 /1991/1994/1999/2004
anticlimax/2009	contrast/1982/1987 /1991/1994/1999/2004
antithesis/1999/2009	contrast/1982/1987 /1991/1994/1999/2004
antithesis/1999/2009	contrast/1982/1987 /1991/1994/1999/2004
apology/2004	contrast/1982/1987 /1991/1994/1999/2004
apostrophe/1987/1991	contrast/1982/1987 /1991/1994/1999/2004
apostrophic speech/1987/1991	conventional metrical patterns/1991
appositive/1999	counterargument/1987
assert/1982/1991/1999	couplet/1987/2004/2009
assertion (vocabulary/device)/1982/1991/1999	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 (1982-2009).**  
(Vocabulary that appears in the stems and the answers)

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



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

philistinism	ruination	systematically
physic	salvage	tactfulness
pinnacles	sarcasm (2)	tactile
pious	sarcastic (device)	talon
piousness	scathingly	tedious
pitiable	scorn	temperamental
plight (2)	seclusion	temporal
pompous	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	undiscriminating
recluse	(grammar)	unique
reclusive (2)	sinister (2)	unwavering
refute	smug	vanity
relevant	solace	vengefulness
remorse	solitude	vexes
remoteness (2)	somber (2)	Victorian
renounce	soothe	vindictive
repentant	sophistication	vivid
repetition	sterile	volcanic
repressing	stylistic	whimsical
reproof	subtlety	witty repartee
resentment	subtly	
resignation	subvert	
retribution	summarize	
rhetoric	supercilious	
rhymesters	superficiality	
ridicule (2)	suppress	
ridiculous	susceptible	
rollicking	syntactically complex (grammar)	
ruefully		

Projected Score	Multiple Choice Correct	Weighted Score MC	Multiple Choice %	Essay 1 Score	Essay 2 Score	Essay 3 Score	Composite Score	Possible/Impossible
3	42	51.5424	76.4%	3	3	3	79	<b>Impossible</b>
3	44	53.9968	80%	3	3	3	81	Possible
3	36	44.1792	65.6%	4	4	4	81	Possible
3	29	35.5888	52.7%	5	5	5	81	Possible
3	26	31.9072	47.3%	5	5	6	81	Possible
4	45	55.224	81.8%	4	5	5	98	Possible
4	38	46.6336	69.1%	5	6	6	99	Possible
4	37	45.4064	67.3%	5	6	6	97	<b>Impossible</b>
<b>4</b>	<b>37</b>	<b>45.4064</b>	<b>67.3%</b>	<b>6</b>	<b>6</b>	<b>6</b>	<b>100</b>	<b>Possible</b>
4	37	45.4064	67.3%	7	6	6	103	Possible
5	41	50.3152	74.5%	7	7	7	114	Possible

### To Calculate your Score

Multiple-Choice

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

Question 1 \_\_\_\_\_ x 3.0556 = \_\_\_\_\_  
(Do not round)

Question 2 \_\_\_\_\_ x 3.0556 = \_\_\_\_\_  
(Do not round)

Question 3 \_\_\_\_\_ x 3.0556 = \_\_\_\_\_  
(Do not round)

Sum = \_\_\_\_\_  
(Do not round)

Composite Score \_\_\_\_\_ + \_\_\_\_\_ = \_\_\_\_\_  
Multiple Choice Essays Composite Score

### AP Score Conversion

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

## Newspaper Poetry Instructions

1. With your group search the section of the newspaper you have and select an article that looks appealing (Remember you may have the front-page section, the sports page section, the arts page section, or even the obituary page.)

Carefully read the article you have chosen, and look for sections that stand out for you in the article. Highlight or underline details, words and phrases that you find particularly powerful, moving, or interesting.

2. On a separate sheet of paper, make a list of the details, words and phrases you underlined, keeping them in the order that you found them. Double space between lines so that the lines are easy to work with. Feel free to add others that you notice as you go through the article again.
3. Make only minor changes necessary to create your poem. You can change punctuation and make little changes to the words to make them fit together (such as change the tenses, possessives, plurals, and capitalizations). You may also repeat an important word or two. (*No more than two*)
4. When you're close to an edited down version, if you absolutely need to add a word or two to make the poem flow more smoothly, to make sense, to make a point, *you may add up to two words of your own*. That's two (2) and only two!
5. Read back over your edited draft one more time and make any deletions or minor changes.
6. Check the words and choose a title.
7. Copy the words and phrases onto your chart paper. Space or arrange the words so that they're poem-like. Pay attention to line breaks, layout, and other elements that will emphasize important words or significant ideas in the poem.

Read aloud as you arrange the words! Test the possible line breaks by pausing slightly. If it sounds good, it's probably right.

Arrange the words so that they make a rhythm you like. You can space words out so that they are all alone or all run together.

You can also put key

words  
on lines by themselves.

You can shape the entire poem so that it's wide or tall or shaped like an object

Emphasize words by playing with boldface and italics, different sizes of letters, and so forth.

Don't be afraid to play with the arrangement.

### ***The Ordinary World***

Most stories take the hero out of the ordinary, mundane world into a Special World, new and alien.

### ***The Call to Adventure***

The hero is presented with a problem, challenge, or adventure to undertake.

Once presented with a *call to adventure*, she can no longer remain indefinitely in the comfort of the *ordinary world*.

### ***Refusal of the Call (The Reluctant Hero)***

This one is about fear. The hero balks at the threshold of adventure.

### ***Mentor (The Wise Old Man or Woman)***

The relationship between hero and Mentor is one of the most common themes in mythology, one of the most symbolic. It stands for the bond between parent and child, teacher and student, doctor and patient, god and man.

### ***Crossing the First Threshold***

The hero finally commits to the adventure and fully enters the Special World of the story for the first time.

### ***Tests, Allies and Enemies***

The hero naturally encounters new challenges and *tests*, makes *allies and enemies*, and begins to learn the rules of the Special World.

### ***Approach to the Inmost Cave***

The hero comes at last to the edge of a dangerous place, sometimes deep underground, where the object of the quest is hidden.

### ***The Supreme Ordeal***

Here the fortunes of the hero hit bottom in a direct confrontation with his greatest fear. The hero, like Jonah, is “in the belly of the beast.”

### ***Reward (Seizing the Sword)***

The hero now takes possession of the treasure she has come seeking, her *reward*.

Sometimes the “sword” is knowledge and experience that leads to greater understanding and reconciliation with hostile forces. The hero may also be reconciled with the opposite sex. In many stories the loved one is the treasure the hero has come to win or rescue.

### ***The Road Back***

This stage marks the decision to return to the Ordinary World.

### ***Resurrection***

Death and darkness get in one last, desperate shot before being finally defeated. It’s a final exam for the hero, who must be tested once more to see if he has really learned the lessons of the Supreme Ordeal.

### ***Return with the Elixir***

The hero returns to the Ordinary World, but the journey is meaningless unless she brings back some Elixir, treasure, or lesson from the Special World. The Elixir is a magic potion with the power to heal.

Unless something is brought back from the ordeal in the Inmost Cave, the hero is doomed to repeat the adventure. Many comedies use this ending, as the foolish character refuses to learn his lesson and embarks on the same folly that got him in trouble in the first place.

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

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

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



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

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

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

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

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

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

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

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

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

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

## **The 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 10<sup>th</sup> grade

1 – 65

2 – 70

3 – 75

4 – 80

5 – 85

6 – 88

7 – 92

8 – 95

9 -100

### Why Read Ray Bradbury?

..."I'm working to prevent a future where there's no education,' Bradbury said from his Los Angeles home. 'The system we have has gone to hell, so I'm trying to encourage teachers and parents to rebuild it. We're not teaching kids to read and write and think.'

The author of "Fahrenheit 451" reaches back to his most famous novel for his coup de grace.

'There's no reason to burn books if you don't read them.'

...'I see 'Fahrenheit' all over the place, these days,' Bradbury said. 'Programs like 'Jeopardy' and 'Who Wants to Be a Millionaire' are ridiculous. They're the stupidest shows in history. They're making us dumber. They don't give us information, they give us facts, factoids. You don't learn who Napoleon was and how he was motivated. You learn what year he was born, and when he died. That's useless.'

'Millionaire' gives you questions that are so dumb that I can't believe they're going to give anyone a million dollars for telling me where Poughkeepsie is.'

...The Internet's free flow of information may make it harder for dictators to suppress and inhibit access to that information. But, as Bradbury points out, the ephemeral nature of Net data-alterable, erasable- could render the truth something just as fluid.

But Bradbury remains, as always, the optimist. He says he remains an ever-hopeful student of human nature and an idealist at heart."

"About Ray Bradbury." *About Ray Bradbury*. Web. 20 Mar. 2016. <[http://www.raybradbury.com/articles\\_peoria.html](http://www.raybradbury.com/articles_peoria.html)>.

### "August 2026: There Will Come Soft Rains" (1950) by Ray Bradbury

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

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

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

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

5 *Eight-one, tick-tock, eight-one o'clock, off to school, off to*

What is unusual about the opening of this story? What kind of images are invoked by the diction and syntax of the "voice-clock"? What is suggested by the sentence "The morning house lay empty"?

What is suggested by the stove making so much food for a house that "lay empty"?

What kind of information does the house give its occupants?

How does the word "somewhere" add to the reader's sense of uneasiness?

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

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

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

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

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

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

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

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

13 The gentle sprinkler rain filled the garden with falling light.

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

15 It quivered at each sound, the house did. If a sparrow

Once again, what kind of image is suggested by the tone of the "voice-clock"?

Where are the people? Why does the house continue to function if there are no humans to be served?

What kind of descriptive diction is applied to the house's actions of cleaning?

How is situational irony used in this paragraph?

Note how Bradbury indirectly reveals to the reader what happened to the occupants and the city. What is the contrast between the opening of paragraph 10 and what is revealed further in the paragraph? Note he continues this in the opening of paragraph 11 and in paragraph 13. Why? What is the effect?

Why is the house "afraid"?

<p>brushed a window, the shade snapped up. The bird, startled, flew off! No, not even a bird must touch the house!</p> <p>16 The house was an altar with ten thousand attendants, big, small, servicing, attending, in choirs. But the gods had gone away, and the ritual of the religion continued senselessly, uselessly.</p> <p>17 <i>Twelve noon.</i></p> <p>18 A dog whined, shivering, on the front porch.</p> <p>19 The front door recognized the dog voice and opened. The dog, once huge and fleshy, but now gone to bone and covered with sores, moved in and through the house, tracking mud. Behind it whirred angry mice, angry at having to pick up mud, angry at inconvenience.</p> <p>20 For not a leaf fragment blew under the door but what the wall panels flipped open and the copper scrap rats flashed swiftly out. The offending dust, hair, or paper, seized in miniature steel jaws, was raced back to the burrows. There, down tubes which fed into the cellar, it was dropped into the sighing vent of an incinerator which sat like evil Baal in a dark corner.</p> <p>21 The dog ran upstairs, hysterically yelping to each door, at last realizing, as the house realized, that only silence was here.</p> <p>22 It sniffed the air and scratched the kitchen door. Behind the door, the stove was making pancakes which filled the house with a rich baked odor and the scent of maple syrup.</p> <p>23 The dog frothed at the mouth, lying at the door, sniffing, its eyes turned to fire. It ran wildly in circles, biting at its tail, spun in a frenzy, and died. It lay in the parlor for an hour.</p> <p>24 <i>Two o'clock</i>, sang a voice.</p> <p>25 Delicately sensing decay at last, the regiments of mice hummed out as softly as blown gray leaves in an electrical wind.</p> <p>26 <i>Two-fifteen.</i></p> <p>27 The dog was gone.</p> <p>28 In the cellar, the incinerator glowed suddenly and a whirl of sparks leaped up the chimney.</p> <p>29 <i>Two thirty-five.</i></p> <p>30 Bridge tables sprouted from patio walls. Playing cards fluttered onto pads in a shower of pips. Martinis manifested on an oaken bench with egg-salad sandwiches. Music played.</p> <p>31 But the tables were silent and the cards untouched.</p> <p>32 At four o'clock the tables folded like great butterflies back through the paneled walls.</p> <p>33 <i>Four-thirty.</i></p> <p>34 The nursery walls glowed.</p> <p>35 Animals took shape: yellow giraffes, blue lions, pink antelopes, lilac panthers cavorting in crystal substance. The</p>	<p>Why the use of a “religious” metaphor?</p> <p>How is the dog symbolic of what happened to its masters?</p> <p>The reference to “evil Baal” becomes an extended metaphor. Why?</p> <p>What is implied by the house continuing to pump out pancakes, but not tend to the starving dog?</p> <p>Why does Bradbury use so much language referring to decay and dying?</p> <p>What does the use of the words “sprouted”, “fluttered”, “shower”, and “butterflies” suggest? How do they contrast with other actions of the house?</p> <p>What is the paradox of the artificial nature being brought into this technologically superior house?</p>
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<p>walls were glass. They looked out upon color and fantasy. Hidden films docked through well-oiled sprockets, and the walls lived. The nursery floor was woven to resemble a crisp, cereal meadow. Over this ran aluminum roaches and iron crickets, and in the hot still air butterflies of delicate red tissue wavered among the sharp aroma of animal spoors! There was the sound like a great matted yellow hive of bees within a dark bellows, the lazy bumble of a purring lion. And there was the patter of okapi feet and the murmur of a fresh jungle rain, like other hoofs, falling upon the summer-starched grass. Now the walls dissolved into distances of parched weed, mile on mile, and warm endless sky. The animals drew away into thorn brakes and water holes.</p> <p>36 It was the children's hour.</p> <p>37 <i>Five o'clock.</i> The bath filled with clear hot water.</p> <p>38 <i>Six, seven, eight o'clock.</i> The dinner dishes manipulated like magic tricks, and in the study a click. In the metal stand opposite the hearth where a fire now blazed up warmly, a cigar popped out, half an inch of soft gray ash on it, smoking, waiting.</p> <p>39 <i>Nine o'clock.</i> The beds warmed their hidden circuits, for nights were cool here.</p> <p>40 <i>Nine-five.</i> A voice spoke from the study ceiling:</p> <p>41 "Mrs. McClellan, which poem would you like this evening?"</p> <p>42 The house was silent.</p> <p>43 The voice said at last, "Since you express no preference, I shall select a poem at random." Quiet music rose to back the voice. "Sara Teasdale. As I recall, your favorite....</p> <p>44 "There will come soft rains and the smell of the ground, And swallows circling with their shimmering sound;  And frogs in the pools singing at night, And wild plum trees in tremulous white;  Robins will wear their feathery fire, Whistling their whims on a low fence-wire;  And not one will know of the war, not one Will care at last when it is done.  Not one would mind, neither bird nor tree, If mankind perished utterly;  And Spring herself, when she woke at dawn Would scarcely know that we were gone."</p>	<p>How does Bradbury utilize "white space" in the story?</p> <p>How does the language begin change here? Note "hot", "fire", "blazed", "ash", "warmed". What is being suggested?</p> <p>Is the poem chosen really "random"?</p> <p>The poem opens the same as the story. Why? What are other similarities between the poem and the story?</p> <p>Describe the language used in first three stanzas. What "divides" the poem—where is the shift?</p> <p>How does the language change in the last three stanzas? Why?</p> <p>What hints have we been given</p>
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<p>45 The fire burned on the stone hearth and the cigar fell away into a mound of quiet ash on its tray. The empty chairs faced each other between the silent walls, and the music played.</p> <p>46 At ten o'clock the house began to die.</p> <p>47 The wind blew. A failing tree bough crashed through the kitchen window. Cleaning solvent, bottled, shattered over the stove. The room was ablaze in an instant!</p> <p>48 "Fire!" screamed a voice. The house lights flashed, water pumps shot water from the ceilings. But the solvent spread on the linoleum, licking, eating, under the kitchen door, while the voices took it up in chorus: "Fire, fire, fire!"</p> <p>49 The house tried to save itself. Doors sprang tightly shut, but the windows were broken by the heat and the wind blew and sucked upon the fire.</p> <p>50 The house gave ground as the fire in ten billion angry sparks moved with flaming ease from room to room and then up the stairs. While scurrying water rats squeaked from the walls, pistoled their water, and ran for more. And the wall sprays let down showers of mechanical rain.</p> <p>51 But too late. Somewhere, sighing, a pump shrugged to a stop. The quenching rain ceased. The reserve water supply which had filled baths and washed dishes for many quiet days was gone.</p> <p>52 The fire crackled up the stairs. It fed upon Picassos and Matisse in the upper halls, like delicacies, baking off the oily flesh, tenderly crisping the canvases into black shavings.</p> <p>53 Now the fire lay in beds, stood in windows, changed the colors of drapes!</p> <p>54 And then, reinforcements.</p> <p>55 From attic trapdoors, blind robot faces peered down with faucet mouths gushing green chemical.</p> <p>56 The fire backed off, as even an elephant must at the sight of a dead snake. Now there were twenty snakes whipping over the floor, killing the fire with a clear cold venom of green froth.</p> <p>57 But the fire was clever. It had sent flames outside the house, up through the attic to the pumps there. An explosion! The attic brain which directed the pumps was shattered into bronze shrapnel on the beams.</p> <p>58 The fire rushed back into every closet and felt of the clothes hung there.</p> <p>59 The house shuddered, oak bone on bone, its bared skeleton cringing from the heat, its wire, its nerves revealed as if a surgeon had torn the skin off to let the red veins and capillaries quiver in the scalded air. Help, help! Fire! Run, run!</p>	<p>about the ending of the story?</p> <p>Why drop the use of <i>italics</i> with the times? How has the natural world finally intruded?</p> <p>How does the diction used to describe the fire give it a life of its own?</p> <p>What other natural force assists the fire?</p> <p>What do the verb choices in paragraph 53 suggest? What is the effect of the "reinforcements"?</p> <p>What are the sequence of events in paragraph 57? What has happened to the house?</p> <p>How does Bradbury intensify the personification of the house? What is happening to the house?</p>
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Heat snapped mirrors like the brittle winter ice. And the voices wailed Fire, fire, run, run, like a tragic nursery rhyme, a dozen voices, high, low, like children dying in a forest, alone, alone. And the voices fading as the wires popped their sheathings like hot chestnuts. One, two, three, four, five voices died.

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

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

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

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

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

65 Smoke and silence. A great quantity of smoke.

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

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

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

How does the syntax change in these paragraphs? What is the effect of phrase after phrase joined together? How is the syntax different from the opening of the story? Why such a change here?

In paragraph 65, why does Bradbury use fragments?

How did the Teasdale poem end? How does the end of the story parallel the poem?

## Writing Assignment:

**Each assertion you make should be supported by evidence** and argumentation. Evidence is either facts you present yourself, or **citations from sources of evidence supporting the assertion**. Argumentation is logical reasoning that supports the more general assertion. Arguments from readings should also be properly cited. The overall thesis of the essay or other piece of work should be supported by the individual paragraphs. **The assertion of each paragraph(s) should be stated at or near the beginning of the paragraph(s), and the rest of the paragraph(s) should provide support for the assertion.**

### Major Assertion:

#### Possible minor assertions:

**Decide which ones appear to be worded in the most interesting and precise manner. Which ones could you improve with “minor” changes? Which ones would you completely eliminate. Why? Are you able to add additional minor assertions you think would work?**

The fond, protective diction that begins the story contrasts to the brave, hopeless words used toward the end.

Mirroring the house’s slip into decay, the structured diction becomes disorderly and chaotic.

The use of repetition shifts from child-like and youthful to showing the house’s feelings of helplessness at the end.

From beginning to end Bradbury’s use of syntax, especially repetition, demonstrates the house’s denial and determination to not break its routine.

The changes in syntax reveal that the house, although calm and monotonous in the beginning, turns harsh and frantic in the end.

Bradbury’s use of imagery describes the house in detail and then illustrates the house’s gradual demise as it tries to function without humans.

The frequent use of allusion and repetition as tools of language emphasize the scheduled days and “scheduled” destruction of the house.

The author uses syntax to show that even when the house begins to malfunction, the daily routines still continued oblivious to what was really happening.

The gradual shift in the style of the language beginning with the poetic flow to a more chaotic staccato suggests the breakdown of the house.

The changes in the style of the poetic language through the story show the shift of attitude in the house.

The alteration of the diction from structured and organized to chaotic at the end of the piece show the changes that are occurring in the “thoughts” of the house.



INTRODUCTION –

MAJOR ASSERTION - In “August 2026: There Will Come Soft Rains”, Ray Bradbury uses imagery, syntax, and sound devices to reveal the desperate struggle of the house to maintain normalcy.

MINOR ASSERTION A

EVIDENCE FOR A

APPLICATION OF EVIDENCE FOR A

MINOR ASSERTION B

EVIDENCE FOR B

APPLICATION OF EVIDENCE FOR B

MINOR ASSERTION C

EVIDENCE FOR C

APPLICATION OF EVIDENCE FOR C

CONCLUSION

**Literary Analysis in Sentence Outline Form (Thanks to Marcia Hilsabeck)**

Write the analysis of There Will Come Soft Rains as a **sentence outline**, using the framework below.

**1. Major Assertion (Theme):** In There Will Come Soft Rains Ray Bradbury uses imagery, syntax, diction, (sound devices, figurative language) to reveal the desperate struggle of the house to maintain normalcy.

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[This statement is true because:]

**2. Minor Assertion (Point or Reason):** (Note: This should be your statement about the **author's technique - his use** of imagery or another element. It should not be a statement about the characters or story; these are the evidence.)

2. \_\_\_\_\_

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[This reason is valid because of the following evidence or example from the work]

**2A. Evidence or Example from Text:** (Use a summary or short exemplary quote, with page numbers)

2a. \_\_\_\_\_ (p. \_\_\_\_\_)

[The evidence (or example) supports or proves the minor assertion by ...]

**2B. Application:** Supply a sentence (or two) showing **how** the evidence or example supports the minor assertion and therefore proves the major assertion.

2b. \_\_\_\_\_

**3. Minor Assertion (Point or Reason):** (Note: This should be a statement about the author's **technique - his use** of syntax or another element. It should not be a statement about the characters or story; these are the evidence.)

3. \_\_\_\_\_

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[This reason is valid because of the following evidence or example from the work]

**3A. Evidence or Example from Text:** (Use a summary or short exemplary quote, with page numbers)

3 a. \_\_\_\_\_ (p. \_\_\_\_\_)

[The evidence (or example) supports or proves the minor assertion by ...]

**3B. Application:** Supply a sentence (or two) showing **how** the evidence or example supports the minor assertion and therefore proves the major assertion.

3b. \_\_\_\_\_

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**Conclusion:** \_\_\_\_\_

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The following short story by Ray Bradbury can either be taught separately or paired with Edgar Allan Poe's *The Tell-Tale Heart*.

Before reading the story, review the "Elements of Fiction" chart. Then as you read the story look for examples of each of the elements. Mark them in the right hand column labeled "My Notes" as you read. Once you have read the story on your own, you will form groups of 2 or 3 to discuss the story and share the examples of the elements you have marked. Make sure you decide on a theme—"What does the author say about life" before you begin filling in the chart.

<b>PLOT/CONFLICT</b>	<b>PLOT</b> is an author's selection and arrangement of incidents in a story to shape the action and give the story a particular focus. Discussions of plot include not just what happens, but also how and why things happen the way they do. [B]
<b>CHARACTER</b>	<b>CHARACTER</b> is established through (1) direct exposition (comment by the author directly to the reader, although this is nearly always filtered through a narrator or other character, whose reliability you must always question), (2) dialogue (what the character says or thinks), and (3) action (what the character actually does). [H]
<b>SETTING</b>	<b>SETTING</b> is "the physical, and sometimes spiritual, background against which the action of a narrative (novel, drama, short story, poem) takes place." It includes (1) geography (country / city/region), (2) time (day/night, season, century/year/era, historical and social conditions and values), and (3) society (class, beliefs, values of the characters). [H]
<b>POINT OF VIEW</b>	<b>POINT OF VIEW</b> refers to who tells us a story and how it is told. The two broad categories are (1) the third-person narrator who tells the story and does not participate in the action and (2) the first-person narrator who is a major or minor participant. [B]
<b>STYLE</b>	<b>STYLE</b> is the distinctive and unique manner in which a writer arranges words to achieve particular effects.
<b>TONE, IMAGERY, AND SYMBOL</b>	<b>TONE</b> is the author's implicit attitude toward the reader or the people, places, and events in a work as revealed by the elements of the author's style. An <b>IMAGE</b> is a word, phrase, or figure of speech that addresses the senses, suggesting mental pictures of sights, sounds, smells tastes, feelings or actions. <b>SYMBOL</b> is (something which is itself and yet stands for or suggests or means something else..., a figure of speech which combines a literal and sensuous quality with an abstract or suggestive aspect." [H]

Definitions are adapted from C. Hugh Holman, *A Handbook to Literature*, Indianapolis: The Odyssey Press, 1972, Print. [Those marked "H"] or from Michael Meyer, ed., *The Bedford Introduction to Literature, 8<sup>th</sup> Edition*, Boston: Bedford/St. Martin's, 2008. Print. [Those marked [B] Thanks to Skip Nicholson.

Elements of Fiction	
ELEMENT	How does the author use these elements to <u>develop</u> the central idea? Give examples and page numbers to support your assertion. You will be writing about the author's technique and using <u>text</u> to support your assertion.
PLOT/CONFLICT	(example) The author uses plot/conflict to express (convey, articulate, etc.) the theme ( <u>state the theme</u> ) by ( <u>type of technique</u> ). This can be seen on page ( <u>#</u> ), where ( <u>example from the text</u> ).
CHARACTER	
SETTING	
POINT OF VIEW	
STYLE	
TONE, IMAGERY AND SYMBOL	

**THE FRUIT AT THE BOTTOM OF THE BOWL** by Ray Bradbury

My Notes

1 William Acton rose to his feet. The clock on the mantel ticked midnight.

2 He looked at his fingers and he looked at the large room around him and he looked at the man lying on the floor. William Acton, whose fingers had stroked typewriter keys and made love and fried ham and eggs for early breakfasts, had now accomplished a murder with those same ten whorled fingers.

3 He had never thought of himself as a sculptor and yet, in this moment, looking down between his hands at the body upon the polished hardwood floor, he realized that by some sculptural clenching and remodeling and twisting of human clay he had taken hold of this man Donald Huxley and changed his physiognomy, the very frame of his body.

4 With a twist of his fingers he had wiped away the exacting glitter of Huxley's grey eyes; replaced it with a blind dullness of eye cold in socket. The lips, always pink and sensuous, were gaped to show the equine teeth, the yellow incisors, the nicotined canines, the gold-inlaid molars. The nose, pink also, was now mottled, pale, discolored<sup>1</sup>, as were the ears. Huxley's hands, upon the floor, were open, pleading for the first time in their lives, instead of demanding.

5 Yes, it was an artistic conception. On the whole, the change had done Huxley a share of good. Death made him a handsomer man to deal with. You could talk to him now and he'd have to listen.

6 William Acton looked at his own fingers.

7 It was done. He could not change it back. Had anyone heard? He listened.

8 Outside, the normal late sounds of street traffic continued. There was no banging of the house door, no shoulder wrecking the portal into kindling, no voices demanding entrance. The murder, the sculpturing of clay from warmth to coldness was done, and nobody knew.

9 Now what? The clock ticked midnight. His every impulse exploded him in a hysteria toward the door. Rush, get away, run, never come back, board a train, hail a taxi, get, go, run, walk, saunter, but get the blazes *out* of here!

10 His hands hovered before his eyes, floating, turning.

11 He twisted them in slow deliberation; they felt airy and feather-light. Why was he staring at them this way? he inquired of himself. Was there something in them of immense interest that he should pause now, after a successful throttling, and examine them whorl by whorl?

12 They were ordinary hands. Not thick, not thin, not long, not short, not hairy, not naked, not manicured and yet not dirty, not soft and yet not callused, not wrinkled and yet not smooth; not murdering hands at all – and yet not innocent. He seemed to find them miracles to look upon.

13 It was not the hands as hands he was interested in, nor the fingers as fingers. In the numb timelessness after an accomplished violence he found interest only in the tips of his fingers.

14 The clock ticked upon the mantel.

15 He knelt by Huxley's body, took a handkerchief from Huxley's

pocket, and began methodically to swab Huxley's throat with it. He brushed and massaged the throat and wiped the face and the back of the neck with fierce energy. Then he stood up.

16 He looked at the throat. He looked at the polished floor. He bent slowly and gave the floor a few dabs with the handkerchief, then he scowled and swabbed the floor; first, near the head of the corpse; secondly, near the arms. Then he polished the floor all around the body. He polished the floor one yard from the body on all sides. Then he polished the floor two yards from the body on all sides. Then he polished the floor three yards from the body in all directions. Then he

—

17 He stopped.

18 There was a moment when he saw the entire house, the mirrored halls, the carved doors, the splendid furniture; and, as clearly as if it were being repeated word for word, he heard Huxley talking and himself just the way they had talked only an hour ago.

19 Finger on Huxley's doorbell. Huxley's door opening. "Oh!"

20 Huxley shocked. "It's *you*, Acton."

21 "Where's my wife, Huxley?"

22 "Do you think I'd tell you, really? Don't stand out there, you idiot. If you want to talk business, come in. Through that door. There. Into the library."

23 Acton had *touched* the library door. "Drink?"

24 "I need one. I can't believe Lily is gone, that she —"

25 "There's a bottle of burgundy, Acton. Mind fetching it from that cabinet?" Yes, fetch it. *Handle* it. *Touch* it. He did.

26 "Some interesting first editions there, Acton. Feel this binding. *Feel* of it."

27 "I didn't come to see books, I —"

28 He had *touched* the books and the library table and *touched* the burgundy bottle and burgundy glasses.

29 Now, squatting on the floor beside Huxley's cold body with the polishing handkerchief in his fingers, motionless, he stared at the house, the walls, the furniture about him, his eyes widening, his mouth dropping, stunned by what he realized and what he saw. He shut his eyes, dropped his head, crushed the handkerchief between his hands, wadding it, biting his lips with his teeth, pulling in on himself.

30 The fingerprints were everywhere, *everywhere*!

31 "Mind getting the burgundy, Acton, eh? The burgundy bottle, eh? With your fingers, eh? I'm terribly tired. You understand?"

32 A pair of gloves.

33 Before he did one more thing, before he polished another area, he must have a pair of gloves, or he might unintentionally, after cleaning a surface, redistribute his identity.

34 He put his hands in his pockets. He walked through the house to the hall umbrella stand, the hat-rack. Huxley's overcoat. He pulled out the overcoat pockets.

35 No gloves.

36 His hands in his pockets again, he walked upstairs, moving with a controlled swiftness, allowing himself nothing frantic, nothing wild. He had made the initial error of not wearing gloves (but, after all, he

hadn't *planned* a murder, and his subconscious, which may have known of the crime before its commitment, had not even hinted he might need gloves before the night was finished), so now he had to sweat for his sin of omission. Somewhere in the house there must be at least one pair of gloves. He would have to hurry; there was every chance that someone might visit Huxley, even at this hour. Rich friends drinking themselves in and out the door, laughing, shouting, coming and going without so much as a hello- goodbye. He would have until six in the morning, at the outside, when Huxley's friends were to pick Huxley up for the trip to the airport and Mexico City ...

37 Acton hurried about upstairs opening drawers, using the handkerchief as blotter. He untidied seventy or eighty drawers in six rooms, left them with their tongues, so to speak, hanging out, ran on to new ones. He felt naked, unable to do anything until he found gloves. He might scour the entire house with the handkerchief, buffing every possible surface where fingerprints might lie, then accidentally bump a wall here or there, thus sealing his own fate with one microscopic, whorling symbol! It would be putting his stamp of approval on the murder, that's what it would be! Like those waxen seals in the old days when they rattled papyrus, flourished ink, dusted all with sand to dry the ink, and pressed their signet rings in hot crimson tallow at the bottom. So it would be if he left one, mind you, *one* fingerprint upon the scene! His approval of the murder did not extend as far as affixing said seal.

38 More drawers! Be quiet, be curious, be careful, he told himself. At the bottom of the eighty-fifth drawer he found gloves.

39 "Oh, my Lord, my Lord!" He slumped against the bureau, sighing. He tried the gloves on, held them up, proudly flexed them, buttoned them. They were soft, grey, thick, impregnable. He could do all sorts of tricks with hands now and leave no trace. He thumbed his nose in the bedroom mirror, sucking his teeth.

40 "NO!" cried Huxley.

41 What a wicked plan it had been.

42 Huxley had fallen to the floor, *purposely*! Oh, what a wickedly clever man!

43 Down onto the hardwood floor had dropped Huxley, with Acton after him. They had rolled and tussled and clawed at the floor, printing and printing it with their frantic fingertips! Huxley had slipped away a few feet, Acton crawling after to lay hands on his neck and squeeze until the life came out like paste from a tube!

44 Gloved, William Acton returned to the room and knelt down upon the floor and laboriously began the task of swabbing every wildly infested inch of it. Inch by inch, inch by inch, he polished and polished until he could almost see his intent, sweating face in it. Then he came to a table and polished the leg of it, on up its solid body and along the knobs and over the top. He came to a bowl of wax fruit and wiped them clean, leaving the fruit at the bottom unpolished.

45 "I'm *sure* I didn't touch *them*," he said.

46 After rubbing the table, he came to a picture frame hung over it. "I'm *certain* I didn't touch *that*," he said.

47 He stood looking at it.

48 He glanced at all the doors in the room. Which doors had he used

tonight? He couldn't remember. Polish all of them, then. He started on the doorknobs, shined them all up, and then he curried the doors from head to foot, taking no chances. Then he went to all the furniture in the room and wiped the chair arms.

49 "That chair you're sitting in, Acton, is an old Louis XIV piece. *Feel* that material," said Huxley.

50 "I didn't come to talk furniture, Huxley! I came about Lily."

51 "Oh, come off it, you're not that serious about her. She doesn't love you, you know. She's told me she'll go with me to Mexico City tomorrow."

52 "You and your money and your damned furniture!"

53 "It's nice furniture, Acton; be a good guest and feel of it." Fingerprints can be found on fabric.

54 "Huxley!" William Acton stared at the body. "Did you guess I was going to kill you? Did your subconscious suspect, just as my subconscious suspected? And did your subconscious tell you to make me run about the house handling, touching, *fondling* books, dishes, doors, chairs? Were you *that* clever and *that* mean?"

55 He washed the chairs dryly with the clenched handkerchief. Then he remembered the body – he hadn't dry-washed *it*. He went to it and turned it now this way, now that, and burnished every surface of it. He even shined the shoes, charging nothing.

56 While shining the shoes his face took on a little tremor of worry, and after a moment he got up and walked over to that table.

57 He took out and polished the wax fruit at the bottom of the bowl.

58 "Better," he whispered, and went back to the body.

59 But as he crouched over the body his eyelids twitched and his jaw moved from side to side and he debated, then he got up and walked once more to the table.

60 He polished the picture frame.

61 While polishing the picture frame he discovered – The wall.

62 "That," he said, "is *silly*."

63 "Oh!" cried Huxley, fending him off. He gave Acton a shove as they struggled. Acton fell, got up, *touching* the wall, and ran toward Huxley again. He strangled Huxley. Huxley died.

64 Acton turned steadfastly from the wall, with equilibrium and decision. The harsh words and the action faded in his mind; he hid them away. He glanced at the four walls.

65 "Ridiculous!" he said.

66 From the corners of his eyes he saw something on one wall. "I refuse to pay attention," he said to distract himself. "The next room, now! I'll be methodical. Let's see – altogether we were in the hall, the library, *this* room, and the dining room and the kitchen."

67 There was a spot on the wall behind him. Well, *wasn't* there?

68 He turned angrily. "All right, all right, just to be *sure*," and he went over and couldn't find any spot. Oh, a *little* one, yes, right – *there*. He dabbed it. It wasn't a fingerprint anyhow. He finished with it, and his gloved hand leaned against the wall and he looked at the wall and the way it went over to his right and over to his left and how it went down to his feet and up over his head and he said softly, "No." He looked up and down and over and across and he said quietly, "That would be too much." How many square feet? "I don't give a good damn," he said. But unknown to his eyes, his gloved fingers moved in



a little rubbing rhythm on the wall.

69 He peered at his hand and the wallpaper. He looked over his shoulder at the other room. "I must go in there and polish the essentials," he told himself, but his hand remained, as if to hold the wall, or himself, up. His face hardened.

70 Without a word he began to scrub the wall, up and down, back and forth, up and down, as high as he could stretch and as low as he could bend.

71 "Ridiculous, oh my Lord, ridiculous!"

72 But you must be certain, his thought said to him. "Yes, one *must* be certain," he replied.

73 He got one wall finished, and then ... He came to another wall.

74 "What time is it?"

75 He looked at the mantel clock. An hour gone. It was five after one. The doorbell rang.

76 Acton froze, staring at the door, the clock, the door, the clock. Someone rapped loudly.

77 A long moment passed. Acton did not breathe. Without new air in his body he began to fail away, to sway; his head roared a silence of cold waves thundering onto heavy rocks.

78 "Hey, in there!" cried a drunken voice. "I know you're in there, Huxley! Open up, dammit! This is Billy-boy, drunk as an owl, Huxley, old pal, drunker than *two* owls."

79 "Go away," whispered Acton soundlessly, crushed against the wall. "Huxley, you're in there, I hear you *breathing!*" cried the drunken voice.

80 "Yes, I'm in here," whispered Acton, feeling long and sprawled and clumsy on the floor, clumsy and cold and silent. "Yes."

81 "Hell!" said the voice, fading away into mist. The footsteps shuffled off. "Hell ..."

82 Acton stood a long time feeling the red heart beat inside his shut eyes, within his head. When at last he opened his eyes he looked at the new fresh wall straight ahead of him and finally got courage to speak. "Silly," he said. "This wall's flawless. I won't touch it. Got to hurry. Got to hurry. Time, time. Only a few hours before those damn-fool friends blunder in!" He turned away.

83 From the corners of his eyes he saw the little webs. When his back was turned the little spiders came out of the woodwork and delicately spun their fragile little half-invisible webs. Not upon the wall at his left, which was already washed fresh, but upon the three walls as yet untouched. Each time he stared directly at them the spiders dropped back into the woodwork, only to spindle out as he retreated. "Those walls are all right," he insisted in a half shout. "I won't *touch* them!"

84 He went to a writing desk at which Huxley had been seated earlier. He opened a drawer and took out what he was looking for. A little magnifying glass Huxley sometimes used for reading. He took the magnifier and approached the wall uneasily.

85 Fingerprints.

86 "But those aren't mine!" He laughed unsteadily. "I *didn't* put them there! I'm *sure* I didn't! A servant, a butler, or a maid perhaps!"

87 The wall was full of them.

88 "Look at this one here," he said. "Long and tapered, a woman's, I'd bet money on it."

89 "Would you?"  
90 "I would!"  
91 "Are you certain?"  
92 "Yes!"  
93 "Positive?"  
94 "Well – yes."  
95 "Absolutely?"  
96 "Yes, damn it, yes!"  
97 "Wipe it out, anyway, why don't you?"  
98 "There, by God!"  
99 "Out damned spot, eh, Acton?"  
100 "And this one, over here," scoffed Acton. "That's the print of a fat man."  
101 "Are you sure?"  
102 "Don't start *that* again!" he snapped, and rubbed it out. He pulled off a glove and held his hand up, trembling, in the glary light.  
103 "Look at it, you idiot! See how the whorls go? See?"  
104 "That proves nothing!"  
105 "Oh, all right!" Raging, he swept the wall up and down, back and forth, with gloved hands, sweating, grunting, swearing, bending, rising, and getting redder of face.  
106 He took off his coat, put it on a chair.  
107 "Two o'clock," he said, finishing the wall, glaring at the clock.  
108 He walked over to the bowl and took out the wax fruit and polished the ones at the bottom and put them back, and polished the picture frame.  
109 He gazed up at the chandelier.  
110 His fingers twitched at his sides.  
111 His mouth slipped open and the tongue moved along his lips and he looked at the chandelier and looked away and looked back at the chandelier and looked at Huxley's body and then at the crystal chandelier with its long pearls of rainbow glass.  
112 He got a chair and brought it over under the chandelier and put one foot up on it and took it down and threw the chair, violently, laughing, into a corner. Then he ran out of the room, leaving one wall as yet unwashed.  
113 In the dining room he came to a table.  
114 "I want to show you my Gregorian cutlery, Acton," Huxley had said. Oh, that casual, that *hypnotic* voice!  
115 "I haven't time," Acton said. "I've got to see Lily –" 116 "Nonsense, look at this silver, this exquisite craftsmanship."  
117 Acton paused over the table where the boxes of cutlery were laid out, hearing once more Huxley's voice, remembering all the touchings and gesturings.  
118 Now Acton wiped the forks and spoons and took down all the plaques and special ceramic dishes from the wall itself ...  
119 "Here's a lovely bit of ceramics by Gertrude and Otto Natzler, Acton. Are you familiar with their work?"  
120 "It is lovely."  
121 "Pick it up. Turn it over. See the fine thinness of the bowl, hand-thrown on a turntable, thin as eggshell, incredible. And the amazing volcanic glaze. Handle it, go ahead. I don't mind."  
122 HANDLE IT. GO AHEAD. PICK IT UP!

123Acton sobbed unevenly. He hurled the pottery against the wall. It shattered and spread, flaking wildly, upon the floor.

124An instant later he was on his knees. Every piece, every shard of it, must be found. Fool, fool, fool! he cried to himself, shaking his head and shutting and opening his eyes and bending under the table. Find every piece, idiot, not one fragment of it must be left behind. Fool, fool! He gathered them. Are they all here? He looked at them on the table before him. He looked under the table again and under the chairs and the service bureaux and found one more piece by match light and started to polish each little fragment as if it were a precious stone. He laid them all out neatly upon the shining polished table.

125“A lovely bit of ceramics, Acton. Go ahead – *handle* it.”

126He took out the linen and wiped it and wiped the chairs and tables and doorknobs and windowpanes and ledges and drapes and wiped the floor and found the kitchen, panting, breathing violently, and took off his vest and adjusted his gloves and wiped the glittering chromium ... “I want to show you my house, Acton,” said Huxley. “Come along ...” And he wiped all the utensils and the silver faucets and the mixing bowls, for now he had forgotten what he had touched and what he had not. Huxley and he had lingered here, in the kitchen, Huxley prideful of its array, covering his nervousness at the presence of a potential killer, perhaps wanting to be near the knives if they were needed. They had idled, touched this, that, something else – there was no remembering what or how much or how many – and he finished the kitchen and came through the hall into the room where Huxley lay.

127He cried out.

128He had forgotten to wash the fourth wall of the room! And while he was gone the little spiders had popped from the fourth unwashed wall and swarmed over the already clean walls, dirtying them again! On the ceilings, from the chandelier, in the corners, on the floor, a million little whorled webs hung billowing at his scream! Tiny, tiny little webs, no bigger than, ironically, your – finger!

129As he watched, the webs were woven over the picture frame, the fruit bowl, the body, the floor. Prints wielded the paper knife, pulled out drawers, touched the table top, touched, touched, touched everything everywhere.

130He polished the floor wildly, wildly. He rolled the body over and cried on it while he washed it, and got up and walked over and polished the fruit at the bottom of the bowl. Then he put a chair under the chandelier and got up and polished each little hanging fire of it, shaking it like a crystal tambourine until it tilted bell wise in the air. Then he leaped off the chair and gripped the doorknobs and got up on other chairs and swabbed the walls higher and higher and ran to the kitchen and got a broom and wiped the webs down from the ceiling and polished the bottom fruit of the bowl and washed the body and doorknobs and silverware and found the hall banister and followed the banister upstairs.

131Three o’clock! Everywhere, with a fierce, mechanical intensity, clocks ticked! There were twelve rooms downstairs and eight above. He figured the yards and yards of space and time needed. One hundred chairs, six sofas, twenty-seven tables, six radios. And under and on top and behind. He yanked furniture out away from walls and,

sobbing, wiped them clean of years-old dust, and staggered and followed the banister up, up the stairs, handling, erasing, rubbing, polishing, because if he left one little print it would reproduce and make a million more! – and the job would have to be done all over again and now it was four o'clock! – and his arms ached and his eyes were swollen and staring and he moved sluggishly about, on strange legs, his head down, his arms moving, swabbing and rubbing, bedroom by bedroom, closet by closet ...

132 They found him at six-thirty that morning.

133 In the attic.

134 The entire house was polished to a brilliance. Vases shone like glass stars. Chairs were burnished. Bronzes, brasses, and coppers were all a glint. Floors sparkled. Banisters gleamed.

135 Everything glittered. Everything shone, everything was bright!

136 They found him in the attic, polishing the old trunks and the old frames and the old chairs and the old carriages and toys and music boxes and vases and cutlery and rocking horses and dusty Civil War coins. He was half through the attic when the police officer walked up behind him with a gun.

137 "Done!"

138 On the way out of the house, Acton polished the front doorknob with his handkerchief and slammed it in triumph!

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

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

<p>just so much that a single thin ray fell upon the vulture eye.</p> <p><b>4</b> And this I did for seven long nights — every night just at midnight — but I found the eye always closed; and so it was impossible to do the work; for it was not the old man who vexed me, but his Evil Eye. And every morning, when the day broke, I went boldly into the chamber, and spoke courageously to him, calling him by name in a hearty tone, and inquiring how he has passed the night. So you see he would have been a very profound old man, indeed, to suspect that every night, just at twelve, I looked in upon him while he slept.</p> <p><b>5</b> Upon the eighth night I was more than usually cautious in opening the door. A watch's minute hand moves more quickly than did mine. Never, before that night, had I <i>felt</i> the extent of my own powers — of my sagacity. I could scarcely contain my feelings of triumph. To think that there I was, opening the door, little by little, and he not even to dream of my secret deeds or thoughts. I fairly chuckled at the idea; and perhaps he heard me; for he moved on the bed suddenly, as if startled. Now you may think that I drew back — but no. His room was as black as pitch with the thick darkness, (for the shutters were close fastened, through fear of robbers,) and so I knew that he could not see the opening of the door, and I kept pushing it on steadily, steadily.</p> <p><b>6</b> I had my head in, and was about to open the lantern, when my thumb slipped upon the tin fastening, and the old man sprang up in bed, crying out — “Who’s there?”</p> <p><b>7</b> I kept quite still and said nothing. For a whole hour I did not move a muscle, and in the meantime I did not hear him lie down. He was still sitting up in the bed, listening; — just as I have done, night after night, hearkening to the death-watches in the wall.</p> <p><b>8</b> Presently I heard a slight groan, and I knew that it was the groan of mortal terror. It was not a groan of pain, or of grief — oh, no! — it was the low, stifled sound that arises from the bottom of the soul when overcharged with awe. I knew the sound well. Many a night, just at midnight, when all the world slept, it has welled up from my own bosom, deepening, with its dreadful echo, the terrors that distracted me. I say I knew it well. I knew what the old man felt, and pitied him, although I chuckled at heart. I knew that he had been lying awake ever</p>	<p>What is the effect of the time delay in the story?</p> <p>Why the comparison of the speaker's movements to the minute hand of a watch?</p> <p>What is the effect of the emphasis on "black" and "darkness"?</p> <p>"Death-watches"—a small beetle with larvae that bore into dead wood. The adult makes a sound like a watch ticking—a portent of death.</p> <p>What is the effect of the narrator's mixed feelings about the old man?</p>
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<p>since the first slight noise, when he had turned in the bed. His fears had been ever since growing upon him. He had been trying to fancy them causeless, but could not. He had been saying to himself — “It is nothing but the wind in the chimney — it is only a mouse crossing the floor,” or “it is merely a cricket which has made a single chirp.” Yes, he has been trying to comfort himself with these suppositions; but he had found all in vain. <i>All in vain</i>; because Death, in approaching him had stalked with his black shadow before him, and enveloped the victim. And it was the mournful influence of the unperceived shadow that caused him to feel — although he neither saw nor heard me — to <i>feel</i> the presence of my head within the room.</p> <p><b>9</b> When I had waited a long time, very patiently, without hearing him lie down, I resolved to open a little — a very, very little crevice in the lantern. So I opened it — you cannot imagine how stealthily, stealthily — until, at length, a single dim ray, like the thread of the spider, shot from out the crevice and fell upon the vulture eye.</p> <p><b>10</b> It was open — wide, wide open — and I grew furious as I gazed upon it. I saw it with perfect distinctness — all a dull blue, with a hideous veil over it that chilled the very marrow in my bones; but I could see nothing else of the old man’s face or person: for I had directed the ray as if by instinct, precisely upon the damned spot.</p> <p><b>11</b> And now — have I not told you that what you mistake for madness is but over acuteness of the senses? — now, I say, there came to my ears a low, dull, quick sound, such as a watch makes when enveloped in cotton. I knew <i>that</i> sound well, too. It was the beating of the old man’s heart. It increased my fury, as the beating of a drum stimulates the soldier into courage.</p> <p><b>12</b> But even yet I refrained and kept still. I scarcely breathed. I held the lantern motionless. I tried how steadily I could maintain the ray upon the eye. Meantime the hellish tattoo of the heart increased. It grew quicker and quicker, and louder and louder every instant. The old man’s terror <i>must</i> have been extreme! It grew louder, I say, louder every moment! — do you mark me well? I have told you that I am nervous: — so I am. And now, at the dead hour of the night, amid the dreadful silence of that old house, so strange a noise as this excited me to uncontrollable terror. Yet, for some minutes longer I</p>	<p>Use of anaphora again.</p> <p>Why the repetition of "all in vain"?</p> <p>What is the effect of the use of personification?</p> <p>What is the effect of the use of simile?</p> <p>Why the concentration on just the eye?</p> <p>Another simile—what is its effect?</p> <p>Again, what is the effect of the delay and the repetition in this paragraph?</p>
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refrained and stood still. But the beating grew louder, *louder!* I thought the heart must burst! And now a new anxiety seized me — the sound would be heard by a neighbor! The old man's hour had come! With a loud yell, I threw open the lantern and leaped into the room. He shrieked once — once only. In an instant I dragged him to the floor, and pulled the heavy bed over him. I then sat upon the bed and smiled gaily, to find the deed so far done. But, for many minutes, the heart beat on with a muffled sound. This, however, did not vex me; it would not be heard through the wall. At length it ceased. The old man was dead. I removed the bed and examined the corpse. Yes, he was stone, stone dead. I placed my hand upon the heart and held it there many minutes. There was no pulsation. He was stone dead. His eye would trouble *me* no more.

**13** If still you think me mad, you will think so no longer when I describe the wise precautions I took for the concealment of the body. The night waned, and I worked hastily, but in silence. First of all I dismembered the corpse. I cut off the head and the arms and the legs. I then took up three planks from the flooring of the chamber, and deposited all between the scantlings. I then replaced the boards so cleverly, so cunningly, that no human eye — not even *his* — could have detected anything wrong. There was nothing to wash out — no stain of any kind — no blood-spot whatever. I had been too wary for that. A tub had caught all — ha! ha!

**14** When I had made an end of these labors, it was four o'clock — still dark as midnight. As the bell sounded the hour, there came a knocking at the street door. I went down to open it with a light heart, — for what had I *now* to fear? There entered three men, who introduced themselves, with perfect suavity, as officers of the police. A shriek had been heard by a neighbor during the night; suspicion of foul play had been aroused; information had been lodged at the police office, and they (the officers) had been deputed to search the premises.

**15** I smiled, — for *what* had I to fear? I bade the gentlemen welcome. The shriek, I said, was my own in a dream. The old man, I mentioned, was absent in the country. I took my visitors all over the house. I bade them search — search *well*. I led them, at length, to *his* chamber. I showed them his treasures, secure, undisturbed. In the enthusiasm of my confidence, I brought chairs into the room, and desired them *here* to rest from their fatigues; while I myself, in the wild

Why does the narrator seem concerned if we think him/her mad?  
What does the narrator's concealment of the crime reveal about his/her mental state?

Effect of anaphora?

What is the effect of the use of the phrase "light heart"?

Why is the narrator so confident? What is the effect of his confidence?



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

Name \_\_\_\_\_

**Character Motivation: Calculated Killer or Mentally Insane?**

Date \_\_\_\_\_ Period \_\_\_\_\_

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

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



## **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>>.

***Examination Day*** by Henry Seslar

The Jordans never spoke of the exam, not until their son, Dickie, was twelve years old. It was on his birthday that Mrs. Jordan first mentioned the subject in his presence, and the anxious manner of her speech caused her husband to answer sharply.

"Forget about it," he said. "He'll do all right."

They were at breakfast table, and the boy looked up from his plate curiously. He was an alert-eyed youngster with flat blond hair and a quick, nervous manner. He didn't understand what the sudden tension was about, but he did know that today was his birthday, and he wanted harmony above all. Somewhere in the little apartment there were wrapped, beribboned packages waiting to be opened, and in the tiny wall-kitchen something warm and sweet was being prepared in the automatic stove. He wanted the day to be happy, and the moistness of his mother's eyes, the scowl on his father's face, spoiled the mood of fluttering expectation with which he had greeted the morning.

"What exam?" he asked.

His mother looked at the tablecloth. "It's just a sort of Government intelligence test they give children at the age of twelve. You'll be taking it next week. It's nothing to worry about."

"You mean a test like in school?"

"Something like that," his father said, getting up from the table. "Go and read your comics, Dickie." The boy rose and wandered towards that part of the living room which had been "his" corner since infancy. He fingered the topmost comic of the stack, but seemed uninterested in the colourful squares of fast-paced action. He wandered towards the window, and peered gloomily at the veil of mist that shrouded the glass.

"Why did it have to rain today?" he said. "Why couldn't it rain tomorrow?"

His father, now slumped into an armchair with the Government newspaper rattled the sheets in vexation. "Because it just did, that's all. Rain makes the grass grow."

"Why, Dad?"

"Because it does, that's all."

Dickie puckered his brow. "What makes it green, though? The grass?"

"Nobody knows," his father snapped, then immediately regretted his abruptness.

Later in the day, it was birthday time again. His mother beamed as she handed over the gaily-coloured packages, and even his father managed a grin and a rumple-of-the-hair. He kissed his mother and shook hands gravely with his father. Then the birthday cake was brought forth, and the ceremonies concluded.

An hour later, seated by the window, he watched the sun force its way between the clouds.

"Dad," he said, "how far away is the sun?"

"Five thousand miles," his father said.

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Dickie sat at the breakfast table and again saw moisture in his mother's eyes. He didn't connect her tears with the exam until his father suddenly brought the subject to light again.

"Well, Dickie," he said, with a manly frown, "you've got an appointment today."

"I know Dad. I hope —"

"Now, it's nothing to worry about. Thousands of children take this test every day. The Government wants to know how smart you are, Dickie. That's all there is to it."

"I get good marks in school," he said hesitantly.

"This is different. This is a — special kind of test. They give you this stuff to drink, you see, and then you go into a room where there's a sort of machine —"

"What stuff to drink?" Dickie said.

"It's nothing. It tastes like peppermint. It's just to make sure you answer the questions truthfully. Not that the Government thinks you won't tell the truth, but it makes sure."

Dickie's face showed puzzlement, and a touch of fright. He looked at his mother, and she composed her face into a misty smile.

"Everything will be all right," she said.

"Of course it will," his father agreed. "You're a good boy, Dickie; you'll make out fine. Then we'll come home and celebrate. All right?"

"Yes sir," Dickie said.

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They entered the Government Educational Building fifteen minutes before the appointed hour. They crossed the marble floors of the great pillared lobby, passed beneath an archway and entered an automatic lift that brought them to the fourth floor.

There was a young man wearing an insignia-less tunic, seated at a polished desk in front of Room 404. He held a clipboard in his hand, and he checked the list down to the Js and permitted the Jordans to enter.

The room was as cold and official as a courtroom, with long benches flanking metal tables. There were several fathers and sons already there, and a thin-lipped woman with cropped black hair was passing out sheets of paper.

Mr. Jordan filled out the form, and returned it to the clerk. Then he told Dickie: "It won't be long now. When they call your name, you just go through the doorway at the end of the room." He indicated the portal with his finger.

A concealed loudspeaker crackled and called off the first name. Dickie saw a boy leave his father's side reluctantly and walk slowly towards the door.

At five minutes to eleven, they called the name of Jordan.

"Good luck, son," his father said, without looking at him. "I'll call for you when the test is over."

Dickie walked to the door and turned the knob. The room inside was dim, and he could barely make out the features of the grey-tunicked attendant who greeted him.

"Sit down," the man said softly. He indicated a high stool beside his desk. "Your name's Richard Jordan?"

"Yes, sir."

"Your classification number is 600-115. Drink this, Richard."

He lifted a plastic cup from the desk and handed it to the boy. The liquid inside had the consistency of buttermilk, tasted only vaguely of the promised peppermint. Dickie downed it, and handed the man the empty cup.

He sat in silence, feeling drowsy, while the man wrote busily on a sheet of paper. Then the attendant looked at his watch, and rose to stand only inches from Dickie's face. He unclipped a penlike object from the pocket of his tunic, and flashed a tiny light into the boy's eyes.

"All right," he said. "Come with me, Richard."

He led Dickie to the end of the room, where a single wooden armchair faced a multi-dialed computing machine. There was a microphone on the left arm of the chair, and when the boy sat down, he found its pinpoint head conveniently at his mouth.

"Now just relax, Richard. You'll be asked some questions, and you think them over carefully. Then give your answers into the microphone. The machine will take care of the rest."

"Yes, sir."

"I'll leave you alone now. Whenever you want to start, just say 'ready' into the microphone."

"Yes, sir."

The man squeezed his shoulder, and left.

Dickie said, "Ready."

Lights appeared on the machine, and a mechanism whirred. A voice said: "Complete this sequence. One, four, seven, ten, ..."

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Mr. and Mrs. Jordan were in the living room, not speaking, not even speculating.

It was almost four o'clock when the telephone rang. The woman tried to reach it first, but her husband was quicker.

"Mr. Jordan?"

The voice was clipped: a brisk, official voice.

“Yes, speaking.”

“This is the Government Educational Service. Your son, Richard M. Jordan, Classification 600-115 has completed the Government examination. We regret to inform you that his intelligence quotient has exceeded the Government regulation, according to Rule 84 Section 5 of the New Code.”

Across the room, the woman cried out, knowing nothing except the emotion she read on her husband’s face.

“You may specify by telephone,” the voice droned on, “whether you wish his body interred by the Government, or would you prefer a private burial place? The fee for Government burial is ten dollars.”

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**Instructions:** After reading “Examination Day” by Henry Slesar, revisit the story and answer the following questions. Your answers must be written in complete sentences in order to receive full marks. Use the question given when phrasing your response and incorporate as much as **evidence** from the story as you can.

**Example:**

Q: Who is the protagonist of the story?

A: The protagonist of the short story “Examination Day” is Dickie Jordan.

1. How would you describe the mood of Mr. and Mrs. Jordan at the opening of the story? How do you know? Use evidence to support what you think.
2. Why do you think Mr. and Mrs. Jordan are in this mood?
3. What evidence is there in the first section of the story that Dickie is quite intelligent? What evidence is there to support your answer?
4. What is the “stuff” that Dickie is given to drink before the exam? Why is he given it?
5. “Thousands of children take this test every day. The Government wants to know how smart you are.” Why do you think the “Government” would want to know about the intelligence of its citizens?
6. Do you think that tests are a good thing in school? Should teachers test you to make sure you are learning, or should you not have to bother? Why or why not? Support your answer with evidence from your own experience.
7. Why did Dickie fail the test, what happened to him, and do you think this was fair? Why or why not?
8. Compare the written story to the televised version observed in class. Note the similarities and the differences. Which version had a greater impact for you. Why?



### **The Sun Goes Down on Summer** by Steve Lawhead

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

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

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

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

I wonder if I'll fit in.

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

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

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

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

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

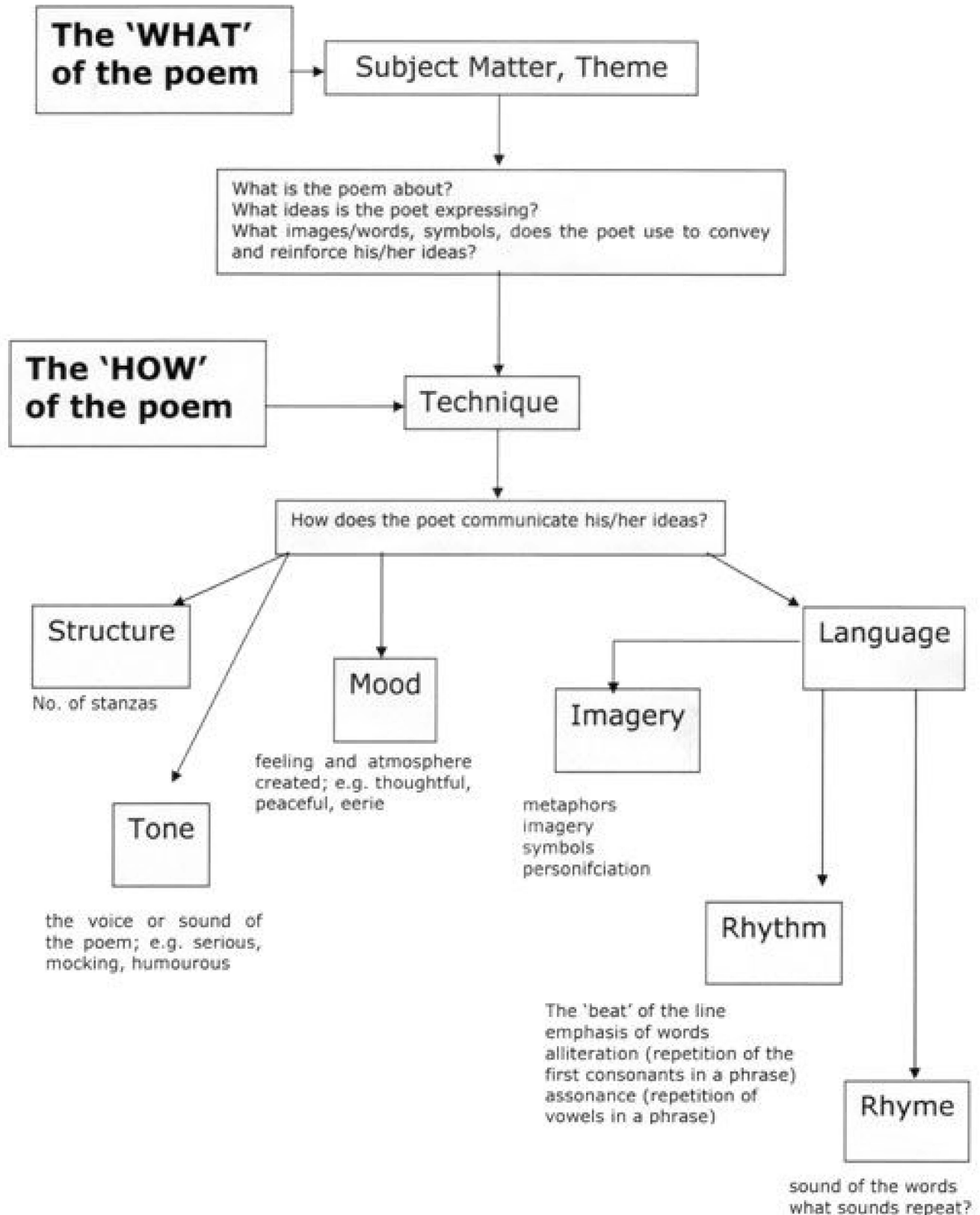
Each student is given a graham cracker. The poetry writing assignment is to complete a brief poem about the cracker using each of the five senses — (sight, sound, smell, taste, feel) — and then add the sixth component of emotion. That is, not only how does the cracker feel, but how does eating (or smelling, or looking at) a graham cracker make them feel? Does it remind them, for example, of warm kitchens on snowy afternoons or some other special time or event in their lives?

Have them write down ideas about each of the five senses. (No, they don't have to put it to their ear to hear it!) How does it sound when you break it, chew it, swallow it?

After they have written about the five senses, have them add the sixth sense of emotion. What does it remind them of in their life? Cheese cake, smores, camping, some older relatives house they visited when young, their youth? Now create a poem about the graham cracker. Yes, it can be an ode to a graham cracker if they wish.

## Analysing Poetry

This diagram is a useful way to analyse a poem. Always ask yourself:  
**WHAT** is the poet saying?  
**HOW** does the poet say it?



"Sandburg composed his poetry primarily in free verse. Concerning rhyme versus non-rhyme Sandburg once said airily: "If it jells into free verse, all right. If it jells into rhyme, all right." Some critics noted that the illusion of poetry in his works was based more on the arrangement of the lines than on the lines themselves. Sandburg, aware of the criticism, wrote in the preface to *Complete Poems*: "There is a formal poetry only in form, all dressed up and nowhere to go. The number of syllables, the designated and required stresses of accent, the rhymes if wanted—they all come off with the skill of a solved crossword puzzle.... The fact is ironic. A proficient and sometimes exquisite performer in rhymed verse goes out of his way to register the point that the more rhyme there is in poetry the more danger of its tricking the writer into something other than the urge in the beginning." ...In *Good Morning, America*, he published thirty-eight definitions of poetry..."

"Carl Sandburg." Poetry Foundation. Poetry Foundation. Web. 21 Mar. 2016.

### **38 DEFINITIONS OF POETRY** by Carl Sandburg

1. Poetry is a projection across silence of cadences arranged to break that silence with definite intentions of echoes, syllables, wave lengths.
2. Poetry is an art practiced with the terribly plastic material of human language.
3. Poetry is the report of a nuance between two moments, when people say, 'Listen!' and 'Did you see it?' 'Did you hear it? What was it?'
4. Poetry is the tracing of the trajectories of a finite sound to the infinite points of its echoes.
5. Poetry is a sequence of dots and dashes, spelling depths, crypts, cross-lights, and moon wisps.
6. Poetry is a puppet-show, where riders of skyrockets and divers of sea fathoms gossip about the sixth sense and the fourth dimension.
7. Poetry is a plan for a slit in the face of a bronze fountain goat and the path of fresh drinking water.
8. Poetry is a slipknot tightened around a time-beat of one thought, two thoughts, and a last interweaving thought there is not yet a number for.
9. Poetry is an echo asking a shadow dancer to be a partner.
10. Poetry is the journal of a sea animal living on land, wanting to fly the air.
11. Poetry is a series of explanations of life, fading off into horizons too swift for explanations.
12. Poetry is a fossil rock-print of a fin and a wing, with an illegible oath between.
13. Poetry is an exhibit of one pendulum connecting with other and unseen pendulums inside and outside the one seen.
14. Poetry is a sky dark with a wild-duck migration.
15. Poetry is a search for syllables to shoot at the barriers of the unknown and the unknowable.
16. Poetry is any page from a sketchbook of outlines of a doorknob with thumb-prints of dust, blood, dreams.
17. Poetry is a type-font design for an alphabet of fun, hate, love, death.
18. Poetry is the cipher key to the five mystic wishes packed in a hollow silver bullet fed to a flying fish.
19. Poetry is a theorem of a yellow-silk handkerchief knotted with riddles, sealed in a balloon tied to the tail of a kite flying in a white wind against a blue sky in spring.
20. Poetry is a dance music measuring buck-and-wing follies along with the gravest and stateliest dead-marches.
21. Poetry is a sliver of the moon lost in the belly of a golden frog.
22. Poetry is a mock of a cry at finding a million dollars and a mock of a laugh at losing it.
23. Poetry is the silence and speech between a wet struggling root of a flower and a sunlit blossom of that flower.
24. Poetry is the harnessing of the paradox of earth cradling life and then entombing it.
25. Poetry is the opening and closing of a door, leaving those who look through to guess about what is seen during a moment.
26. Poetry is a fresh morning spider-web telling a story of moonlit hours of weaving and waiting during a night.

27. Poetry is a statement of a series of equations, with numbers and symbols changing like the changes of mirrors, pools, skies, the only never-changing sign being the sign of infinity.
28. Poetry is a packsack of invisible keepsakes.
29. Poetry is a section of river-fog and moving boat-lights, delivered between bridges and whistles, so one says, 'Oh!' and another, 'How?'
30. Poetry is a kinetic arrangement of static syllables.
31. Poetry is the arithmetic of the easiest way and the primrose path, matched up with foam-flanked horses, bloody knuckles, and bones, on the hard ways to the stars.
32. Poetry is a shuffling of boxes of illusions buckled with a strap of facts.
33. Poetry is an enumeration of birds, bees, babies, butterflies, bugs, bambinos, babayagas, and bipeds, beating their way up bewildering bastions.
34. Poetry is a phantom script telling how rainbows are made and why they go away.
35. Poetry is the establishment of a metaphorical link between white butterfly-wings and the scraps of torn-up love-letters.
36. Poetry is the achievement of the synthesis of hyacinths and biscuits.
37. Poetry is a mystic, sensuous mathematics of fire, smoke-stacks, waffles, pansies, people, and purple sunsets.
38. Poetry is the capture of a picture, a song, or a flair, in a deliberate prism of words.

**"Numbers are the essential building blocks of mathematics, the essential tool of arithmetic, as described by Carl Sandburg"** Birken, Marcia, and Anne C. Coon. *Discovering Patterns in Mathematics and Poetry*. Amsterdam: Rodopi, 2008. Web.

1. How do you think the speaker feels about Arithmetic? Use quotations from the poem to prove your point.
2. The rhythm of a poem is often created by repetition of words or phrases. Find words that are repeated and explain why you think they were repeated.
3. Circle the alliterations in the poem and explain how they are used.
4. How does the quotation by Birken and Coon help to explain the poem?

## Arithmetic

Arithmetic is where numbers fly like pigeons in and out of your head.

Arithmetic tells you how many you lose or win if you know how many you had before you lost or won.

Arithmetic is seven eleven all good children go to heaven -- or five six bundle of sticks.

Arithmetic is numbers you squeeze from your head to your hand to your pencil to your paper till you get the answer.

Arithmetic is where the answer is right and everything is nice and you can look out of the window and see the blue sky -- or the answer is wrong and you have to start all over and try again and see how it comes out this time.

If you take a number and double it and double it again and then double it a few more times, the number gets bigger and bigger and goes higher and higher and only arithmetic can tell you what the number is when you decide to quit doubling.

Arithmetic is where you have to multiply -- and you carry the multiplication table in your head and hope you won't lose it.

If you have two animal crackers, one good and one bad, and you eat one and a striped zebra with streaks all over him eats the other, how many animal crackers will you have if somebody offers you five six seven and you say No no no and you say Nay nay nay and you say Nix nix nix?

If you ask your mother for one fried egg for breakfast and she gives you two fried eggs and you eat both of them, who is better in arithmetic, you or your mother?

Literal Meaning	Doors	Figurative Meaning
	An open door says, "Come in." A shut door says, "Who are you?" Shadows and ghosts go through shut doors. If a door is shut and you want it shut, why open it? If a door is open and you want it open, why shut it? Doors forget but only doors know what it is doors forget.	

In "Jazz Fantasia," Carl Sandburg uses several literary techniques, including alliteration, onomatopoeia, and assonance, to evoke sound imagery. These techniques not only reinforce the central idea of the poem (appreciating the wide range of emotions and sounds of jazz music) but also add a musical quality to the poem's language. The overall effect mimics a spontaneous musical composition, or fantasia.

### **Jazz Fantasia**

Drum on your drums, batter on your banjos,  
Sob on the long cool winding saxophones.  
Go to it, O jazzmen.

Sling your knuckles on the bottoms of the happy tin pans,  
Let your trombones ooze,  
And go hushahusha-hush with the slippery sand-paper.

Moan like an autumn wind high in the lonesome tree-tops,  
Moan soft like you wanted somebody terrible,  
Cry like a racing car slipping away from a motorcycle cop,  
Bang-bang! you jazzmen,  
Bang altogether drums, traps, banjos, horns, tin cans-  
Make two people fight on the top of a stairway  
And scratch each other's eyes in a clinch tumbling down the stairs.

Can the rough stuff ...  
Now a Mississippi steamboat pushes up the night river  
With a hoo-hoo-hoo-oo ...  
And the green lanterns calling to the high soft stars ...  
A red moon rides on the humps of the low river hills ...  
Go to it, O jazzmen.

### **Jazz Fantasia (Choral Reading)**

1. - Drum on your drums, batter on your banjos,
2. - Sob on the long cool winding saxophones.
- All - Go to it, O jazzmen.
  
3. - Sling your knuckles on the bottoms of the happy tin pans,
4. - Let your trombones ooze,
5. - And go hushahusha-hush with the slippery sand-paper.
  
6. - Moan like an autumn wind high in the lonesome tree-tops,
7. - Moan soft like you wanted somebody terrible,
8. - Cry like a racing car slipping away from a motorcycle cop,
- All -Bang-bang! you jazzmen,
9. - Bang altogether drums, traps, banjos, horns, tin cans-
- 10.-Make two people fight on the top of a stairway  
And scratch each other's eyes in a clinch tumbling down the stairs.
  
- 11.-Can the rough stuff ...
- 12.-Now a Mississippi steamboat pushes up the night river  
With a hoo-hoo-hoo-oo ...
- 13.-And the green lanterns calling to the high soft stars ...  
A red moon rides on the humps of the low river hills ...
- All-Go to it, O jazzmen.

Choose one of the Carl Sandburg poems listed below. In your small group interpret, choreograph and act out one of the poems. Try to convey the meaning and tone of the poem to your audience. Think about literal, figurative, and connotative meanings of the words and/or phrases used in the text.

### **Stumbling**

Stumbling is where you walk and find you are not walking  
Stumbling is where you find yourself spread on the ground, instead of  
standing on your feet  
Stumbling is where your feet try to make a fool of you  
Stumbling is to go where you are not looking when you mean to go  
where you are looking  
Stumbling is to get your feet mixed so you go down  
Stumblers are two kinds, those who come up quick and those who say,  
"Where am I?"  
If you never want to stumble, be a fish or a bird.

### **MANNERS**

Manners is how to behave  
Manners is when you know how to eat without being bashful  
Manners is not afraid of what you are wearing  
Manners is like a man tips his hat when he meets a lady  
Manners is "EXUSE ME" OR "I BEG YOUR PARDON" instead  
of...  
"HOW DO YOU GET THERE?" OR "I'LL KNOCK YOUR  
BLOCK OFF."

### **PRIMER LESSON**

Look out how you use proud words.  
When you let proud words go, it is  
Not easy to call them back.  
They wear long boots, hard boots; they  
walk off proud; they can't hear you  
calling—  
Look out how you use proud words.

### **BRAINWASHING**

Repeat and repeat till they say what you  
are saying.  
Repeat and repeat till they are helpless  
before your repetitions.  
Say it over and over till their brains can  
hold only what you are saying.  
Speak it soft, yell it and yell it, change  
to a whisper, always in repeats.  
Come back to it day on day, hour after hour,  
till they say what you tell them to say.  
To wash A B C out of a brain and replace it  
with X Y Z—this is it.



## BOXES AND BAGS

The bigger the box the more it holds.  
Empty boxes hold the same as empty heads.  
Enough small empty boxes thrown into a big empty box fill it full.  
A half-empty box says, "Put more in."  
A big enough box could hold the world.  
Elephants need big boxes to hold a dozen elephant handkerchiefs.  
Fleas fold little handkerchiefs and fix them nice and neat in flea  
handkerchief boxes.  
Bags lean against each other and boxes stand independent.  
Boxes are square with corners unless round with circles.  
Box can be piled on box till the whole works comes tumbling.  
Pile box on box and the bottom box says, "If you will kindly take notice you  
will see it all rests on me."  
Pile box on box and the top says, "Who falls farthest if or when we fall? I ask  
you."  
Box people go looking for boxes and bag people go looking for bags.

## We Must Be Polite

*(Lessons for children on how to behave under peculiar circumstances)*

1

If we meet a gorilla  
what shall we do?  
Two things we may do  
if we so wish to do.

Speak to the gorilla,  
very, very respectfully,  
"How do you do, sir?"

Or, speak to him with less  
distinction of manner,  
"Hey, why don't you go back  
where you came from?"

2

If an elephant knocks on your door  
and asks for something to eat,  
there are two things to say:  
Tell him there are nothing but cold  
victuals in the house and he will do  
better next door.

Or say: We have nothing but six bushels  
of potatoes—will that be enough for  
your breakfast, sir?

<p><b>Grass</b></p> <p>Pile the bodies high at Austerlitz and Waterloo. Shovel them under and let me work— I am the grass; I cover all.</p> <p>And pile them high at Gettysburg And pile them high at Ypres and Verdun. Shovel them under and let me work. Two years, ten years, and passengers ask the conductor: What place is this? Where are we now?</p> <p>I am the grass. Let me work.</p>	<p>What is the dominate figure of speech in the poem? Why is it effective?</p> <p>Why does Nature appear frustrated?</p> <p>Why do people seemed to forget the past so quickly? Does that cause us to repeat our tragic errors?</p> <p>What is the “work” of grass?</p>
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**Austerlitz:** Major battle of the Napoleonic wars, fought on December 2, 1805. Nearly 25,000 men died. Napoleon Bonaparte and his army of nearly 70,000 soldiers defeated a force of Russians and Austrians numbering about 90,000. Austerlitz is in the present-day Czech Republic.

**Waterloo:** The final battle of the Napoleonic wars, fought near Waterloo, Belgium, on June 18, 1815, and resulting in more than 60,000 casualties. British forces under the Duke of Wellington, General Arthur Wellesley, and Prussian forces under Field Marshal Gebhard Leberecht von Blücher combined to defeat Napoleon.

**Gettysburg:** Major battle of the U.S. Civil War in which Union forces of General George G. Meade defeated Confederate forces under General Robert E. Lee near the small town of Gettysburg, Pennsylvania, on July 1-3, 1863, resulting in 45,000 to 50,000 casualties. The battle turned the tide of the war in favor of the Union.

**Ypres:** (pronounced E pruh): Town in Belgium that was the site of three major World War I battles (October-November 1914, April-May 1915, and July-November 1917) that resulted in more than 850,000 German and allied casualties.

**Verdun:** Indecisive World War I battle between the French and the Germans fought at Verdun, France, from February to December, 1916. Total casualties numbered more than 700,000.

(*Polonius's Advice to Laertes* from *Hamlet* by William Shakespeare and *A Father To His Son* by Carl Sandburg) The following two poems are examples of fatherly advice given to a son. Read the poems carefully. Then write an essay in which you compare and contrast the two poems, analyzing how each poet uses literary devices to make his point.

***Polonius's Advice to Laertes***  
**(excerpted from *Hamlet*, Act I, scene iii)**  
William Shakespeare

Yet here, Laertes? Aboard, aboard, for shame!  
The wind sits in the shoulder of your sail,  
And you are stayed for. There - my blessing with thee,  
And these few precepts in thy memory  
Look thou character. Give thy thoughts no tongue,  
Nor any unproportioned thought his act.  
Be thou familiar, but by no means vulgar.  
Those friends thou hast, and their adoption tried,  
Grapple them unto thy soul with hoops of steel,  
But do not dull thy palm with entertainment  
Of each new-hatched, unfledged courage. Beware  
Of entrance to a quarrel; but being in,  
Bear't that th' opposed may beware of thee.  
Give every man thine ear, but few thy voice;  
Take each man's censure, but reserve thy judgment.  
Costly thy habit as thy purse can buy,  
But not expressed in fancy; rich, not gaudy,  
For the apparel oft proclaims the man,  
And they in France of the best rank and station  
Are of a most select and generous chief in that.  
Neither a borrower nor a lender be,  
For loan oft loses both itself and friend,  
And borrowing dulls the edge of husbandry.  
This above all, to thine own self be true,  
And it must follow as the night the day  
Thou canst not then be false to any man.  
Farewell. My blessing season this in thee!

***A Father To His Son – Carl Sandburg***

A father sees his son nearing manhood.  
What shall he tell that son?  
'Life is hard; be steel; be a rock.'  
And this might stand him for the storms  
and serve him for humdrum monotony  
and guide him among sudden betrayals  
and tighten him for slack moments.  
'Life is a soft loam; be gentle; go easy.'  
And this too might serve him.  
Brutes have been gentled where lashes failed.  
The growth of a frail flower in a path up  
has sometimes shattered and split a rock.  
A tough will counts. So does desire.  
So does a rich soft wanting.  
Without rich wanting nothing arrives.  
Tell him too much money has killed men  
and left them dead years before burial:  
the quest of lucre beyond a few easy needs  
has twisted good enough men  
sometimes into dry thwarted worms.  
Tell him time as a stuff can be wasted.  
Tell him to be a fool every so often  
and to have no shame over having been a fool  
yet learning something out of every folly  
hoping to repeat none of the cheap follies  
thus arriving at intimate understanding  
of a world numbering many fools.

Tell him to be alone often and get at himself  
and above all tell himself no lies about himself  
whatever the white lies and protective fronts  
he may use against other people.  
Tell him solitude is creative if he is strong  
and the final decisions are made in silent rooms.  
Tell him to be different from other people  
if it comes natural and easy being different.  
Let him have lazy days seeking his deeper motives.  
Let him seek deep for where he is born natural.  
Then he may understand Shakespeare  
and the Wright brothers, Pasteur, Pavlov,  
Michael Faraday and free imaginations  
Bringing changes into a world resenting change.  
He will be lonely enough  
to have time for the work  
he knows as his own.

When Sandburg turned 19, he left home to explore the American West, becoming one of the many hoboes who hopped freight trains in order to travel free. Sandburg was not only a poet but also a noted collector and performer of American folk music. His anthology, **American Songbag**, contains words and music to 290 songs that people have sung in the making of Americana. Even though this is not a poem by Sandburg, thought this was a fun way to end this collection of Sandburg materials. It fits him.

**Hallelujah, I'm a Bum**

**Sandburg:** "This old song heard at the water tanks of railroads in Kansas in 1897 and from harvest hands who worked in the wheat fields of Pawnee County, was picked up later by the I.W. W.'s, who made verses of their own for it, and gave it a wide fame. The migratory workers are familiar with the Salvation Army missions, and have adopted the Army custom of occasionally abandoning all polite formalities and striking deep into the common things and ways for their music and words. A "handout" is food handed out from a back door as distinguished from a "a sit down" which means an entrance into a house and a chair at a table."

**Lyrics:**

1. Oh, why don't you work  
Like other men do?  
How the hell can I work  
When there's no work to do?  
Hallelujah, I'm a bum,  
Hallelujah, bum again,  
Hallelujah, give us a handout,  
To revive us again!

2. Oh, I love my boss  
And my boss loves me,  
And that is the reason  
I'm so hungry,  
Hallelujah, etc.

3. Oh, the springtime has come  
And I'm just out of jail,  
Without any money,  
Without any bail.  
Hallelujah, etc.

4. I went to a house,  
And I knocked on the door;  
A lady came out, says,  
"You been here before."  
Hallelujah, etc.

5. I went to a house,  
And I asked for a piece of bread;  
A lady came out, says,  
"The baker is dead."  
Hallelujah, etc.

6. When springtime does come,  
O won't we have fun,  
We'll throw up our jobs  
And we'll go on the bum.  
Hallelujah, etc.

"One of his [Langston Hughes] high school poems was about Sandburg, whom he referred to as his 'guiding light.' At age fifteen, Hughes wrote:"

Carl Sandburg's poems  
Fall on the white pages of his books  
Like blood-clots of song  
From the wounds of humanity.  
I know a lover of life sings.  
I know a lover of all the living  
Sings then.

Berry, Faith. *Langston Hughes, before and beyond Harlem*. New York, Wings Books, 1995.

<i>Mother to Son</i>	My Notes
<p>Well, son, I'll tell you: Life for me ain't been no crystal stair. It's had tacks in it, And splinters, And boards torn up, And places with no carpet on the floor— Bare. But all the time I've been a-climbin' on, And reachin' landin's, And turnin' corners, And sometimes goin' in the dark Where there ain't been no light. So, boy, don't you turn back. Don't you set down on the steps. 'Cause you finds it's kinder hard. Don't you fall now— For I've still goin', honey, I've still climbin', And life for me ain't been no crystal stair.</p>	<p>What is the effect of the use of the extended metaphor? To what Biblical imagery is Hughes alluding?</p> <p>Why the use of colloquial language? What does it suggest about the speaker?</p>
<p><i>Hold fast to dreams</i></p> <p>Hold fast to dreams For if dreams die Life is a broken-winged bird That cannot fly.</p> <p>Hold fast to dreams For when dreams go Life is a barren field Frozen with snow</p>	<p>Once again, note the use of metaphor in this poem. How do the two metaphors add strength to the main idea? Why the use of repetition in the poem?</p>

***Theme for English B***  
**by Langston Hughes (1949)**

The instructor said,

*Go home and write  
a page tonight.  
And let that page come out of you--  
5 Then, it will be true.*

I wonder if it's that simple?  
I am twenty-two, colored, born in Winston-Salem. I  
went to school there, then Durham, then here to  
this college on the hill above Harlem.  
10 I am the only colored student in my class.  
The steps from the hill lead down into Harlem,  
through a park, then I cross St. Nicholas, Eighth  
Avenue, Seventh, and I come to the Y, the  
Harlem Branch Y, where I take the elevator  
15 up to my room, sit down, and write this page:

It's not easy to know what is true for you or me  
at twenty-two, my age. But I guess I'm what  
I feel and see and hear, Harlem, I hear you:  
hear you, hear me--we two--you, me, talk on this page.  
20 (I hear New York, too.) Me--who?  
Well, I like to eat, sleep, drink, and be in love. I  
like to work, read, learn, and understand life. I  
like a pipe for a Christmas present,  
or records--Bessie, bop, or Bach.  
25 I guess being colored doesn't make me *not* like  
the same things other folks like who are other races.  
So will my page be colored that I write?

Being me, it will not be white.  
But it will be  
30 a part of you, instructor.  
You are white--  
yet a part of me, as I am a part of you.  
That's American.  
Sometimes perhaps you don't want to be a part of me.  
35 Nor do I often want to be a part of you.  
But we are, that's true!  
As I learn from you,  
I guess you learn from me--  
although you're older--and white--  
40 and somewhat more free.

This is my page for English B.

### ***Theme for English B Discussion Questions***

*How do we represent ourselves? What becomes important for others to know? The speaker in “Theme for English B” asks if the color of his skin affects his writing. This poem raises race questions – and questions of location and personal freedom – and resolves them in its own way. It also raises the question of what one’s true self is.*

1. What do you notice about the structure of the poem? What marks its beginning, middle, and end? Note the shifts in the poem: what do they reveal?
2. What is the focus/main idea of each stanza? Are some parts developed in more detail than others? Why?
3. What do you notice about the style of this poem? How does Hughes “play” with rhythm and rhyme, and how do they affect the poem?
4. Does Hughes make unique word choices (diction) to characterize the speaker? Why? What literary techniques are present in the poem, and how do they add meaning?
5. What do you think is the intent of the poem? Describe the author’s tone, providing specific examples to support your opinion.
6. What is the narrator struggling with in the poem? How do you know?
7. Does the speaker define himself? How? In what terms does he state his identity (i.e., how does he answer the question “who am I”)?
8. How does society identify the narrator?

<i>Problems</i>	<b>My Notes</b>
2 and 2 are 4. 4 and 4 are 8.  But what would happen If the last 4 was late?  And how would it be If one 2 was me?  Or if the first 4 was you Divided by 2?	



## The Negro Speaks of Rivers

I've known rivers:

I've known rivers ancient as the world and older than the  
flow of human blood in human veins

My soul has grown deep like the rivers.

I bathed in the Euphrates when dawns were young  
I built my hut near the Congo and it lulled me to sleep.  
I looked upon the Nile and raised the pyramids above it.  
I heard the singing of the Mississippi when Abe Lincoln  
went down to New Orleans, and I've seen its muddy  
bosom turn all golden in the sunset

I've known rivers:

Ancient, dusky rivers.

My soul has grown deep like the rivers.

### R. Baxter Miller

The double identification with penetrative time and receptive timelessness appears perhaps most notably in "The Negro Speaks of Rivers" (*Crisis*, June 1921), a poem dedicated to the late W. E. B. Du Bois. "Rivers" presents the narrator's skill in retracing known civilization back to the source in East Africa. Within thirteen lines and five stanzas, through the suggestion of wisdom by anagoge, we re-project ourselves into aboriginal consciousness. Then the speaker affirms the spirit distilled from human history, ranging from 3000 B.C. through the mid-nineteenth century to the author himself at the brink of the Harlem Renaissance. The powerful repeat "I've known rivers. / Ancient, dusky rivers" closes the human narrative in nearly a circle, for the verse has turned itself subtly from an external focus to a unified and internal one: "My soul has grown deep like the rivers." Except for the physical and spiritual dimensions, the subjective "I" and the "river" read the same.

When the Euphrates flows from eastern Turkey southeast and southwest into the Tigris, it recalls the rise as well as the fall of the Roman Empire. For over two thousand years the water helped delimit that domain. Less so did the Congo, which south of the Sahara demarcates the natural boundaries between white and Black Africa. The latter empties into the Atlantic ocean; the Nile flows northward from Uganda into the Mediterranean; in the United States the Mississippi River flows southeast from north central Minnesota to the Gulf of Mexico. Whether north or south, east or west, "River" signifies the fertility as well as the dissemination of life in concentric half-circles. The liquid, as the externalized form of the contemplative imagination, has both depth and flow. "The Negro Speaks of Rivers" reclaims the origins in Africa of both physical and spiritual humanity.

*From The Art and Language of Langston Hughes . Copyright © 1989 by The University Press of Kentucky*  
"On "The Negro Speaks of Rivers"." On "The Negro Speaks of Rivers",  
[www.english.illinois.edu/maps/poets/g\\_l/hughes/rivers.htm](http://www.english.illinois.edu/maps/poets/g_l/hughes/rivers.htm). Accessed 29 Mar. 2017.

<p><b><i>Dream Variations</i></b></p> <p>To fling my arms wide In some place of the sun, To whirl and to dance Till the white day is done. Then rest at cool evening Beneath a tall tree While night comes on gently,     Dark like me — That is my dream!</p> <p>To fling my arms wide In the face of the sun, Dance! Whirl! Whirl! Till the quick day is done. Rest at pale evening . . . A tall, slim tree . . . Night coming tenderly     Black like me.</p>	<p><b>My Notes</b></p>
<p><b><i>Lincoln Monument: Washington</i></b></p> <p>Let's go see Old Abe Sitting in the marble and the moonlight, Sitting lonely in the marble and the moonlight, Quiet for ten thousand centuries, old Abe. Quiet for a million, million years.</p> <p>Quiet-</p> <p>And yet a voice forever Against the Timeless walls Of time- Old Abe.</p>	<p><b>My Notes</b></p>

<b><i>The Weary Blues</i></b> <i>Langston Hughes, 1902 - 1967</i>	<b>My Notes</b>
<p>Droning a drowsy syncopated tune, Rocking back and forth to a mellow croon,     I heard a Negro play. Down on Lenox Avenue the other night By the pale dull pallor of an old gas light     He did a lazy sway . . .     He did a lazy sway . . . To the tune o' those Weary Blues. With his ebony hands on each ivory key He made that poor piano moan with melody.     O Blues! Swaying to and fro on his rickety stool He played that sad raggy tune like a musical fool.     Sweet Blues! Coming from a black man's soul.     O Blues! In a deep song voice with a melancholy tone I heard that Negro sing, that old piano moan—     "Ain't got nobody in all this world,     Ain't got nobody but ma self.     I's gwine to quit ma frownin'     And put ma troubles on the shelf."</p> <p>Thump, thump, thump, went his foot on the floor. He played a few chords then he sang some more—     "I got the Weary Blues     And I can't be satisfied.     Got the Weary Blues     And can't be satisfied—     I ain't happy no mo'     And I wish that I had died."</p> <p>And far into the night he crooned that tune. The stars went out and so did the moon. The singer stopped playing and went to bed While the Weary Blues echoed through his head. He slept like a rock or a man that's dead.</p> <p>From <i>The Collected Poems of Langston Hughes</i>, published by Alfred A. Knopf, Inc. Copyright © 1994 the Estate of Langston Hughes.</p>	

## DIAMANTE POEMS

Winter  
Rainy, cold  
Skiing, skating, sledding  
Mountains, wind, breeze, ocean  
Swimming, surfing, scuba diving  
Sunny, hot  
Summer

Line 1: Winter = 1 NOUN-A  
Line 2: Rainy, cold = 2 ADJECTIVES-A  
Line 3: Skiing, skating, sledding = 3 GERUNDS-A (verb + -ing)  
Line 4: Mountains, wind, breeze, ocean = 2 NOUNS-A + 2 NOUNS-B  
Line 5: Swimming, surfing, scuba diving = 3 GERUNDS-B (verb + -ing)  
Line 6: Sunny, hot = 2 ADJECTIVES-B  
Line 7: Summer = 1 NOUN-B

Title of Poem  
Author's Name

\_\_\_\_\_

\_\_\_\_\_, \_\_\_\_\_

\_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_

\_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_

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\_\_\_\_\_, \_\_\_\_\_

\_\_\_\_\_

The Earth  
by Ivan

Mountain  
High, rocky  
Flying, looking, killing  
Eagle, power, fear, rabbit  
Living, moving, making noise  
Deep, beautiful  
Valley

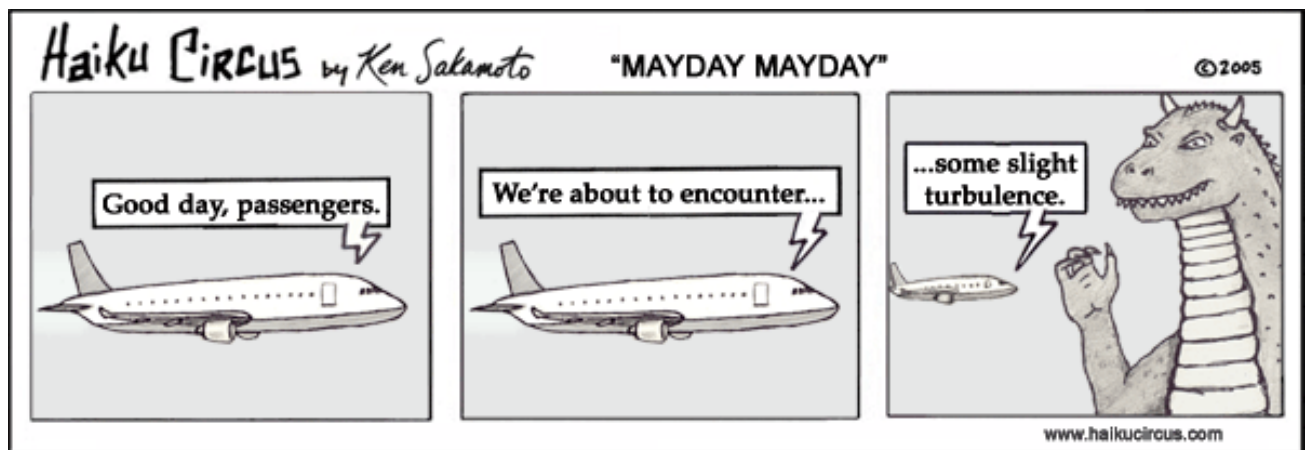
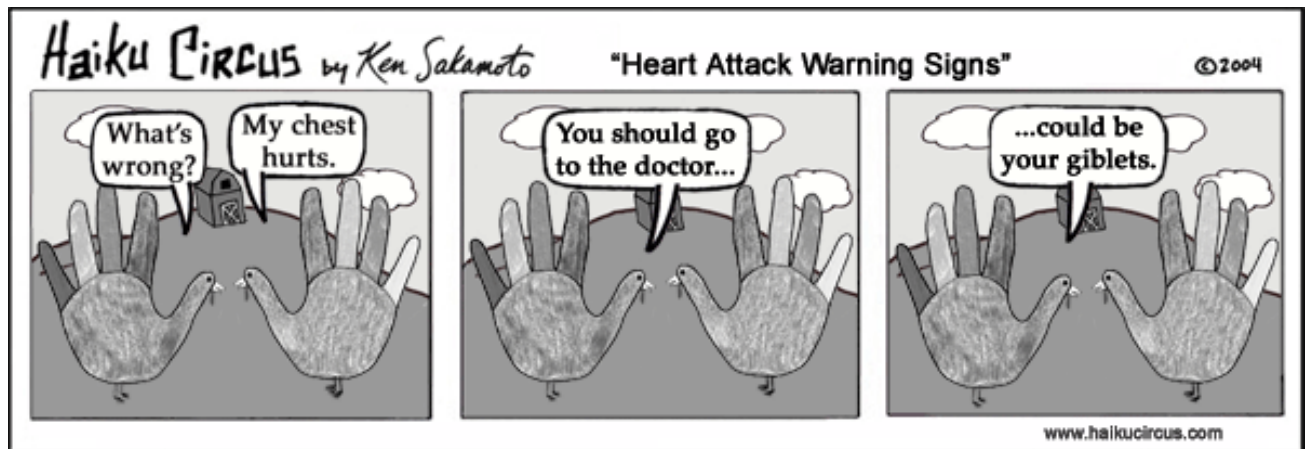
## Haiku

Haiku usually has three lines and 17 syllables distributed in lines of 5 syllables, 7 syllables, 5 syllables. The following examples were found on the internet.

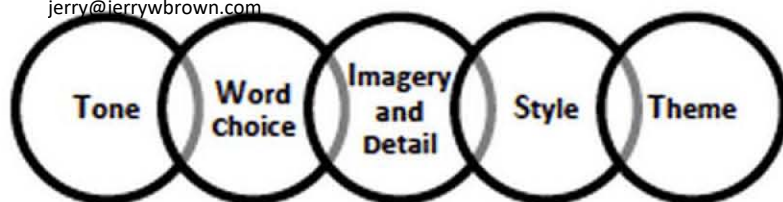
## Twinkies

Moist golden sponge cake  
Creamy white filling of joy  
Boy I love Twinkies

Nouns    Verbs    Adjectives



## TWIST



## SIFT

(literary analysis)

Symbol	Images
Figures of Speech	Tone and Theme

## 3 Levels of Reading

### Level One - Literal Level

Students will find meaning directly in the text (reading on the line).

### Level Two - Inferential Level

Students will interpret what is in the text (reading between the lines).

### Level Three - Thematic Level

Students will move beyond the text to connect to universal meaning (reading beyond the lines).

## LEAD

(diction analysis)

Low or informal diction
Elevated language/formal diction
Abstract and concrete diction
Denotation and connotation

## Argumentation

1. Defend or agree with a position
2. Challenge or disagree with a position
3. Qualify, modify, limit, or restrict the claim by giving exceptions

## Rhetorical Appeals

Ethics (Ethos)



Logic (Logos)      Emotion (Pathos)

By integrating all three appeals into persuasive writing or speaking, the potential for convincing the audience will increase.

## SMELL

(persuasive/argument analysis)

S	Sender-receiver relationship
M	Message
E	Emotional strategies
L	Logical strategies
L	Language

## SOAPSTone

(rhetorical analysis)

Subject	Occasion	Audience	Purpose	Speaker	Tone
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## PAMDISS

(self-evaluation)

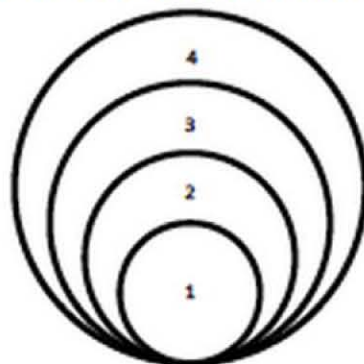
Purpose  
Audience  
Mode  
Diction  
Images/Concrete Details  
Syntax  
Structure

## TP-CASTT

(poetry analysis)

Title (literal)
Paraphrase
Connotation
Attitude
Shifts
Title (interpretive)
Theme

## Dante's Fourfold Method



4 levels for interpreting symbol and allegory:

1. Literal or historical
2. Political
3. Moral or psychological
4. Spiritual

## DIDLS

(tone analysis)

D	I	D	L	S
I	M	E	A	E
C	A	T	N	N
T	G	A	G	T
I	E	I	U	E
O	S	L	A	N
N		S	G	C
			E	E
				Structure

## Cornell Notes

Key Points	Notes on Key Points
Summary Space	

1. **Pantomime:** Act out a scene you choose or the class calls out to you while up there.
2. **Dramatic monologue:** Create a monologue for a character in a scene. What are they thinking/feeling at that moment? Why?
3. **Dramatic monologue:** Create a monologue for a character while they are out of the book. Where are they? Why? What are they thinking?
4. **Business Card Book:** Write the story in the most compelling way you can on paper the size of a business card.
5. **Postcard:** Write to a friend, the author, or to a character about this book. Write as if you were the character or author and write to yourself.
6. **Mapmaker:** Draw a map of the book's setting.
7. **Moviemaker:** Write a one page "pitch" to a producer explaining why the story would or would not make a great movie.
8. **Trailer:** Movie previews always offer a quick sequence of the best moments that make us want to watch it – storyboard or narrate the scenes for your trailer. Focus on verbs.
9. **Billboard:** As in the movies, take what seems the most compelling image(s) and create an ad.
10. **Adjective-itis:** Pick five adjectives for the book or character(s), and explain how they apply.
11. **Collage:** Create an individual or class collage around themes or characters in the book.
12. **Haiku/Limerick:** Create one about a character.
13. **CliffsNotes:** Have each student take a chapter and, using the CliffsNotes format, create their own.
14. **Roundtable:** Give students a chance to talk about what intrigues, bothers, confuses them about the book.
15. **Silent Roundtable:** The only rule is the teacher cannot say anything during the period allotted for class discussion of book.
16. **Silent Conversation:** A student writes about a story on paper, then passes it to another who responds to what they said. Each subsequent respondent "talks" to/about all those before.
17. **Fishbowl:** Impromptu or scheduled, two to four students sit in middle of circle and talk about a text. The class makes observations about the conversation then rotate into the circle.
18. **Movie Review:** Students write a review of (or discuss) a movie based on a story.
19. **Dear Author:** After reading a book the student(s) write the author via the publisher (who always forwards them).
20. **Surf the Net:** Prior to, while, or after reading a book check out the Web and its offerings about the book, its author, or its subject.
21. **Inspirations:** Watch a film inspired by a story (e.g., *Franny and Alexander* is inspired by *Hamlet*) and compare/contrast.
22. **Timeline:** Create a timeline that includes both the events in the novel and historical information of the time. Try using Post-Its on a whiteboard or butcher paper!



23. **Mandala:** Create a mandala with many levels to connect different aspects of a book, its historical time, and culture.
24. **Transparencies:** Copy portions of the text to a transparency. Kids annotate with markers and then get up to present their interpretations to the class.
25. **Gender-Bender:** Rewrite a scene and change the gender of the characters to show how they might act differently (e.g., *Lord of Flies*). You can also have a roundtable on gender differences.
26. **Picture This:** Bring in art related to book's time or themes. Compare, describe, and discuss.
27. **Kids Books:** Bring in children's books about related themes and read these aloud to class.
28. **Downgrade:** Adapt myths or other stories for a younger audience. Make into children's books or dramatic adaptation on video or live.
29. **Draw!:** Translate chapters into storyboards and cartoons; draw the most important scene in the chapter and explain its importance and action.
30. **Oprah Bookclub:** Host a talkshow: students play the host, author, and cast of characters. Allow questions from the audience.
31. **Fictional Friends:** Who of all the characters would you want for a friend? Why? What would you do or talk about together?
32. **State of the Union:** The President wants to recommend a book to the nation: tell him one important realization you had while reading this book and why he should recommend it.
33. **Interview Question:** When I interview prospective teachers, my first question is always, "What are you reading and do you like it?"
34. **Dear Diary:** Keep a diary as if you were a character in the story. Write down events that happen during the story and reflect on how they affected the character and why.
35. **Rosencrantz and Guildenstern:** Write a story or journal from the perspective of characters with no real role in the story and show us what they see and think from their perspective.
36. **Improv:** Get up in front of class or in a fishbowl and be whatever character the class calls out and do whatever they direct. Have fun with it.
37. **What If:** Write about or discuss how the story would differ if the characters were something other than they are: a priest, another gender or race, a different age, or social class.
38. **Interrupted Conversations:** Pair up and trade-off reading through some text. Any time you have something to say about some aspect of the story, interrupt the reader and discuss, question, argue.
39. **Found Poetry:** Take sections of the story and, choosing carefully, create a found poem; then read these aloud and discuss.
40. **13 Views:** Inspired by Stevens's poem "13 Ways of Looking at a Blackbird," write a poem where each stanza offers a different view of a character or chapter.
41. **Personal Ad:** What would a particular character write in a personal ad for the newspaper? After posting on board, discuss.



42. **Holden Meets Hamlet:** What would one character (or set of them) in one story say to another if given the chance to talk or correspond? Write a dialogue, skit, or letter.
43. **Character Analysis:** Describe a character as a psychologist or recruiting officer might: what are they like? Examples? Why are they like that?
44. **Epistle Poem:** Write a poem in the form and voice of a letter: e.g., Phoebe to Holden from *Catcher in the Rye*.
45. **Write Into:** Find a "hole" in the story where the character disappears (off camera) for a time and describe what they do when we can't see them.
46. **The Woody Allen:** In *Take the Money*, Allen interviews the parents of a man who became a bank robber. Write an imaginary interview with friends and family of a character whom they try to help you understand.
47. **Author Interview:** Write an interview or letter in which the character in a story asks the author a series of questions and reflects on how they feel about the way they were made.
48. **The Kuglemass:** Woody Allen wrote a story in which the character can throw any book into a time machine and it takes you inside the book and the era. What would you do, say, think if you "traveled" into the story you are reading?
49. **Time Machine:** Instead of traveling into the book, write a scene or story in which the character(s) travel out of the book into today.
50. **Biography:** Write a biography of one of the characters who most interests you.
51. **Autobiography:** Have the character that most interests you write their autobiography of the time before, during, or after the story occurs.
52. **P.S.:** After you read the story, write an epilogue in which you explain – using whatever tense and tone the author does – what happened to the character(s) next.
53. **Board Game:** Have groups design board games based on stories then play them. This is especially fun and works well with *The Odyssey*.
54. **Life Graph:** Using the Life Graph assignment, plot the events in the character's life during the story and evaluate their importance; follow up with discussion of graphs.
55. **Second Chance:** Talk or write about how it would change the story if a certain character had made a different decision earlier in the story (e.g., what if Huck of *Huckleberry Finn* had not run away?)
56. **Poetry Connection:** Bring in poems that are thematically related to the story. Integrate these into larger discussion. Use Poetry Index.
57. **Reader Response:** Pick the most important word/line/image/object/event in the chapter and explain why you chose it. Be sure to support all analysis with examples.
58. **Notes and Quotes:** Draw a line down the middle of the page. On one side write down important quotes, on the other comment on and analyze the quotes.
59. **Dear Classmate:** Using email or some other means of corresponding, write each other about the book as you read it, having a written conversation about the book.
60. **Convention Introduction:** You have been asked to introduce the book's author to a convention of English teachers. What would you say? Write and deliver your speech.

61. **Sing Me a Song:** Write a song/ballad about the story, a character, or an event in the book.
62. **Write Your Own:** Using the themes in the story, write your own story, creating your own characters and situation. It does not have to relate to the story at all aside from its theme.
63. **Executive Summary:** Take a 3x5 card and summarize what happened on one side. On the other, analyze the importance of what happened and the reasons it happened.
64. **Read Aloud:** One student starts the reading and goes until they wish to pass. They call on whomever they wish and that person picks up and continues reading for as long as they wish.
65. **Quaker Reading:** Like a Quaker meeting, one person stands and reads then sits and whomever wishes to picks up and reads for as long as with wish... and so it goes.
66. **Pageant of the Masters:** In Los Angeles this remarkable event asks groups to stage different classical paintings in real life. People would try to do a still life of some scene from a book or play. The class should then discuss what is going on in this human diorama.
67. **Create a Diorama:** Create a diorama of a particularly important scene such as the courtroom or Ewells' house in *To Kill a Mockingbird*.
68. **Day in Court:** Use the story as the basis for a court trial; students can be witnesses, expert witnesses called to testify, judge, jury, bailiff, reporter; great fun for a couple days.
69. **Censorship Defense:** Imagine that the book you are reading has been challenged by a special interest group. Students must write a letter defending the book, using specific evidence from the book to support their ideas.
70. **Call for Censorship:** In order to better understand all sides to an argument, imagine you are someone who feels this particular book should not be read and write a letter in which you argue it should be removed.
71. **Speculation:** Based on everything you know now in the story, what do you think will happen and why do you think that?
72. **Questions Anyone?** Students make a list of a certain number of questions they have about a particular character or aspect of the book; use these as the basis for class discussion.
73. **Newspaper Connection:** Have students read the newspapers and magazines to find articles that somehow relate to issues and ideas in the book(s) you are reading. Bring those articles in and discuss.
74. **Jigsaw:** Organize the class into groups, each one with a specific focus. After a time rotate so that new groups are formed to share what they discussed in their previous group.
75. **Open Mind:** Draw an empty head and inside of it draw any symbols or words or images that are bouncing around in the mind of the character of a story. Follow it up with writing or discussion to explain and explore responses.
76. **Interrogation:** A student must come up before the class and, pretending to be a character or the author, answer questions from the class.

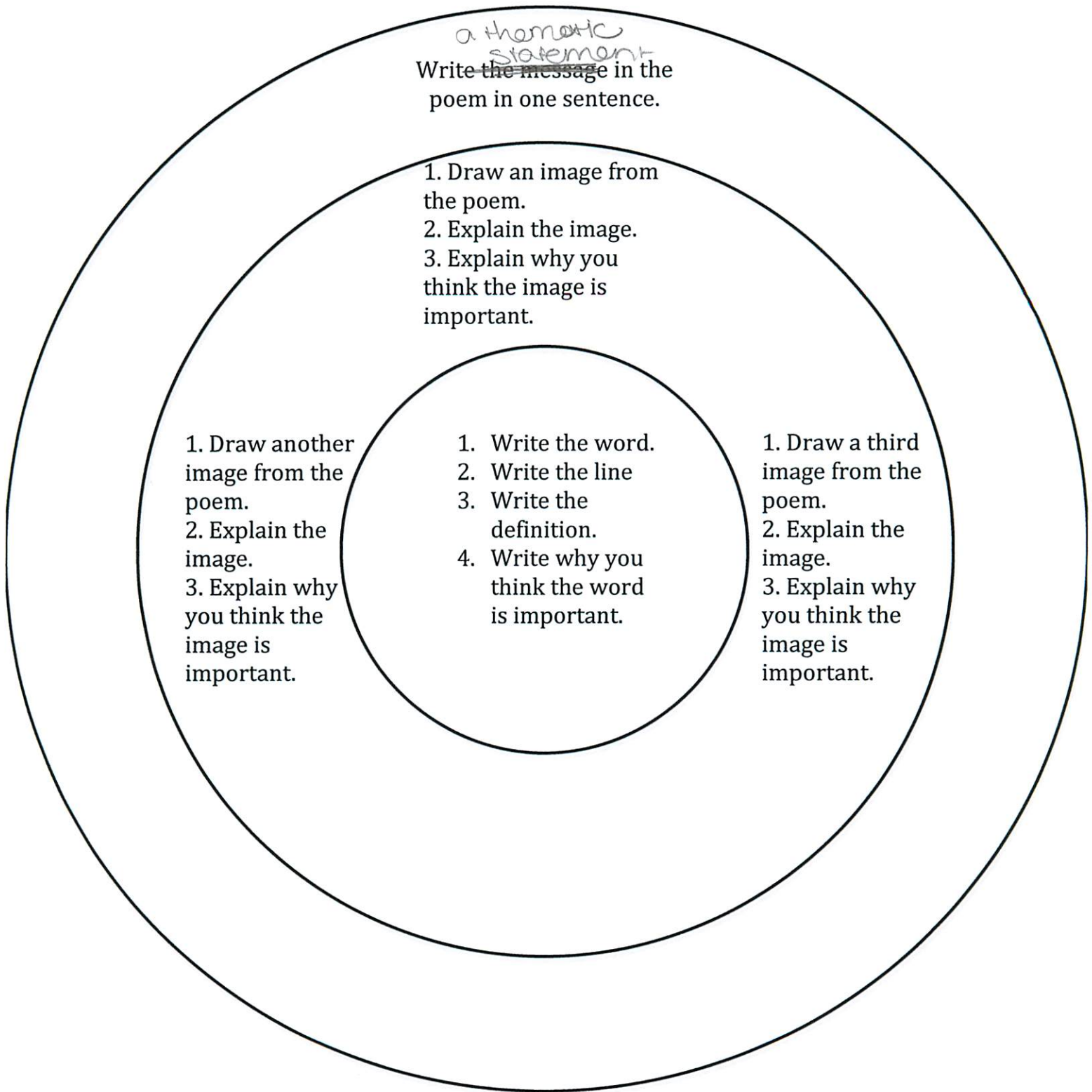
77. **Post-Its:** If they are using a school book in which they cannot make notes or marks, encourage them to keep a pack of Post-Its with them and make notes on these.
78. **Just the Facts Ma'am:** Acting as a reporter, ask the students the basic questions to facilitate a discussion: who, what, where, why, when, how?
79. **SQ3R:** When reading a textbook or article, try this strategy: (S)urvey the assigned reading by first skimming through it; then formulate (Q)uestions by turning all chapter headings and subheadings into questions to answer as you read; next (R)ead the assigned section and try to answer those questions you formulated; now (R)ecite the information by turning away from the text as soon as you've finished reading the assigned section and reiterate it in your own words; finally, (R)eview what you read by going back to your questions, the chapter headings, and asking yourself what they are all referring to, what they mean.
80. **Brainstorming/Webbing:** Put a character or other word in the middle of a web. Have students brainstorm associations while you write them down, then have them make connections between ideas and discuss or write about them.
81. **Cultural Literacy:** Find out what students already know and address what they need to know before reading a story or certain part of a story.
82. **Storyboard:** Individually or in groups, create a storyboard for the chapter or story.
83. **Interactive Story:** If you have a student who is a computer genius, have them create a multimedia, interactive version of the story.
84. **CyberGuides:** Search the Net for virtual tours based on the books you might be studying. Try [www.concorde.net](http://www.concorde.net).
85. **Tableau:** Similar to the Pageant of the Masters, this option asks you to create a still life setting; then someone steps up to touch different characters who come alive and talk from their perspective about the scene.
86. **Audio Books:** There are many audio editions of books we teach now available – some are even read by famous stars who turn the book into its own audio performance. Recommend audio books to students with reading difficulties or play portions of them in class.
87. **Sound Off!** Play a video version of a book you are reading – only turn off the sound while they watch it. Have them narrate or discuss or write about what is happening, what the actors are revealing about the story through their gestures. Then compare what you saw with what you read.
88. **Narrate Your Own Reading:** Show kids how you read a text by reading it aloud and interrupting yourself to explain how you grapple with it as you go. Model your own thinking process; kids often don't know what it "looks like" to think.
89. **Magnetic Poetry:** If working with a poem, enlarge it on copier or computer and cut all words up into pieces; place in an envelope and have groups create poems from these words. Later on discuss using the same words for different texts. Heavier stock paper is ideal for this activity.
90. **Venn Diagram:** Use a Venn diagram to help you organize your thinking about a text as you read it. Put differences between two books or characters on opposite sides and similarities in the middle.

91. **Write an Essay:** Using one of the different rhetorical modes, write an essay in which you make meaningful connections between the text and your own experiences or other texts you have read.
92. **P.O.V.:** How would it change the story if you rewrote it in a different point of view (e.g., changed it from first to third person)? Try it!
93. **Daily Edition:** Using the novel as the basis for your stories, columns and editorials, create a newspaper or magazine based on or inspired by the book you are reading.
94. **Read Recursively:** On occasion circle back around to the beginning of the chapter or text to keep yourself oriented as to "the big picture." This is especially important if you have questions to answer based on reading.
95. **Oral History:** If you are reading a historical text, have students interview people who have some familiarity with that time period or the subject of the book.
96. **Guest Speaker:** If you are reading a book that deals with a subject an expert might help them better understand, invite one in. Try the Veterans of Foreign Wars, for example, if reading about war.
97. **Storytelling:** After reading a story, pair up with others and tell the story as a group, recalling it in order, piecing it together, and clarifying for each other when one gets lost.
98. **Reciprocal Teaching:** A designated student or group reads a section of a text and comes prepared to present or teach it to the class. Follow up with discussion for clarification.
99. **Make Your Own Test:** Have students create their own test or essay questions about the text. This allows them to simultaneously think about the story and prepare for the test on it.
100. **Recasting the Text:** Students rewrite a poem as a story, a short story as a poem or play. All rewrites should then be read and discussed so as to understand how the different genre work.
101. **Debates:** Students reading controversial texts or novels with debatable subjects such as *1984* should debate the issues.
102. **Literature Circles:** Students gather in groups to discuss the text and then report out to the class for full-class discussion.
103. **That Was Then, This Is Now:** After reading the text, create a Before/After list to compare the ways in which characters or towns have changed over the course of the story. Follow up with discussion of reasons.

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*Excerpted from Burke, J., The English Teacher's Companion: A Complete Guide to Classroom, Curriculum, and the Profession. Boynton/Cook Publishers. 1998.*

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The two characters, Victor and the creature, have the most opposite beginnings, which contribute to their experiences and shape their viewpoints. Victor Frankenstein is born into an upper-middle class household in Geneva, with doting parents. He describes his childhood as one of great joy and happiness and that,

"No human being could have passed a happier childhood than my self. My parents were possessed by the very spirit of kindness and indulgence. We felt that they were not the tyrants to rule our lot according to their caprice, but the agents and creators of all the many delights which we enjoyed (Shelley).

It is this background which gives the monster's first years of life such stark contrast. When the monster received life by Victor, he was immediately abandoned by his creator. Frankenstein, who instantly abhorred his creation, fled his attic where his monster was taking in the first sensations of life. Unlike a regular newborn, the daemon is able to remember the bombardment of sensations when he received life, and is therefore more vulnerable (in a psychological manner) than a traditional baby because of his ability to later analyze what transpired.

Unable to discern his surroundings and unable to communicate, he is essentially a newborn left defenseless. The fact that his creator abandons him at his first breath will leave an even larger emotional impact in the monster, eventually contributing to his decision to wreck vengeance on his creator who deserted him at his most vulnerable moment. After several days of life, he is alone, in the forests near the town of Ingolstadt, still unaware of a multitude of basic things which allow for everyday comforts and successful survival. "I was miserable wretch; I knew, and could distinguish, nothing; but feeling pain invade me on all sides. I sat down and wept (Shelley)."

### **Frankenstein: The Creature speaks**

"It was dark when I awoke; I felt cold also, and half-frightened, as it were instinctively, finding myself so desolate. Before I had quitted your apartment, on a sensation of cold, I had covered myself with some clothes; but these were insufficient to secure me from the dews of night. I was a poor, helpless, miserable wretch; I knew, and could distinguish, nothing; but feeling pain invade me on all sides, I sat down and wept....

.....The vegetables in the gardens, the milk and cheese that I saw placed at the windows of some of the cottages, allured my appetite. One of the best of these I entered; but I had hardly placed my foot within the door, before the children shrieked, and one of the women fainted. The whole village was mused; some fled, some attacked me, until, grievously bruised by stones and many other kinds of missile weapons, I escaped to the open country, and fearfully took

refuge in a low hovel, quite bare, and making a wretched appearance after the palaces I had beheld in the village....

.....I was, besides, endued with a figure hideously deformed and loathsome; I was not even of the same nature as man. I was more agile than they, and could subsist upon coarser diet; I bore the extremes of heat and cold with less injury to my frame; my stature far exceeded theirs. When I looked around, I saw and heard of none like me. Was I then a monster, a blot upon the earth, from which all men fled, and whom all men disowned?

"I cannot describe to you the agony that these reflections inflicted upon me: I tried to dispel them, but sorrow only increased with knowledge. Oh, that I had for ever remained in my native wood, nor known nor felt beyond the sensations of hunger, thirst, and heat! .....

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But where were my friends and relations? No father had watched my infant days, no mother had blessed me with smiles and caresses; or if they had, all my past life was now a blot, a blind vacancy in which I distinguished nothing. From my earliest remembrance I had been as I then was in height and proportion. I had never yet seen a being resembling me, or who claimed any intercourse with me. What was I? The question again recurred, to be answered only with groans.

....."As I read, however, I applied much personally to my own feelings and condition. I found myself similar, yet at the same time strangely unlike to the beings concerning whom I read, and to whose conversation I was a listener. I sympathised with, and partly understood them, but I was unformed in mind; I was dependent on none and related to none. 'The path of my departure was free;' and there was none to lament my annihilation. My person was hideous and my stature gigantic. What did this mean? Who was I? What was I? Whence did I come? What was my destination? These questions continually recurred, but I was unable to solve them.

"Cursed, cursed creator! Why did I live? Why, in that instant, did I not extinguish the spark of existence which you had so wantonly bestowed? I know not; despair had not yet taken possession of me; my feelings were those of rage and revenge. I could with pleasure have destroyed the cottage and its inhabitants, and have glutted myself with their shrieks and misery."

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"And now, with the world before me, whither should I bend my steps? I resolved to fly far from the scene of my misfortunes; but to me, hated and despised, every country must be equally horrible. At length the thought of you crossed my mind. I learned from your papers that you were my father, my creator; and to whom could I apply with more fitness than to him who had given me life?"

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"At this time a slight sleep relieved me from the pain of reflection, which was disturbed by the approach of a beautiful child, who came running into the recess I had chosen, with all the sportiveness of infancy. Suddenly, as I gazed on him, an idea seized me, that this little creature was unprejudiced, and had lived too short a time to have imbibed a horror of deformity. If, therefore, I could seize him, and educate him as my companion and friend, I should not be so desolate in this peopled earth.

"Urged by this impulse, I seized on the boy as he passed and drew him towards me. As soon as he beheld my form, he placed his hands before his eyes and uttered a shrill scream: I drew his hand forcibly from his face, and said, 'Child, what is the meaning of this? I do not intend to hurt you; listen to me.'

"He struggled violently. 'Let me go,' he cried; 'monster! ugly wretch! you wish to eat me, and tear me to pieces--You are an ogre--Let me go, or I will tell my papa.'

"'Boy, you will never see your father again; you must come with me.'

"'Hideous monster! let me go. My papa is a Syndic--he is M. Frankenstein--he will punish you. You dare not keep me.'

"'Frankenstein! you belong then to my enemy--to him towards whom I have sworn eternal revenge; you shall be my first victim.'

"The child still struggled, and loaded me with epithets which carried despair to my heart; I grasped his throat to silence him, and in a moment he lay dead at my feet.

"I gazed on my victim, and my heart swelled with exultation and hellish triumph: clapping my hands, I exclaimed, 'I, too, can create desolation; my enemy is not invulnerable; this death will carry despair to him, and a thousand other miseries shall torment and destroy him.'

"As I fixed my eyes on the child, I saw something glittering on his breast. I took it; it was a portrait of a most lovely woman. In spite of my malignity, it softened and attracted me. For a few moments I gazed with delight on her dark eyes, fringed by deep lashes, and her lovely lips; but presently my rage returned: I remembered that I was for ever deprived of the delights that such beautiful creatures could bestow; and that she whose resemblance I contemplated would, in regarding me, have changed that air of divine benignity to one expressive of disgust and affright.

"Can you wonder that such thoughts transported me with rage? I only wonder that at that moment, instead of venting my sensations in exclamations and agony, I did not rush among mankind and perish in the attempt to destroy them."



## **In the Absence of Fathers: A Story of Elephants and Men**

By [Fr. Gordon J. MacRae](#) June 20, 2012

Wade Horn, Ph.D., President of the National Fatherhood Initiative, had an intriguing article entitled “Of Elephants and Men” in a recent issue of *Fatherhood Today* magazine. I found Dr. Horn’s story about young elephants to be simply fascinating, and you will too. It was sent to me by a TSW reader who wanted to know if there is any connection between the absence of fathers and the shocking growth of the American prison population.

Some years ago, officials at the Kruger National Park and game reserve in South Africa were faced with a growing elephant problem. The population of African elephants, once endangered, had grown larger than the park could sustain. So measures had to be taken to thin the ranks. A plan was devised to relocate some of the elephants to other African game reserves. Being enormous creatures, elephants are not easily transported. So a special harness was created to air-lift the elephants and fly them out of the park using helicopters.

The helicopters were up to the task, but, as it turned out, the harness wasn’t. It could handle the juvenile and adult female elephants, but not the huge African bull elephants. A quick solution had to be found, so a decision was made to leave the much larger bulls at Kruger and relocate only some of the female elephants and juvenile males.

The problem was solved. The herd was thinned out, and all was well at Kruger National Park. Sometime later, however, a strange problem surfaced at South Africa’s other game reserve, Pilanesburg National Park, the younger elephants’ new home.

Rangers at Pilanesburg began finding the dead bodies of endangered white rhinoceros. At first, poachers were suspected, but the huge rhinos had not died of gunshot wounds, and their precious horns were left intact. The rhinos appeared to be killed violently, with deep puncture wounds. Not much in the wild can kill a rhino, so rangers set up hidden cameras throughout the park.

The result was shocking. The culprits turned out to be marauding bands of aggressive juvenile male elephants, the very elephants relocated from Kruger National Park a few years earlier. The young males were caught on camera chasing down the rhinos, knocking them over, and stomping and goring them to death with their tusks. The juvenile elephants were terrorizing other animals in the park as well. Such behavior was very rare among elephants. Something had gone terribly wrong.

Some of the park rangers settled on a theory. What had been missing from the relocated herd was the presence of the large dominant bulls that remained at Kruger. In natural circumstances, the adult bulls provide modeling behaviors for younger elephants, keeping them in line.

Juvenile male elephants, Dr. Horn pointed out, experience “musth,” a state of frenzy triggered by mating season and increases in testosterone. Normally, dominant bulls manage and contain the testosterone-induced frenzy in the younger males. Left without elephant modeling, the rangers

theorized, the younger elephants were missing the civilizing influence of their elders as nature and pachyderm protocol intended.

To test the theory, the rangers constructed a bigger and stronger harness, then flew in some of the older bulls left behind at Kruger. Within weeks, the bizarre and violent behavior of the juvenile elephants stopped completely. The older bulls let them know that their behaviors were not elephant-like at all. In a short time, the younger elephants were following the older and more dominant bulls around while learning how to be elephants.

## MARAUDING IN CENTRAL PARK

In his terrific article, “Of Elephants and Men,” Dr. Wade Horn went on to write of a story very similar to that of the elephants, though it happened not in Africa, but in New York’s Central Park. The story involved young men, not young elephants, but the details were eerily close. Groups of young men were caught on camera sexually harassing and robbing women and victimizing others in the park. Their herd mentality created a sort of frenzy that was both brazen and contagious. In broad daylight, they seemed to compete with each other, even laughing and mugging for the cameras as they assaulted and robbed passersby. It was not, in any sense of the term, the behavior of civilized men.

Appalled by these assaults, citizens demanded a stronger and more aggressive police presence. Dr. Horn asked a more probing question. “Where have all the fathers gone?” Simply increasing the presence of police everywhere a crime is possible might assuage some political pressure, but it does little to identify and solve the real social problem behind the brazen Central Park assaults. It was the very same problem that victimized rhinos in that park in Africa. The majority of the young men hanging around committing those crimes in Central Park grew up in homes without fathers present.

That is not an excuse. It is a social problem that has a direct correlation with their criminal behavior. They were not acting like men because their only experience of modeling the behaviors of men had been taught by their peers and not by their fathers. Those who did have fathers had absent fathers, clearly preoccupied with something other than being role models for their sons. Wherever those fathers were, they were not in Central Park.

Dr. Horn pointed out that simply replacing fathers with more police isn’t a solution. No matter how many police are hired and trained, they will quickly be outnumbered if they assume the task of both investigating crime and preventing crime. They will quickly be outnumbered because presently in our culture, two out of every five young men are raised in fatherless homes, and that disparity is growing faster as traditional family systems break down throughout the Western world.

**Barack Obama: *Dreams from my father* (pages 26-27)**

There was only one problem: my father was missing. He had left paradise, and nothing that my mother or grandparents told me could obviate that single, unassailable fact. Their stories didn't tell why he had left. They couldn't describe what it might have been like had he stayed. Like the janitor, Mr. Reed, or the black girl who churned up dust as she raced down a Texas road, my father became a prop in someone else's narrative. An attractive prop—the alien figure with the heart of gold, the mysterious stranger who saves the town and wins the girl—but a prop nonetheless.

I don't really blame my mother or grandparents for this. My father may have preferred the image they created for him—indeed, he may have been complicit in its creation. In an article published in the *Honolulu Star-Bulletin* upon his graduation, he appears guarded and responsible, the model student, ambassador for his continent. He mildly scolds the university for herding visiting students into dormitories and forcing them to attend programs designed to promote cultural understanding—a distraction, he says, from the practical training he seeks. Although he hasn't experienced any problems himself, he detects self-segregation and overt discrimination taking place between various ethnic groups and expresses wry amusement at the fact that "Caucasians" in Hawaii are occasionally at the receiving end of prejudice. But if his assessment is relatively clear-eyed, he is careful to end on a happy note: One thing other nations can learn from Hawaii, he says, is the willingness of races to work together toward common development, something he has found whites elsewhere too often unwilling to do.

I discovered this article, folded away among my birth certificate and old vaccination forms, when I was in high school. It's a short piece, with a photograph of him. No mention is made of my mother or me, and I'm left to wonder whether the omission was intentional on my father's part, in anticipation of his long departure. Perhaps the reporter failed to ask personal questions, intimidated by my father's imperious manner; or perhaps it was an editorial decision, no part of the simple story that they were looking for. I wonder, too, whether the omission caused a fight between my parents.

I would not have known at the time, for I was too young to realize that I was supposed to have a live-in father, just as I was too young to know that I need a race. For an improbably short span it seems that my father fell under the same spell as my mother and her parents; and for the first six years of my life, even as that spell was broken and the worlds that they thought they'd left behind reclaimed each of them, I occupied the place where their dreams had been.

**The Heart Grows Smarter**  
**By DAVID BROOKS**  
**Published: November 5, 2012**

If you go back and read a bunch of biographies of people born 100 to 150 years ago, you notice a few things that were more common then than now.

First, many more families suffered the loss of a child, which had a devastating and historically underappreciated impact on their overall worldviews.

Second, and maybe related, many more children grew up in cold and emotionally distant homes, where fathers, in particular, barely knew their children and found it impossible to express their love for them.

It wasn't only parents who were emotionally diffident; it was the people who studied them. In 1938, a group of researchers began an intensive study of 268 students at Harvard University. The plan was to track them through their entire lives, measuring, testing and interviewing them every few years to see how lives develop.

In the 1930s and 1940s, the researchers didn't pay much attention to the men's relationships. Instead, following the intellectual fashions of the day, they paid a lot of attention to the men's physiognomy. Did they have a "masculine" body type? Did they show signs of vigorous genetic endowments?

But as this study — the Grant Study — progressed, the power of relationships became clear. The men who grew up in homes with warm parents were much more likely to become first lieutenants and majors in World War II. The men who grew up in cold, barren homes were much more likely to finish the war as privates.

Body type was useless as a predictor of how the men would fare in life. So was birth order or political affiliation. Even social class had a limited effect. But having a warm childhood was powerful. As George Vaillant, the study director, sums it up in "Triumphs of Experience," his most recent summary of the research, "It was the capacity for intimate relationships that predicted flourishing in all aspects of these men's lives."

Of the 31 men in the study incapable of establishing intimate bonds, only four are still alive. Of those who were better at forming relationships, more than a third are living.

It's not that the men who flourished had perfect childhoods. Rather, as Vaillant puts it, "What goes right is more important than what goes wrong." The positive effect of one loving relative, mentor or friend can overwhelm the negative effects of the bad things that happen.

In case after case, the magic formula is capacity for intimacy combined with persistence, discipline, order and dependability. The men who could be affectionate about people and organized about things had very enjoyable lives.

But a childhood does not totally determine a life. The beauty of the Grant Study is that, as Vaillant emphasizes, it has followed its subjects for nine decades. The big finding is that you can teach an old dog new tricks. The men kept changing all the way through, even in their 80s and 90s.

One man in the study paid his way through Harvard by working as a psychiatric attendant. He slept from 6 p.m. to midnight. Worked the night shift at a hospital, then biked to class by 8 in the morning. After college, he tried his hand at theater. He did not succeed, and, at age 40, he saw himself as “mediocre and without imagination.” His middle years were professionally and maritally unhappy.

But, as he got older, he became less emotionally inhibited. In old age, he became a successful actor, playing roles like King Lear. He got married at 78. By 86, the only medicine he was taking was Viagra. He lived to 96.

Another subject grew up feeling that he “didn’t know either parent very well.” At 19, he wrote, “I don’t find it easy to make friends.” At 39, he wrote, “I feel lonely, rootless and disoriented.” At 50, he had basically given up trying to socialize and was trapped in an unhappy marriage.

But, as he aged, he changed. He became the president of his nursing home. He had girlfriends after the death of his first wife and then remarried. He didn’t turn into a social butterfly, but life was better.

The men of the Grant Study frequently became more emotionally attuned as they aged, more adept at recognizing and expressing emotion. Part of the explanation is biological. People, especially men, become more aware of their emotions as they get older.

Part of this is probably historical. Over the past half-century or so, American culture has become more attuned to the power of relationships. Masculinity has changed, at least a bit.

The so-called Flynn Effect describes the rise in measured I.Q. scores over the decades. Perhaps we could invent something called the Grant Effect, on the improvement of mass emotional intelligence over the decades. This gradual change might be one of the greatest contributors to progress and well-being that we’ve experienced in our lifetimes.

**A version of this op-ed appeared in print on November 6, 2012, on page A29 of the New York edition with the headline: The Heart Grows Smarter.**

I don't have any tattoos. I haven't developed a drug addiction. I'm in a stable relationship with a wonderful man. I've always been a straight-A student. Rather disappointingly, as I enter my mid-20s, I have come to realize that—at least on the surface—I am a daughter that most parents would agree has rather avoided the classic pitfalls that might cause them sleepless nights. And, while recognizing that I am extremely lucky, this list of somewhat dubious accomplishments (if being too squeamish to get a tattoo might be called that) also makes me rather cross. Because I've never understood why my father might not want to know me.

Now, it's not that I'm perfect. In fact, I'm a long way from it. But he doesn't know me well enough to *know* that I'm not perfect. He's only ever heard the positive headlines, never witnessed the tantrums and trauma behind them. Despite doing everything in a rather boring, conventionally "correct" way, and never having given him an excuse to intermittently exclude me from his life, he's never wanted to feature more than passingly in mine. I neither deserve nor want pity, as I have a wealth of loving relationships that more than compensate for his absence. But, over the last year or so, I've become increasingly reflective on what our cultural take on fathers is.

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If the importance of fathers is emotional as well as financial, as the late 20th century psychological literature has affirmed, what discourse is in place for those who are missing one? And if that discourse seems to rest on our overwhelming sense of loss or inability to form healthy relationships with men, what is in place for those who have defied this?

Our conception of fatherless daughters derives almost entirely from psychoanalytic theory. The narrative that fatherless daughters are damaged isn't a useful one. It provides too easy a get-out for those who want to ignore the fact that the most important factors to allow lone parents and their children to flourish are social and economic support.

But the cultural vision of the father-role has failed to evolve in any positive way since the mid-20th century. The surviving trope is largely redundant, just as the image of the fatherless daughter is negative and largely false. Of course, experiences of fatherlessness are stunningly varied. I'm not claiming that all children who have grown up without a father figure emerge unscathed. Rather that having one image of fatherlessness isn't useful, and our weak but pervasive image of fatherhood contributes to this.

Modern families are increasingly complex entities, and—despite the complications and tensions arising from this—are stronger and more beautiful for it. It seems to me that the traditional meanings attached to "fatherhood" have failed to keep up with the shape of our families. We are slowly coming to recognize the multiple ways that families might be healthy and loving, and are reinterpreting the traditional "nuclear" family into something more diverse and accepting. Is it time to re-examine what our images are of fatherlessness?

I suspect that my feelings toward my father's absence have been more stimulated by the cultural perception of the essentialness of paternal love than by any tangible privation. We've certainly changed our understanding of lone mothers. Might it be time to formulate a new and more

nuanced understanding of what it means to be the *child* of a single mother? There are many of us around, quietly going about our daily lives, without ever having been taken to play football in the park (my mother was more one for taking me swimming; again, not exactly a deprivation), trying to avoid the look of "Oh, you must be unable to form meaningful relationships with men/have abandonment issues/have a difficult relationship with your mother."

No really, I'm fine. I just want to know why he doesn't want to know me. And why I still care.

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Let's acknowledge that all children should grow up in a loving and supportive environment, and that this can take many shapes and forms. Let's recognize that the heteronormative model of two-parent families isn't the only valid space to raise healthy and emotionally nourished children. Let's decide to evolve our ideas of what parenting means and how to do it well. Since fathers don't have to be biologically related to the children they're raising to be wonderful parental figures, and the embodiment of "traditional" fatherly attributes doesn't have to be male, what does being a dad actually mean?

It's not enough to rest on the tired trope of fathers-are-important-because-children-need-*men*. And nothing creeps me out more than the father-as-protector cliché (I learned to get up and brush myself off after falling over just fine, thanks). Fatherhood isn't about personifying gendered qualities or attributes. Fathers don't have a distinct role to play purely by virtue of their role in the procreative act, and certainly not a uniform one.

The fact is that there are many ways of being a good father, and it's about being a good role model of a *person*, not of a particular gender. I want my (future) children to have a relationship with their (future) father not because he's a man, but because he's another person to love and learn from, and he'll have qualities as an *individual*, not a gender stereotype. Parenthood for men should be an experience culturally articulated in all of its glorious modern messiness.

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I think it's because there is no conversation about what fatherhood *means* that my father was able to "opt out." There is indeed a stigma around being an absent father. But this stigma doesn't do anything to help men who just don't know *how* to go about being a father. Perhaps he thinks the stigma of not getting involved at all is preferable to trying and failing.

Can we seek to understand what it means to be a father without prescribing the right way to be one? If we created a space to talk about fatherhood (a conversation that *must* engage women and children), we might be able to persuade more men that being a father isn't an "all in" or "all out" experience, and that positive fatherhood comes in many forms.

I don't want my father to be a 1950s stereotype, as he's clearly not cut out for that. But I do want him to know me.

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**This unit on *A Day No Pigs Would Die* was compiled by Nancy Lovgren, Connie Roalson, and, in a very small way, myself for students at Round Rock High School. It served as a wonderful introduction to Pre-AP for ninth grade students who came to us with very little previous Pre-AP instruction.**

**Brief Chapter Synopsis with relevant quotations.**

**CHAPTER 1**— Rob births a calf and pulls a goiter.

"I was feathered if I was going to run away from one darn more thing." p.9

(hurt) "It just went on and on. It didn't quit." p.12

**CHAPTER 2**— Rob gets sewed up and mends.

"Anything'll bite be it provoked." p.17

"But when you kill pigs for a living, you can't always smell like Sunday morning." p.20

**CHAPTER 3**— Mr. Tanner gives Rob a pig, his first real possession.

"A fence sets men together, not apart." p.22

**CHAPTER 4**— Papa and Rob move the corn cratch.

"I am not heartsick, because I am rich and they are poor." p.38

"Every man must face his own mission." p.39

"I guess I must have been the luckiest boy in learning." p.40

**CHAPTER 5**— Pinky and Rob play with a flutter wheel and a frog.

"Papa wasn't one to smile every year, but he sure did then." p.44

"Chores are my mission, not his." p.48

"No matter how many times a barn cat has her kits, it's always a wondrous thing to see." p.49

**CHAPTER 6**— Aunt Matty tutors Rob in grammar.

"Lots of things smile, like a flower to the sun." p.57

"Anyone who got a D in English had no right to joy." p.54

**CHAPTER 7**— Rob and Pinky watch a hawk kill a rabbit.

"I'd only heard it once before, a rabbit's death cry, and it don't forget very easy." p.62

"Rob, you feed that pig better'n you feed yourself." p.64

"You're going to be a brood sow, and have a very long life." p.64

"The sky's a good place to look. And I got a notion it's a good place to go." p.67

**CHAPTER 8**— Rob and Papa help Mr. Hillman claim his child at the churchyard.

"I can't undo what's already been did." p.72

"I own up, this little girl is mine." p.72

**CHAPTER 9**— After overhearing gossip about Iris Bascom and her hired man, Rob recalls a run-in with the widow. He then meets her and Ira under better circumstances.

"Maybe our noses are where they shouldn't be." p. 77

"Life ain't easy for a widow woman." p.77

"What goes on under a neighbor's quilt is nought to me." p.77

**CHAPTER 10**—Awed by the big world at Rutland, Rob scrambles to show Pinky, who wins a blue ribbon for Best-Behaved Pig.

"It was sinful, but I wanted the whole town of Learning to see me just this once." p.90

"It was just like I was somebody." p.90

**CHAPTER 11**— Mama and Papa welcome Rob back from the fair, and Rob, Papa, and Ira learn a lesson about courage and foolishness from a weasel and a dog.

"Hussy," I said, "you got more spunk in you than a lot of us menfolk got brains." p. 105

**CHAPTER 12**— Rob learns Pinky may be barren, shoots a squirrel, and finds out his father is going to die.

"Dying's a dirty business, like getting born." p. 106

"Rob, that won't change nothing. You got to face what is." p.107

"All things end, and so it goes." p. 114

**CHAPTER 13**— Pinky is bred to Samson, Mr. Tanner's prize-winning boar.

"There's no higher calling than animal husbandry, and making things live and grow." p.122

"Our lot is to tend all God's good living things, and I say there's nothing finer." p. 122

"But we're Plain People, sir. It may not be right to want for so much." p.123

It just goes to show how wrong I could feel about some things. And how foolish." p. 123

**CHAPTER 14**-- Papa and Rob have to kill Pinky because they can't afford to feed a pet over the hard winter.  
"Oh, Papa. My heart's broke." p. 129  
"So is mine, said Papa. But I'm thankful you're a man. That's what being a man is all about, boy. It's just doing what's got to be done." p. 129  
"I kissed his hand again and again, with all its stink and fatty slime of dead pork. So he'd understand that I'd forgive him even if he killed me." p. 129-130  
**CHAPTER 15**-- Rob takes care of funeral arrangements for his father and assumes responsibility for the farm.  
"He wasn't rich. But by damn he wasn't poor."  
"There was no marker, no headstone. Nothing to say who it was or what he had done in his sixty years." p.137

## Chapter Lessons and Activities.

### Ten-Point Chronology of Chapter 1

1. A boy runs away from bully Edward Thatcher at school.
2. On the way home, he meets Apron having a calf.
3. He tries to pull out calf with hands but needs a rope.
4. He removes his trousers and ties them around calf and a tree.
5. He beats Apron with a stick and swears at her to get her to move forward.
6. Calf is born, falling on the boy.
7. Apron falls down on boy's chest and stops breathing.
8. The boy reaches into her throat and removes an apple-sized ball of something.
9. Apron bites his arm and drags him half-naked down the hill through the prickier bushes.
10. The boy loses consciousness.

### Chapter 1 Listening Assignment

- Row 1—Describe the protagonist in detail using specific facts stated in nouns or adjectives.  
Row 2—List the qualities of a good story present in Chapter 1.  
Row 3—List all other characters and any information you learn about each.  
Row 4—Describe everything you learn about the setting. Remember to include both time and place.  
Row 5—List and describe what you learn about the internal and external conflicts. \_\_\_\_ vs \_\_\_\_  
Row 6—List events as they occur. Try for about 10.

### Chapter 1 Exposition

#### I. Characters

- a. Narrator
- b. Edward Thatcher
- c. Apron the cow and her calf
- d. Mrs. Malcolm
- e. Mr. Tanner

#### II. Narrator

- a. 12 years old, 100 pounds
- b. Regional dialect, curses twice
- c. Lives on a farm
- d. Poor—Shaker clothes ridiculed

- e. Learning, Vermont
- f. Runs from problem
- g. Doesn't want to repeat action
- h. Afraid but can be brave
- i. Passes out from injury

### **III. Setting**

- a. A farm in Learning, Vermont
- b. Small town
- c. School bell—earlier time period
- d. April, during school day
- e. Pasture near spar mine

### **IV. Conflict**

- a. Boy vs Edward
- b. Boy vs Apron
- c. Boy vs self (conscience, fear, anger at self)

### **V. Why a good story**

- a. Action (exposition conveyed throughout action)
- b. Country dialect, humor
- c. Emotion
- d. Suspense
- e. Complex characterization
- f. Interesting, relevant topic

### **VI. Motivation**

- a. Runs away from bully at school yard
- b. Uses anger at self for running away to motivate himself to save Apron and her calf

### **VII. Writing mode—primarily exposition**

### **VIII. Questions**

- a. What influence did the protagonist's experience at school have on him later in the day?
- b. Is this chapter primarily narrative, exposition, description, or persuasion?
- c. What is the major internal conflict we all have about growing up? Appeal of childhood dependency vs lure of independence
- d. Do the boy's feelings in Chapter 1 reflect that ambivalence? (cling to childhood that is simpler than complex world of adults vs desire to rely on himself)
- e. What does it mean to be a Shaker? Might this cause him any conflict?

## **Chapter 2 Discussion of Life's Ambiguities**

How do we live in the world? Exploration of internal conflicts concerning duty and responsibility versus Shaker gentleness or one's personal dreams—Papa is a gentle man yet he kills pigs for a living to support his family. How are these apparent conflicts resolved? (Resolving the gap between the **desires of our dreams** and the **responsibilities of reality**)

Importance of standing up for self ("Anything'll bite be it provoked.") Limits, drawing line in the sand, personal space, fences: Papa and Mama's feelings about Rob's leaving school and saving the neighbor's cow and calf. Education very important to them but good to help neighbor bravely.

### Chapter 3 Inferences about Character

1. What does Rob's use of swear words indicate about him?
2. Is Rob lazy? Is Papa mean?
3. What is Papa trying to teach Rob by telling him about his view of fences?
4. What kinds of positive and negative fences do we build around ourselves? Could Papa mean for Rob to think of something beyond a literal fence?
5. How do Mama and Papa define a "frill"?
6. Where do you see Papa demonstrate his belief that people are more important than rules?
7. Why does Rob feel so strongly that Pinky is not a frill?
8. Where did Papa learn what he teaches Rob about the care of pigs? Try for two or three sources.
9. How does Papa distinguish between the letter and the spirit of the law?

#### **Papa's explanation:**

1. "Were it my cow, I'd share with others."
2. "And we didn't take but a glass. It weren't as though we stripped her dry."
3. "Somehow, the Good Lord don't want to see no man start a cold morning with just black coffee."

### KHOLBERG'S STAGES OF MORAL DEVELOPMENT

#### **PRE-CONVENTIONAL MORAL DEVELOPMENT**

##### **Stage 0 - Pre-Moral**

- Pleasure-pain (exciting-fearful) determine behavior
- Whatever pleases the individual/ no sense of guilt
- Take what is pleasant; avoid what is unpleasant
- Person is guided only by what he can and wants to do

##### **Stage One - Simple Authority Orientation**

- Obedience and punishment orientation
- Physical consequences determine good/bad
- Authority figure determines standards
- Only in terms of right and wrong/fear of authority

##### **Stage Two - Instrumental Relativist**

- Eye for an eye, same for all, treat all the same
- You scratch my back; I'll scratch yours (not from concern or loyalty, but because it's fair.)
- Equal sharing: exchange, fairness, tit for tat

#### **CONVENTIONAL MORAL DEVELOPMENT**

##### **Stage Three - Interpersonal Concordance - good boy/nice girl orientation**

- Being nice, approval, pleasing a limited group are important
- I'll do it because you said you would give me something
- Not wish to offend anyone who is our friend.
- Stereotypes of right behavior of majority Intentions ("he means well") become important
- Giving in to external pressure

#### **Stage Four - Law and Order**

- Maintain the given social order for its own sake
- Doing one's duty
- Respect for authority and majority rule
- Laws exist - therefore are good. We should abide by them. They are fixed - cannot be changed.

#### **POST-CONVENTIONAL MORAL DEVELOPMENT**

#### **Stage Five - Social Contract**

- Standards critically examined and socially agreed upon
- Laws for our benefit.
- Constitutional and democratic
- Legalistic but law can be changed for benefit of society
- Individual rights respected except when contrary to constitutionally agreed rights.
- Moral values are defined in terms of individual rights and standards agreed upon by society.
- Consensus rather than majority
- Official morality of United States

#### **Stage Six - Ethical Principle**

- Orientation to principles above social rules
- Principles above the law
- Principles appeal to logical universality and consistency
- Justice - It is right not just here but under other circumstances
- Justice with individual dignity
- Obedience or disobedience to law based on moral respect for justice
- Conscience guided by self-chosen principle

### **Chapter 4 -- Reading Guide**

I. Define the following terms using the dictionary:

- a. capstan
- b. crank
- c. yoke
- d. plumb
- e. axle
- f. oxbow
- g. cotter
- h. Calvin Coolidge

II. Explain what dramatic irony is and give two examples of its use in this chapter. Tell one reason why the author uses dramatic irony here.

III. Draw a picture of Papa's use of a capstan to move the corn cratch. Label the parts.

The Far Fence – Betty Sue Flowers

I rode to the fence today. Its holding fine. No wool clumps in the wire. Sheep never stray this far, but it's a comfort to see the line of the fence and know once here, they'd stay.	
It's a comfort to go so far and stop, to see the near side of the fence and call it home, to say: my grass, my tall oak tree, that's you and yours out there, here's mine, here's me.	5
And this is all a lie. It's what you think, it keeps you safe from me. But let me tell you that a fence is mostly gap, and deer will leap right over it. Nothing free will stop	10
for comforts sake. My grass, my path, my tall oak tree not so. The west wind blows the grass seed through, and quick wild birds nest in the oak and fly free, and my path goes through the fence. But you--	15
Who look for comfort in fences and fear to lose what you call yours--watch out for me. I'm one who'll pass your way with wire cutters and who'll use them, make taut lines dangle from their posts, undone.	20
Then anyone can ride through, move on.	

### **Mending Wall – Robert Frost**

Something there is that doesn't love a wall,  
That sends the frozen-ground-swell under it,  
And spills the upper boulders in the sun,  
And makes gaps even two can pass abreast.  
The work of hunters is another thing: 5  
I have come after them and made repair  
Where they have left not one stone on a stone,  
But they would have the rabbit out of hiding,  
To please the yelping dogs. The gaps I mean,  
No one has seen them made or heard them made, 10  
But at spring mending-time we find them there.  
I let my neighbor know beyond the hill;  
And on a day we meet to walk the line  
And set the wall between us once again.  
We keep the wall between us as we go. 15  
To each the boulders that have fallen to each.  
And some are loaves and some so nearly balls  
We have to use a spell to make them balance:  
'Stay where you are until our backs are turned!'  
We wear our fingers rough with handling them. 20  
Oh, just another kind of out-door game,  
One on a side. It comes to little more:  
There where it is we do not need the wall:  
He is all pine and I am apple orchard.  
My apple trees will never get across 25  
And eat the cones under his pines, I tell him.  
He only says, 'Good fences make good neighbors'.  
Spring is the mischief in me, and I wonder  
If I could put a notion in his head:  
'Why do they make good neighbors? Isn't it 30  
Where there are cows?  
But here there are no cows.  
Before I built a wall I'd ask to know  
What I was walling in or walling out,  
And to whom I was like to give offence. 35  
Something there is that doesn't love a wall,  
That wants it down.' I could say 'Elves' to him,  
But it's not elves exactly, and I'd rather  
He said it for himself. I see him there  
Bringing a stone grasped firmly by the top 40  
In each hand, like an old-stone savage armed.  
He moves in darkness as it seems to me,  
Not of woods only and the shade of trees.  
He will not go behind his father's saying,  
And he likes having thought of it so well 45  
He says again, "Good fences make good neighbors."

## One-Pager on “Mending Wall”

### Directions:

1. Use one sheet of paper (provided)
2. Carefully place the following on one side of the paper:
  - a. **title** of the poem (in quotation marks) and **poet’s name**
  - b. at least 2 significant (and complete) **quotations** from the poem with the line #’s in parentheses following.
  - c. at least 3 **key words** that capture some significant aspect of the work (these need not be from the poem itself)
  - d. an **illustration/picture/symbol** that reflects a central image of the poem
  - e. an **analysis** of the poem in your own words, including why you like it and/or what you learned from reading it (approximately 100 words)

### Rubric—

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

**Staple this sheet to the BACK of your one-pager.**



### Chapter 4—Writing Assignment - Papa's Identity

1. Even though others may look down on us, contentment comes from accepting and valuing ourselves. (social acceptance vs self-acceptance)
2. One can be rich not just in money but in spirit. Papa sees himself as being rich in happiness and understanding of life rather than in products and cash. He feels that being rich in material goods can actually prevent one from becoming rich in spirit.
3. Everyone has a calling and mission that gives meaning to life.

The quality of a theme depends on the depth of your identified subject. The deeper the subject you see, the more profound the theme statement will be.

Other themes:

1. Wanting bigger, better, more will always prevent people from living contentedly.
2. Strict self-discipline on such natural desires lead away from the problems of the world.
3. We are rich if we can accept who we are.
4. Happiness represents not a circumstance, but an attitude.
5. Every person has a mission to complete, even if sometimes scary or difficult, which contributes to the good of the whole community.

### To Use When Returning Chapter 4 Papers

#### Connecting Chapters 2 and 4--Personal space and identity

Papa is trying to help Rob see that all fences are not barriers (though some are), and it will help him to use constructive fences in his own life. For instance, he will know it's okay for him to be who he is. He doesn't have to run away from someone who doesn't like his clothes. Neither does he have to fight every time someone insults him. Papa's idea of fences ties into his lesson about Papa accepting who he is as a *plain* person. He views himself as rich, not poor. (Related to *horse learning* he is "equal" to anyone on earth.)

#### Characterization of Papa

What do we know about Papa as a father because the author juxtaposes Papa's action of moving the corn cratch with a capstan while talking about baseball and voting with Rob?

#### Mission motif (archetype)

"Chores are my mission, not his." P. 18

"Some days I get the notion that I can't knife even one more of Clay Sander's pigs. Yet I always do, cause it's got to be done. It's my mission." P. 39

"Old Solomon's a dreamer, too, but yet he walks his circle. And just look how he's drug that corn cratch. Plenty far." P. 40

## Chapter 6-Questions

1. Who comes to visit Rob and his family? What is her relationship to the family? (Read carefully.)
2. What mistake does Rob make while they had their visitor?
3. Why is their visitor upset?
4. What is her solution?
5. In this chapter, what are two things that Rob misunderstands? Explain how this is an example of dramatic irony.
6. Why does Rob feel Baptists are strange?
7. Was Rob's lesson successful? Explain specifically why or why not.
8. Rob thinks the old "witch" must have been a \_\_\_\_\_.
9. In this chapter, the author makes fun of himself (through the character of the narrator Rob) by showing how many things he didn't understand as a child. Why would he reveal his own ignorance, even prejudice, when he was young? List two reasons in complete sentences.
10. Did you think this chapter was funny? Why or why not?

## Chapter 6--Author's Purpose

### Why did the author reveal his own ignorance, even prejudice, when he was a child?

To show a child's innocence

To be funny

To show how hard it is for children to understand things

To help the reader relate to Rob

To inspire us to do well in school

To help us look at certain things we're ashamed of in a funny way

To show how beliefs can change as we age

To show that personal experience helps us understand things more clearly

To show that kids are trying to make sense of their world

To show that certain beliefs can be quite strange to a child when they aren't accustomed to them

How children can misunderstand when adults think they have been clear

To show how children pick up their ideas about people and races and grammar from the people around them

To show that we don't know everything like we think we do

How hard it was for him to get a good education

Sometimes we haven't learned enough to know better

To show how easily a young mind can be corrupted

Children aren't trying to be rude. They are saying what they think is correct.

To show how successful Rob has been after getting an education—from illiterate to author in one generation

Modern vs. 1920's education

To help children reading this book to feel less stupid when they make common mistakes

To show we can learn what we don't know

No one's perfect and it's okay.

To show how sheltered he was

### Chapter 7--Tone Shift

*Chapter 5 description of frog eaten by crow*

A big black crow

Let out a bark

Made her jump and squeal

Like the Fallen Angel was after her

Made a big misdo

Plumb forgot

Wise old bird

Watching that game of tag

Dropped like a big black stone

Hit him dead center

Saw the last of Mr. Frog

*chapter 7 description of rabbit killed by hawk*

Down he came; down, down, down

Thrashing about on the ground

Talons buried in its fur

I heard the cry

Full of pity it was

Rabbit's death cry

Like a newborn baby

Call for help

End its hurting

Only cry its whole life long

It's all over

**What is the author's purpose?**

### Chapter 7--Questions

1. What happens In Chapter 7? What part do you remember best? Why?
2. What is Rob doing to take good care of Pinky?  
What does he expect her to be when she grows up?  
Why is this so important to his dream of the future?
3. How does the tone shift in Chapter 7? That is, how is the author's attitude toward his subject matter different? Think about and describe the difference in how Rob tells about the death of the frog (killed by a crow) in Chap. 5 and the death of the rabbit (by a hawk) in Chap. 7? Why the different tone?
4. What might be foreshadowed by this shift in tone?

### Chapter 8 - Questions for essay

Choose from among the following questions to compose a coherent two-page essay.

1. Why did Papa want Rob to go with him to the churchyard in the middle of a stormy night?
2. What 2 things could Rob have learned from his father's response Mr. Hillman's situation?
3. What would be a good theme statement for Chap. 8?
4. Show two examples of the use of nature imagery in "I Dreamed a Dream" and explain the effect on the reader/listener.
5. Explain the dream motif as it appears in chapter 8 and in Fantine's song.
6. Quote one or two lines from Fantine's song which state its theme (universal truth about life).
7. How might it be dangerous to live a romantic illusion (an unrealistic dream of the future)? Refer to Chapter 8, the song, and one other example.
8. How might a loss of innocence, however painful, prepare us for adulthood? Refer to Chapter 8, the song, and one other example.
9. Trace the evidence in Chapter 8 which indicates that May and Sebring Hillman have a strong and loving relationship. Include at least three specific examples from the text. Explain.

### Chapter 8--Questions

#### Mood-

What do you notice when you see all these pictures together?

How did the author achieve this effect?

Why?

#### Tone shift-

What difference is there in the way the author chose to tell these parallel incidents?

How did the author do it?

Why this shift in tone now?

What it shows us about the kind of person Rob is becoming?

How might this change be related to Coming of Age? What part of the child is he losing? What does this more serious tone suggest about the subject matter to follow?

**Dream Motif**—what is vs. what could be

Recall stories on sheet

Read two student disagreements with Papa's view.

What is it about dreams that could be dangerous?

## Chapter 8

Why is it so hard to figure out what is going on?

What kind of person is Letty? What about Mr. Hillman?

Why doesn't she give the baby up for adoption or have an abortion?

Why doesn't she kill herself when she discovers her pregnancy?

Why does Papa take 12-year-old Rob to the graveyard?

What could he have learned there?

How is this learning related to Solomon walking his circle?

## I Dreamed a Dream-

Which young woman do you understand better—Letty or Fantine? Why?

Could the author have given us 1st person for Letty even though she is dead? Why did he choose not to?

## "I Dreamed a Dream" from *Les Miserables*

There was a time when men were kind  
When their voices were soft  
And their words inviting.  
There was a time when love was blind  
And the world was a song  
And the song was exciting.  
There was a time  
It all went wrong.

I dreamed a dream in time gone by  
When hope was high  
And life worth living  
I dreamed that love would never die  
I dreamed that God would be forgiving.  
Then I was young and unafraid  
And dreams were made, and used,  
And wasted.  
There was no ransom to be paid  
No song unsung

**No wine untasted.**

**But the tigers came at night  
With their voices soft as thunder  
As they tear your hope apart  
As they turn your dream to shame  
He slept a summer by my side  
He filled my days  
With endless wonder  
He took my childhood in his stride  
But he was gone when autumn came.**

**And I still dream he'll come to me  
That we will live the years together  
But there are dreams that cannot be  
And there are storms we cannot  
weather**

**I had a dream my life would be  
So different from this hell I'm living  
So different now from what it seemed  
Now life has killed  
The dream I dreamed.**

*Les Misérables*

By Victor Hugo

Musical by Alain Boubil and Claude Michel Schonberg

(The principal events of *Les Misérables* take place in 1832. The July Revolution two years earlier had put the Orléanist monarchy on the throne, under the popular "Citizen King" Louis-Philippe.)

After Jean Valjean is released after spending 19 years in prison for stealing a loaf of bread, he is a bitter and desperate man. Due to the kindness of a Bishop, he is able to turn his life around. Eventually he rises to become the Mayor of Montreuil-sur-Mer and a factory owner. Unfortunately, he has also broken his parole and Javert, a policeman, is after him. As one of his workers, Fantine, is about to die, Valjean promises to take care of her daughter, Cosette. After Valjean purchases Cosette from the money-grubbing Thenardiers (where she had been lodging), the show moves 9 years to the future where Cosette has become a woman. With the French Revolution ensuing, Cosette falls in love with a student revolutionary, Marius. After a battle, Marius falls unconscious in the sewer of Paris. Before Valjean dies, he is able to save Marius so that Marius and Cosette can be wed.

## CHAPTER 9

1. What do you know about Aunt Carrie that might explain her critical attitude toward Iris Bascom and Ira Long? What might be one reason for judging others' behavior harshly?
2. Why does Mama respond differently?
3. Describe the change in mood and behavior in Mrs. Bascom. What explains it?
4. Reading the chapter carefully, what do we now know about Mama and Papa's relationship? How do you know?
5. Write a theme statement for Chapter 9.

## CHAPTER 9—NOTES

**Fact:** Aunt Carrie thinks the neighbors are living in sin right under the Pecks' noses.

**Fact:** Mama says it's not right under their noses. It's hard being a widow woman trying to run a farm alone. Ira is a hard worker who is running the farm better than Mr. Bascom did. She gives her blessing to them. Some matters should not concern one's neighbors. What goes on under a neighbor's quilt is nothing to her. People's private affairs are their own business. She comments that there can be much to laugh at in the dark if someone is truly alive and in love.

**Fact:** Rob has two run-ins with the Widow Bascom, once right after her husband's death and once later when Ira was there.

Mama and Papa are happy.

Mrs. Bascom is much happier since Ira has been there.

Aunt Carrie is lonely and without a mate.

**Conclusion:** People who are personally happy have little need to criticize others.

### Idioms:

"If Hume ever smiled, he'd break his legs."

"Mattie says more than her prayers."

"a snit"

"spark up a chat"

"give me the all-overs"

"without benefit of clergy"

## Chapter 10—LISTS

1. List 5 misconceptions Rob has and what the reader knows to be true. What is the literary device the author is using?
2. List 5 difficulties or challenges Rob has to overcome.
3. List 5 of his accomplishments at the Fair.
4. List two words to describe the **author's** tone (feeling or attitude) toward the character of Rob during this chapter. **Do not list the feelings Rob has.** For each of the tone words, tell one way the author conveys that tone to the reader.
5. Write a well-developed paragraph in which you describe an occasion when you felt like you were "somebody." Include how you felt and why that feeling is important to someone when they are growing up.

## **Chapter 10** Focus on dramatic irony.

Writing prompt:

**When have you felt like you were "somebody"?**

### **Chapter 10 – Additional Writing Assignments**

1. List two examples of dramatic irony in Ch. 10 and explain.
2. In a 1/2-page paragraph, write about a time you were "someone." Include an explanation of why such an experience is important in growing up.
3. What is the tone of this chapter? Give some specific examples of word choice (diction), dramatic irony, or details that convey this tone.
4. What does this chapter contribute toward the author's purpose in telling the story of his 12th year?

### **Chapter 10—Possible Answers**

1. The key to dramatic irony is that the reader knows something that the character doesn't, so Rob's misconceptions at the fair are rich sources. To be fully correct, you need to explain both what the character thinks and what the reader knows to be true. For example, Rob thought a camera was an exploding snow shovel while we know that it was an object taking photos with a flash.
2. Most of you had wonderful stories about special moments in your life when you felt like "someone." Interestingly, many of these involved sports or performance of some kind. Extra-curricular activities are important for several reasons in growing up. Many people forgot to answer the second part of the question about why such an experience is important in growing up. ANSWER ALL PARTS OF THE QUESTION! Here are some of your ideas:
  - a) succeeding at something can affect your whole life
  - b) a dream come true
  - c) winning respect from others
  - d) can see yourself as a leader
  - e) helps you learn who you are
  - f) being uniquely special at something helps you live with failure or teasing elsewhere
  - g) can motivate you to be the best at something
  - h) know you're worth something in the world, can have a place to belong and contribute
  - i) gives you something to be proud of
  - j) you feel accepted for who you are
  - k) feel like an adult
  - l) accomplish something difficult but exciting--a testing
  - m) m. learning through experience
3. Tone was difficult to choose in this chapter because the author was writing about his childhood self. You've got to distinguish between how Rob feels and how the author feels. The question is how does Robert Newton Peck feel, looking back, about that young boy going out in the world without his parents for the first time? Many of you felt that he was amused at his childhood innocence and inexperience and proud of his success and determination in spite of his



ignorance. The second part of the question asked for some proof of how you figured out the tone. Good examples would be the examples of dramatic irony and Rob's feelings of accomplishment at his success.

4. Why did the author include this particular experience in a **coming-of-age** story?

To show Rob:

1. venturing beyond the realm of his parents
2. being tested
3. discovering his own talents
4. learning more about other people and places
5. becoming more responsible and independent
6. making a dream come true
7. communicating with adults
8. realizing he's only human
9. receiving rewards for hard work and courage
10. learning he has a place in the world

## Chapter 11-Dynamic and Static Characters

In literature, characters which change in the course of the story are called dynamic; those which remain unchanged are called static. This concept is important to understand because what the main character learns and how he or she changes can often reveal the story's theme.

1. Write a paragraph telling which characters you feel change in this chapter and in what way. Did anyone not change? Explain. What is the importance of dynamic and static characters?
2. What significance do you see in each character's choice to change or not in the framework of this coming-of-age novel?
3. What is your personal reaction to this scene?
4. Each of the ideas below could be considered a painful lesson Rob learns in this chapter. Which seems most important to you and why?
  - a. discovering how wrong we can be even when we think we're right
  - b. accepting and learning from our mistakes
  - c. realizing that sometimes other innocent people or animals pay the price for our mistakes, but we can at least learn from their sacrifice
  - d. the importance of standing up for what we believe is right
5. Discuss the fallibility of adults and the pros and cons of Rob's first adult act.

**Chapter 12 – Writing about “Coming of Age” Outline and Student Samples.** (Students had also read “Land of the Dead” from the *Odyssey*.)

**I. Introduction**

- A) Context (coming of age), identifiers (title, author, chapter)
- B) Thesis (use the information at the top of the sheet)

**II. Body**

- A) One lesson Rob learned (list of ten on sheet)
- B) One or two examples from your list of-events which support lesson
- C) Connect lesson and examples back to thesis

**III. Conclusion**

- A) Importance of this understanding in Rob's coming of age

**Student Samples—Chapter 12—Opening Paragraphs**

In Chapter 12 Rob learns that life is not fair and also that death comes to us all. In the Land of the Dead, there are some discoveries that Rob made in chapter 12. Rob discovers from his dad that he has to make sacrifices so that he can make something of himself in the future. I think that the Land of the Dead is that place in our mind where we know we are going to die sometime, and we also know that everything isn't always going to be perfect.

In Chapter 12 of *A Day No Pigs Would Die*, Rob learns that Papa will die soon and Pinky might be barren. Rob goes deep down inside to confront the deepest parts of ourselves, in the Land of the Dead. He has to realize reality and take responsibility for everything. The world ahead of him isn't what he expected) and that scares him.

In Chapter 12 of ADNPWD, Rob learns that life isn't fair and that we have to accept whatever is thrown at us. The LOTD is a metaphor for facing reality about life and who we are. The LOTD relates to Rob's coming of age lessons because they're about change and loss and about accepting life.

In Chapter 12 of ADNPWD, Rob learns that we must face the hard realities about ourselves and about life. In *The Odyssey*, the LOTD is suggested as a place where we confront the deepest parts of ourselves and accept life. This connects with Rob's coming of age and what he learns because he must face his life and what is ahead.

In Chapter 12 of ADNPWD Rob learns that in life there are good things and there are bad things, and sometimes there is too much to handle. Some things can be taken care of and fixed, but others need a journey to the LOTD to help us understand them. These certain lessons that need the journey are ones that might take a while to accept. But when you understand the lessons, you will realize that you are growing up.

In chapter 12 of ADNPWD, Rob learns that he is in for some change, that things in his life aren't going to go as easily anymore. As a part of growing up, Rob enters the LOTD, a place where the cruel aspects of life are discovered. He realizes things he never dreamed of and tries

to prepare for the trials that maturing comes with...

In Chapter 12 of ADNPWD, Rob learns about the true hardships and challenges of life. He begins to enter the LOTD, a place where we confront our deepest selves, a time when we learn about humanity and the challenges of mortal life. In this chapter, Rob is being introduced to the difficulties of adult life.

### **Student Samples—Chapter 12—Good Support (Body) Paragraphs**

First, Rob realizes that life is not fair. He realizes this when he says that he needs a new coat. Papa says that Rob's mother will make one for him, but Rob pleads for a store-bought coat, just for once. Papa says that they are not the kind of people who can buy store-bought coats, and he will have to accept that. Rob also notices that the bigger hens get all the squirrel meat. Even though it may not be fair, Rob has to deal with this truth. This will prepare Rob for things that he cannot have and cannot change, even if it means pain and suffering.

Secondly, Rob learns that you have to say goodbye to all things you love and rely upon. Papa is getting old and feels he is going to die soon. Another small example of this are the apple trees on the farm. Rob was responsible for smoking them, and he learns he did it wrong and thus the apple crop will be small. Papa tells Rob that he is going to die and that Rob will have to be the man of the house. He also tells Rob about the apples. I feel that Rob is scared of growing up and I may be worried he won't do anything right because of the apples.

Rob recognizes from the LOTD that by no means is life fair. Little things in the chapter show to us that Rob feels that life is unfair. When the bigger matron hens get all the cut-up squirrel meat, Rob feels sympathy for the smaller hens that get no meal due to size. To Rob, he may feel like he is the smaller hen that is neglected in food and life.

Secondly, in this chapter Rob tells his father that he needs a new winter coat. He wants a new store-bought coat, not one his mama makes. His papa tells him that for now he has to have one his mama makes, but soon it will be up to him. He will be earning money for himself. The decision will soon be his to make if he can afford a new store-bought coat. His father tells him it will soon be up to him because he thinks he is dying. This makes Rob not just visit the LOTD but take a good look at it and study it. His father may be dying. He would be the man of the house. For a 13-year-old boy, this is probably one of his deepest darkest fears, maybe one he had hoped never to discover. Also, when Rob sees that the bigger matron hens get all the squirrel meat, I think it shows that if he takes this new responsibility lightly he will be left in the dark. He has to stand up to his new job and take control. Go after the big meat and make his family's farm a success.

## Conclusion Paragraphs

Although full of harsh lessons about life and humanity, this was the ultimate chapter in the life of Robert Peck. It began the growth from a boy into a man both physically and mentally and allows us, as readers, to realize truths we maybe never have before. This chapter is the definition of coming of age.

In conclusion, I think that the lesson that Rob learned in Chapter 12 is that everything changes. Rob feels scared and sad at the same time. He really grew up a lot in this chapter, and he now knows that, with life's changes, come new responsibilities.

So, as you can see, Rob discovers the perils of life. Of course, Rob feels saddened at his many possible losses, but it is bittersweet. As he loses many things, he will gain a great deal of responsibility by being who the family relies on.

In this chapter, Rob has to take trips to the LOTD and accept reality, even if it's good or bad, expected or not. All these experiences help him grow up and take new responsibilities because even though Rob's mad about Pinky and his father, he has to become a man.

Rob learned that growing up involves accepting many hard truths about life and that there are many responsibilities in growing up. Although Rob had a hard time accepting this, I feel he will be a more prepared adult because he learned this at a young age. Instead of easing into responsibilities when he is an adult, he will assume them quickly and learn from his mistakes faster. Becoming man of the house and caring for his mother and aunt will be quite a change for him, but he will be prepared.

## Chapter 13

1. Write one paragraph giving your personal reaction to the scene described in this chapter.
2. If this had been an incident between a man and a woman, what would we call it? Why did the author choose to describe the mating of two animals in this way?
3. Having read this chapter, what do we now clearly know about how Rob feels about Pinky? In addition to our understanding how Rob feels about his pet, what theme might the author be sharing about the way people treat each other?
4. How might the events of this chapter symbolize things that are happening in Rob's life? Explain.

## Summary of Chapter 13

October comes and goes and the cold of November settles in. Rob feels the air will snap his lungs on the way to milking. Papa has been watching Pinky for weeks, recommending new foods for her to make her heat (reach readiness to mate). But there was no sign of it. Rob told Mr. Tanner about Pinky and asked if he thought Pinky was barren. He said he'd stop by the next morning.

When he came, he brought Samson, his breeding boar. He said that maybe he could get Pinky to heat even if they couldn't. Papa was off at his job, but Mr. Tanner and Rob talked about him. Ben asked about Papa's health, which Rob doesn't answer completely. They admire the huge Samson and discuss a stud fee. Rob agrees that Ben can have two of the litter. Now they settled down to business. They put the two hogs in a small pen where they mated. But Rob didn't have the reaction he expected. Pinky was squealing from his weight but he forced himself on her. At that moment, Rob hated Samson for being so big and mean and heavy. Her legs buckled but he never eased up. But he was a real boar and a prize boar and there was no stopping him. Pinky kept on whining even after Samson was finished. She was shaking. Rob tried to go in the ring to help her, but Ben stopped him, asking if he was crazy to go in the ring with that boar. If he went near Pinky now, the boar would have him for breakfast. How old are you? Rob says that he'll be 13 in February. Twelve's a boy; thirteen's a man. Just like Pinky. Now she's a sow and will welcome the big boy from now on.

They discuss Papa again. Rob thinks that all his life he's been trying to catch up to something that he can't quite reach. Ben is impressed with Rob's analysis and asks how he does in school. Rob tells him that Miss Malcolm thinks he has potential to be something more than a farmer. Ben got a bit red and said that there's no higher calling than animal husbandry. Farmers are stewards, tending all of God's good living things.

Ben tells Rob that Pinky will likely farrow 10 to 12 pigs, producing up to 100 hogs in 5 years. That would-be dollars they could use to pay off the farm. Rob thought so much money didn't sound quite Christian. It might not be right to want for so much. Ben said that he and Bess were fearing Christians, just like Rob's family. When Rob asked, Ben said that they were Baptists. Now Rob realizes with a laugh that the three people who loved him best aside from his family were all Baptists. It just goes to show how wrong he could feel about some things, he thinks. And how foolish.

### **Kinds of Sexual Harassment**

**Physical sexual harassment** is unwanted sexually oriented physical acts.

Grabbing or touching someone, especially his or her sexual parts.

Tearing or pulling someone's clothing.

Kissing or holding a person against his or her will.

Purposely rubbing or bumping a person.

Preventing a person from moving freely.

**Verbal sexual harassment** involves offensive words spoken to a person or in front of others.

Comments about body parts.

Sexual suggestions or threats.

Spreading sexual rumors or making sexual jokes.

**Nonverbal sexual harassment:**

Staring or pointing at a person's body or body parts.

Making obscene gestures.

Displaying obscene material.

Writing people's names along with sexual remarks.

--- If you're *sexually harassed*. . .

Tell the harasser you don't like it and want him or her to stop.

Write down times, places, witnesses, and what happened.

Report it immediately to the building principal, grade-level principal, counselor, or teacher.

#### **YOUR RESPONSIBILITIES**

**Know** the district policy on *sexual harassment*.

**Don't** practice *sexual harassment* or encourage others to do so.

**Do** be sensitive to how others take your words and actions.

**Do** seek advice and help immediately if you are a victim.

**Do treat others with respect and as you want to be treated.**

**Help** make your school a place where everyone feels comfortable and is treated fairly.

**Expect** school officials to take disciplinary action against anyone who *sexually harasses another*.

### **Chapter 13 Responses**

Personal reactions--

strange, shocking, astonishing, offensive, disgusting, sad, explosive, graphic, terrible, too detailed, gross, animalistic, unnecessary, dirty, unexpected, annoying, inappropriate, sickening, awkward, bold, brutal, important, goosebumps

1. I think the scene described to me in Ch. 13 was not unusual. Yes, it was a bit graphic, but we, being of mature mind and body, could handle it. For farmer people like the Pecks and the Tanners, breeding sows is part of everyday life and what's more, how they can manage to make a living. The breeding of pigs is how the families are able to put food on the table and provide for their wives and children.

2. If it occurred between a man and woman, it would be called rape. The author describes it that way because that's how **Rob** felt about it. **It was how he saw it through a child's eyes**. It is not appropriate to talk about rape between animals because their behavior is instinctual. Between humans there is choice. Samson was not on a power trip with Pinky, trying to degrade her. She was not degraded as a woman would be in a similar circumstance. She was unprepared because she was not sexually mature, but were she to come into heat, mating would be fine with her. The author used the language of rape to show how the strength of **Rob's** feelings colored his reaction to the event. **We can see Rob's reaction and understand what he's feeling by our own reaction.**

Also, Peck might want us to think about human relationships, about our treatment of animals, and how Rob is feeling about his father's impending death and growing up.

3. She's like a friend, daughter, or sister to him. He loves her with all his heart and wants to protect her from any harm. He feels a terrible conflict because he wants her to have piglets so she is useful (and safe) on the farm, but he doesn't want her to be hurt by Samson. He doesn't care anymore if Pinky's a frill; he just doesn't want bad things to happen to her.

### Themes:

- Sometimes we have to hurt the ones we love in order to protect them.
- We treat each other like animals.
- Humans take advantage of each other and use each other for the wrong reasons.
- Relationships should not be forced.
- The people that do the cruelest things to you may love you the most.
- Sometimes we hurt others even when we think we're doing the right thing.
- If someone is disabled, they shouldn't die because of that.
- If a person gets a chance, a lot of them will take advantage of another person.
- No matter how badly man acts, he is not a beast.
- We need to let nature takes its course in life. We force people into situations, when we should let God do his thing. We toss people around into situations like rag dolls, feeling no sympathy.
- If a person doesn't know another person, they could still feel sorry for them.
- Many people, sad but true, take advantage of others and don't think about what happens to the people they are taking advantage of.
- Growing up is not always fun.
- Sometimes, ignorantly, we can hurt the ones we love.
- Humans sometimes treat their pets better than other humans.
- Whether it is morally right or not, the strong people, either mentally or physically, dominate the weaker in most cases.

### Symbolism:

- Pinky's innocence is taken away just as Rob's childhood is being taken away as he becomes a man.
- Rob may feel he is being forced into becoming the man of the house. Rob is being put in Pinky's situation, where he has **no way out**, by his father's illness and likely death.
- Rob is losing his innocence very rapidly and learning the ways of the world.
- Both Pinky and Rob are being forced to do something they don't want to do.
- Pinky is growing from maiden to sow and Rob is going from boy to man. Both are coming of age.
- Pinky's "rape" represents the change and pain Rob is experiencing.
- Rob is being raped of his childhood.

### Quiz on the Poem, "Fifteen" and Chapter 13

1. Why does the speaker of the poem (the boy) not fulfill his dream and simply ride away on the motorcycle?
2. Why do you think the poet personified the motorcycle?
3. In Chapter 13 of Pig, Mr. Tanner stops Rob from entering Pinky's pen after she mated with Samson. Asking what Rob is thinking to attempt stepping into the pen with a romantic, 500-pound boar, he suggests that age 12 is a boy but 13 is a man. What quality of adulthood is he referring to here?
4. Explain what both Rob and the boy in the poem learn about balancing dreams and reality.

## Fifteen

by William Stafford

South of the bridge on Seventeenth  
I found back of the willows one summer  
day a motorcycle with engine running  
as it lay on its side, ticking over  
slowly in the high grass. I was fifteen. 5

I admired all that pulsing gleam, the  
shiny flanks, the demure headlights  
fringed where it lay; I led it gently  
to the road and stood with that  
companion, ready and friendly. I was fifteen. 10

We could find the end of a road, meet  
the sky on out Seventeenth. I thought about  
hills, and patting the handle got back a  
confident opinion. On the bridge we indulged  
a forward feeling, a tremble. I was fifteen. 15

Thinking, back farther in the grass I found  
the owner, just coming to, where he had flipped  
over the rail. He had blood on his hand, was pale—  
I helped him walk to his machine. He ran his hand  
over it, called me good man, roared away. 20

I stood there, fifteen.

### Ambiguity

Something capable of being understood in two or more ways

The black *fly* sat on my food. (**noun**)

I *fly* airplanes. (**verb**)

Time *flies* like an arrow. (noun or verb depending on **context**)

- Does it mean that the days of our lives fly by with the speed of an arrow?
- Does it mean that we should measure the speed of insects like we measure the speed of arrows in flight?



**COMING-OF-AGE ISSUES**

Experimentation  
Making mistakes  
Choice  
Separation  
Confusion  
Disequilibrium  
Assertiveness  
Loss of innocence (facing difficult realities about self and life)  
Learning through the sacrifice of others  
Practice  
Being tested  
Risk-taking  
Discovery  
Awareness of death, suffering, and burdens  
Increased wisdom  
Responsibility  
Social growth

### **What Shall He Tell That Son? - Carl Sandburg**

A father sees a son nearing manhood.  
What shall he tell that son?  
"Life is hard; be steel; be a rock."  
And this might stand him for the storms  
    and serve him for humdrum and monotony  
    and guide him amid sudden betrayals  
    and tighten him for slack moments.  
"Life is soft loam; be gentle; go easy."  
And this too might serve him.  
Brutes have been gentled where lashes failed.  
The growth of a frail flower in a path up  
    has sometimes shattered and split a rock.  
A tough will counts. So does desire.  
So does a rich soft wanting.  
Without rich wanting nothing arrives.  
Tell him too much money has killed men  
    and left them dead years before burial:  
    and quest of lucre beyond a few easy needs  
    has twisted good enough men  
    sometimes into dry thwarted worms.  
Tell him time as a stuff can be wasted.  
Tell him to be a fool every so often  
    and to have no shame over having been a fool  
    yet learning something out of every folly  
    hoping to repeat none of the cheap follies  
    thus arriving at intimate understanding  
    of a world numbering many fools.  
Tell him to be alone often and get at himself  
    and above all tell himself no lies about himself,  
    whatever the white lies and protective fronts  
    he may use amongst other people.  
Tell him solitude is creative if he is strong  
    and the final decisions are made in silent rooms.  
Tell him to be different from other people  
    if it comes natural and easy being different.  
Let him have lazy days seeking his deeper motives.  
Let him seek deep for where he is a born natural.  
    Then he may understand Shakespeare  
    and the Wright brothers, Pasteur, Pavlov,  
    Michael Faraday and free imaginations  
    bringing changes into a world resenting changes.  
        He will be lonely enough  
        to have time for the work  
        he knows as his own.

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

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

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

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

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

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

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

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

## HOW TO CARE FOR INTROVERTS

1 <b>RESPECT</b> THEIR NEED FOR PRIVACY	7 <b>GIVE THEM 15 MINUTE WARNINGS</b> TO FINISH WHATEVER THEY ARE DOING
2 <b>NEVER EMBARRASS THEM IN PUBLIC</b>	8 <b>REPRIMAND THEM PRIVATELY</b>
3 <b>LET THEM OBSERVE FIRST IN NEW SITUATIONS</b>	9 <b>TEACH THEM NEW SKILLS PRIVATELY</b>
4 <b>GIVE THEM TIME TO THINK</b> DON'T DEMAND INSTANT ANSWERS	10 <b>ENABLE THEM TO FIND ONE BEST FRIEND</b> WHO HAS SIMILAR INTERESTS & ABILITIES
5 <b>DON'T INTERRUPT THEM</b>	11 <b>DON'T PUSH THEM TO MAKE LOTS OF FRIENDS</b>
6 <b>GIVE THEM ADVANCE NOTICE</b> OF EXPECTED CHANGES IN THEIR LIVES	12 <b>RESPECT THEIR INTROVERSION</b> DON'T TRY TO REMAKE THEM INTO EXTROVERTS

## HOW TO CARE FOR EXTROVERTS

1 <b>RESPECT</b> THEIR INDEPENDENCE	6 <b>UNDERSTAND</b> WHEN THEY ARE BUSY
2 <b>COMPLIMENT THEM</b> IN THE COMPANY OF OTHERS	7 <b>LET THEM DIVE RIGHT IN</b>
3 <b>ACCEPT AND ENCOURAGE</b> THEIR ENTHUSIASM	8 <b>OFFER THEM OPTIONS</b>
4 <b>ALLOW THEM TO EXPLORE</b> AND TALK THINGS OUT	9 <b>MAKE PHYSICAL AND VERBAL GESTURES OF AFFECTION</b>
5 <b>THOUGHTFULLY SURPRISE THEM</b>	10 <b>LET THEM SHINE</b>

### A Spectrum of Reasons for Failure

BLAMEWORTHY

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

**INATTENTION**  
An individual inadvertently deviates from specifications.

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

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

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

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

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

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

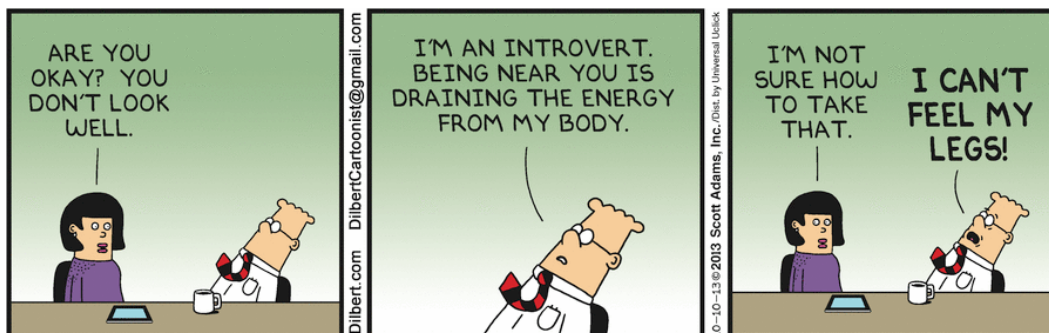
PRAISEWORTHY

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

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

*Paul Tillich*

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

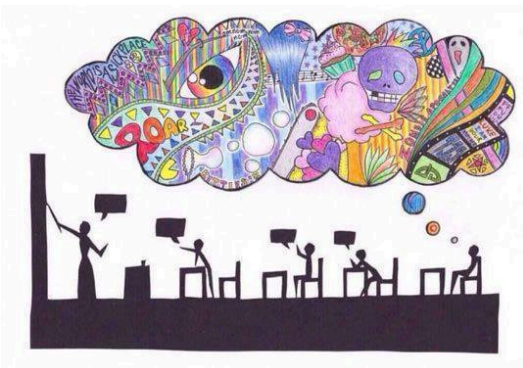


*A species in which everyone was General Patton would not succeed, any more than would a race in which everyone was Vincent Van Gogh. I prefer to think that the planet needs athletes, philosophers, sex symbols, painters, scientists; it needs the warmhearted, the hardhearted, the coldhearted and the weakhearted.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

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

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

### THE ONE WHO NEVER SAYS ANYTHING...



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

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



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

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

## 10 Great Things about Being an Introvert

By [Joan Pastor](#) from [Success as an Introvert For Dummies](#)

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

### **You're comfortable being a party of one**

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

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

### **You can stop and smell the roses**

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

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

### **You have amazing friends**

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

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

### **You look before you leap**

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

### **You can be the calm in the center of the storm**

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

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

### **You're a dreamer**

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

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

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

### **You really know your stuff**

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

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

### **You don't need a babysitter**

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

### **You can avoid the parking lot crush**

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



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

### **You intrigue people**

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

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

"10 Great Things about Being an Introvert." - *For Dummies*. Web. 17 Mar. 2015.

<<http://www.dummies.com/how-to/content/10-great-things-about-being-an-introvert.html>>.

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

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

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

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



## 8 Ways to Help Introverts Brainstorm for Creative Projects

Here's a little scenario that will be familiar to most teachers. There you are leading a brainstorm for a creative project, when you notice several students haven't contributed a single word. Despite your best attempts to moderate and encourage all voices, you just can't seem to catch the eyes of the quiet ones. But you know they've got great ideas; in fact, their written work is often the best in the class. And yet, you know they'll be mortified if you call them by name — red cheeks and stammering is almost a guarantee. How can you help your introverted students brainstorm

great ideas without this level of stress?

### It Starts With Understanding

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

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

#### 1. Don't Let Extroverts Dominate the Discussion

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

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

#### 2. Break Out of the Big Group

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

of the open plan office.

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

### **3. Do It In Bursts**

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

### **4. Stretch It Out**

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

### **5. Try Brainwriting Rather Than Brainstorming**

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

### **6. Provide Detailed Agendas Beforehand**

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

### **7. Offer Introverts Role Models**

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

### **8. Don't Force Introverts to Speak**

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

### **Takeaway**

Introverted students are deep-thinking, and often highly creative individuals who can and should be encouraged to brainstorm in a way that unlocks their potential rather than getting in its way. "8 Ways to Help Introverts Brainstorm for Creative Projects." *8 Ways to Help Introverts Brainstorm for Creative Projects*. Web. 17 Mar. 2015. <<http://www.edudemic.com/8-ways-introverts-brainstorm/>>.

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

**Consider the following practices related to teaching and advising students.**

1. Accept introversion and/or shyness as legitimate and normal features of personality. Do not convey disapproval of related behaviors or misinterpret them as evidence of dullness, disinterest, disrespect, etc.
2. Allocate a reasonable portion of class time to introvert/shy person-friendly activities such as listening to lectures, watching videos, reflecting quietly and working on projects individually.
3. Refrain from calling on students randomly, particularly with no advance warning. Consider announcing discussion topics ahead of time.
4. Consider discarding one-size-fits-all grading criteria in favor of a range of options that allows customization. Consider Collaborating with students in the goal-setting process.
5. Provide students who are attempting to improve their mastery of extroverting behaviors (such as volunteering to answer questions in class and participating in the delivery phase of presentations) with instrumental and emotional support. Take care not to criticize them in front of the class.
6. When choosing group work, consider carefully who your introverted students will sit with and keep group sizes small (Cain suggests no larger than 3). There is compelling evidence that "collaboration kills creativity" in the workplace and presumably in the classroom also. A group will devise more ideas and better ideas if individuals work independently and share ideas—perhaps electronically or in writing—than if they "brainstormed" them together. The group activity is a good place to critically examine all of the ideas and determine which ones will be the best.
7. If appropriate, consider including basic information about introversion and extraversion among the topics addressed in class.
8. Give student ample time to think before they share ideas. (Silence in class is okay. Students need time to think. When asking questions in class, consider having students write a brief answer before speaking. When they do share, ensure that the ideas of introverts are given even weight with those of extraverts. Focus on what is said, not how it is said.

**Introverts and the idea of "Flow".**

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

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

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

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

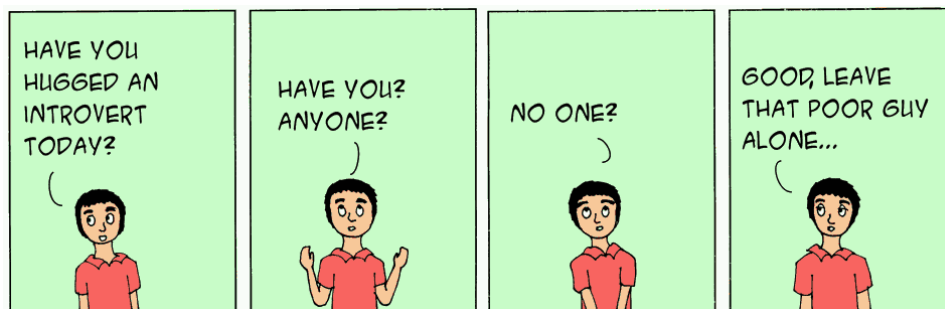
orchard, solo ocean cruising. Flow often occurs, he writes, in conditions in which people “become independent of the social environment to the degree that they no longer respond exclusively in terms of its rewards and punishments. To achieve such autonomy, a person has to learn to provide rewards to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

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

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

### Poetry Assignment example

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



## Red Card/Green Card and other Classroom Assessment Techniques

Each student has a small card that is red on one side and green on the other. (colored index cards that you have laminated)(You can also use poker chips - give them a green one and a red one.)

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

### What you might not know about many introverts:

#### 1. Small talk sucks.

We're just not very good at it. We're typically the big-thinking types. We like big ideas and theories. Small talk is uncomfortable. We don't care about the weather or how your cat has been doing.

#### 2. Being alone is fine.

Seriously, we're doing okay, even if we hole up in our houses for a while. We don't need other people for stimulation. We find that ourselves.

#### 3. We aren't rude or uptight.

We might seem like that at first, but get to know us. We're still a fun bunch of friends, we just don't always acclimate to unfamiliar settings and people so quickly.

#### 4. Sometimes, we swing both ways.

We might be introverts, but sometimes we are just so the life of the party. [You would be surprised how many actors/actresses are introverts] We do this willingly when we're up to it, but we can't always keep that kind of energy going. If we throw a party, great! But give us some time to recover.

#### 5. We have friends. And they like us! Probably.

People hear the word 'introvert' and think of the goth kid sitting alone at the food court. That's a whole different thing entirely. We love having friends, and our friends love having us! We put in a conscious effort for people we think are worth it.

#### 6. When with the right people, we feel safe.

Having the right people in our lives is amazing. we really give our best selves to the best people. We shine in the right company. But sometimes it takes a while to find those people.

#### 7. We like to write things out.

Writing is easier than talking for us sometimes. Email is the best because it helps us get the thoughts out of our heads without being interrupted. Thinking about giving us a call? Try a text or email instead.

#### 8. We're super productive.

Sometimes at least. Usually in our alone time, we're able to really rock and roll on projects that we need to finish. The solitude helps us, as we tend to be a bit more distractible than most.

#### 9. If we don't like you, you won't know it.

It's the truth of the matter. We hate conflict. So even if we don't like you, we'll still be nice. It's a lot easier than being real with you. Especially if your feelings are inconsequential enough that confronting you on your bullshit isn't even worth the time. Sorry. Well, not sorry.

#### 10. Networking events suck.

Seriously. Is there a mailing list we need to opt out of? There are few things more uncomfortable than a networking party. Except maybe a dentist's networking party that we've just been accidentally invited to. [How about all those get-to-know-you activities at professional development? UGH!]

**11. We don't like crowds.**

Though I find that after a few beers, I can tolerate it. Introverts tend to get overstimulated easily, so big crowds are tough to deal with.

**12. Sorry, we probably weren't listening to your story.**

We care deeply about our friends, but people outside of that circle will have a tough time maintaining our attention. It's not that we have ADD or anything like that, we just don't really care about you. On the plus side, we won't judge you, so feel free to tell us all the messed up things you said to your ex.

**13. Don't make a fuss out of our birthdays.**

For the longest time, I had a great deal of difficulty understanding why I hated my birthday so much. Everyone I ever knew would come out and party with me! But then I realized: that's the problem! We don't need to make a fuss out of our birthdays, so please don't do it to us.

**14. We don't want to make a fuss out of your birthday.**

We can quietly honor the annual birthday, right?

**15. If we've chosen to be friends with you, appreciate it.**

We value our alone time. If we see you often, it means that we really love you. Just don't get too bummed out when we don't hang for a week at a time sometimes.

"15 Things That Introverts Would Never Tell You." *Higher Perspective*. 18 Jan. 2015. Web. 17 Mar. 2015.  
<<http://higherperspective.com/2015/01/introverts.html>>.

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

**REHUGO**

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

This assignment is designed to help begin to gather **high-quality** information about the world for your AP Language and Composition course next year. Of course, there is no guarantee that the information will actually cause you to score higher on the exam, but you are guaranteed a greater awareness of the world and around you, and that information can only prove to be helpful in your future. Please continue to check Mr. Brown's web site ([www.jerrywbrown.com](http://www.jerrywbrown.com)) for updates to this assignment.

**OVERVIEW**

**REHUGO is made up of the following: a focus on the world around you, synthesizing that information and looking at your local community.**

**1. Book notes on two (2) books** – You must choose from the list Mr. Brown's website. See the book note section for the format of the book notes.

**2. Movie notes on two (2) movies** – must be non-fiction, or based on real life or history. Use the movie analysis form on the teachers' websites. See Mr. Brown's website for links to the lists of movies.

**Putting it all together (synthesizing)** — AP essays will require you to bring together many sources to discuss one idea. To practice this you will write an in class essay in which you connect your Universal Truth to your event in history, current issue, and trend.

3. **Three (3) Universal Truths.** Choose a quotation that you feel is a **universal truth** (no clichés, please). [If you can, link the truth to the book you read, the movie you watched, or the historical event you chose]. See the Glogster form for this assignment on the teachers' websites
4. **Your choice of three (3) events in history:** Write an essay about the event including dates, a brief description of the event, major players in the event, what big ideas you connect with the event, and why you chose the event. Document your sources using the documentation guide in the RRHS library, on the RRHS web site, or in the teacher's classroom.
5. **Choose the three (3) most important current issues as reflected by the media** (you may bring ideas to class for us to collect.) Make sure you know the difference between an event and an issue! Form a personal opinion on each issue based on your reading of newspapers, newsmagazines, and other reliable and credible sources. You must examine all sides of the issue. The articles you collect and turn in with your essay should reflect various opinions. Write a **persuasive** essay in which you compare the various sides of the issue and then state your opinion of the issue based on what you have learned from your reading. Support your opinion using your media sources. Document the quotes used in your essay. A documentation guide can be found in the library, on the RRHS web site, or in teacher's classroom. Turn in a persuasive essay for each issue and the media support you have collected.
6. **Observe two (2) trends in society (local, state, national, or global).** Over the next weeks collect information on these trends including media. Evaluate each trend. Is it a good thing or a bad thing for society? What is causing it? What are the possible effects? Turn in the trend, your write up, and media support.

#### Looking at your local community

7. **One (1) way in which your community could be improved.** Think local. Find a situation that interests you. Think about what you and people like you could do to improve the situation. Look for possible community improvements in the *Round Rock Leader*, the *Round Rock Impact*, or the Williamson County section of the *Austin American Statesman*. Write up your idea of a community improvement for Round Rock and turn it in with the media support you have found. You must also include a letter to the editor, an e-mail, or other documentation to prove that you attempted to have your idea or plan implemented.
8. **Notes on a play and a concert.** Let me encourage you to attend the plays here at Round Rock High School. While you are at the event, remember that you are still looking for big ideas. What is the theme of the play? How it is relevant to today's world. What ideas are expressed by the music and/or the artists? You are encouraged to discover music and art outside your "comfort zone." See the teachers' websites for the analysis form for this assignment.
9. **Notes from visits to two (2) museums.** Your notes should include a brief description of the museum's holdings and strengths, and detailed descriptions of several paintings or objects, and the ideas they aroused in you. The exhibit at the museum may correlate to the historical event and the movie you watched. Write notes which describe the exhibit, tell what you found most interesting in the exhibit, and explain how the exhibit correlated to the historical event you chose and the movie you watched. Along with your write up of your museum visit, include the ticket stub or a brochure about the museum.



Many of the museums in Austin and the surrounding area are free. There is no need to pay to enter a museum to fulfill this requirement. There is a list of Central Texas museums at Mr. Brown's website.

Instead of two physical museums, you may visit one physical museum and one virtual museum if you wish. See the teachers' websites for the list of acceptable virtual museums.

10. **Create a works cited page** using the RRHS documentation guide. A documentation guide can be found in the library, on the RRHS web site, or in the teachers' classrooms.

**A portion of REHUGO is due, approximately, each six weeks.**

### Some Concluding Thoughts

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

In other words, introverts are capable of acting like extroverts for the sake of work they consider important, people they love, or anything they value highly. Free Trait Theory explains why an introvert might throw his extroverted wife a surprise party or join the PTA at his daughter's school. It explains how it's possible for an extroverted scientist to behave with reserve in her laboratory, for an agreeable person to act hard-nosed during a business negotiation, and for a cantankerous uncle to treat his niece tenderly when he takes her out for ice cream. As these examples suggest, Free Trait Theory applies in many different contexts, but it's especially relevant for introverts living under the Extrovert Ideal.

... for Brian Little, the additional effort required to stretch his natural boundaries is justified by seeing his core personal project—igniting all those minds—come to fruition."

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

... If you want to know how strong a self-monitor you are, here are a few questions from Snyder's Self-Monitoring Scale:

When you're uncertain how to act in a social situation, do you look to the behavior of others for cues?

Do you often seek the advice of your friends to choose movies, books, or music?

In different situations and with different people, do you often act like very different people?

Do you find it easy to imitate other people?

Can you look someone in the eye and tell a lie with a straight face if for a right end?

Do you ever deceive people by being friendly when really you dislike them?

Do you put on a show to impress or entertain people?

Do you sometimes appear to others to be experiencing deeper emotions than you actually are?

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

Now ask yourself these questions:

Is your behavior usually an expression of your true inner feelings, attitudes, and beliefs?

Do you find that you can only argue for ideas that you already believe?

Would you refuse to change your opinions, or the way you do things, in order to please someone else or win their favor?

Do you dislike games like charades or improvisational acting?

Do you have trouble changing your behavior to suit different people and different situations?

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

... some thoughts for teachers:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Lewis Carroll was an introvert, too, by the way. Without him, there would be no *Alice in Wonderland*. And by now, this shouldn't surprise us.

(Cain 227-266)

Cain, Susan. *Quiet The Power of Introverts in a World That Can't Stop Talking*. First Paperback Edition. New York: Broadway Books, 2013. Print.



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## Literature Review Templates:

### How to Present What 'They' Say

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

THEY SAY: Reporting what authors are saying about a topic
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#### VERB TENSE & SOURCES

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

#### Introducing an Ongoing Debate

##### APA

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

##### MLA

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

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

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

### Templates for Introducing “Standard Views”

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

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

### Introducing Quotations and Summaries

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

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

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

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

### Verbs for Introducing Summaries and Quotations

#### Verbs for Making a Claim

Argue	Insist
Assert	Observe
Believe	Remind us
Claim	Report
Emphasize	Suggest

#### Verbs for Questioning or Disagreeing

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

#### Verbs for Expressing Agreement

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

#### Verbs for Making Recommendations

Advocate	Implore
Call for	Plead
Demand	Recommend
Encourage	Urge
Exhort	Warn

### Frame Every Quote

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

### For introducing quotations

#### APA

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

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

**MLA**

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

**For explaining quotations**

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

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

**Additional Resources**

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

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

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

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Created by Keva Sherven for the UWC—April 2010

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

## Templates to Declare the Writer's Position:

### How to Present What 'I' Say

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

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

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

#### Disagreeing, with Reasons

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

#### Agreeing

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

#### Agreeing and Disagreeing Simultaneously

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



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

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

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

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

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

### Entertaining Objections

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

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

### Naming Your Naysayers

The underlined words can be interchanged with another specific group.

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

### To minimize stereotyping...

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

### Making Concessions While Still Standing Your Ground

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

### Indicating Who Cares

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

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

### Why Your Claim Matters

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

### So What and Who Cares

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

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

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

### Additional Resources

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

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

# Useful Templates

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

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

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

## **INTRODUCING "STANDARD VIEWS"**

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

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

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

## **INTRODUCING SOMETHING IMPLIED OR ASSUMED**

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

## **INTRODUCING AN ONGOING DEBATE**

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

## **CAPTURING AUTHORIAL ACTION**

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

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

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

### **INTRODUCING QUOTATIONS**

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

### **EXPLAINING QUOTATIONS**

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

### **DISAGREEING, WITH REASONS**

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

### **AGREEING—WITH A DIFFERENCE**

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

### **EMBEDDING VOICE MARKERS**

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

## **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*

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<b>1</b>	Objective 1. Establish AP Background		
	Goal 1.1. Provide PSAT, IPR, and Audit Syllabus		
	Goal 1.2. Become Familiar with College Board Website		
	Task 1.2.1. Consult AP Lit Homepage		
	Resource 1.2.1.1. Links to AP Central Website Resources		
<b>2</b>	Objective 2. Literary Interpretation: How does <u>x</u> affect reader response and meaning of the work?		
	Goal 2.1. Literary Elements - Fiction and Drama		
	Task 2.1.1. Students will understand and use appropriate terminology when discussing literature		
	1. <i>Literary Terms for the AP Exam</i>		
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	Task 2.1.5. Characterization		
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	Task 2.1.7. Point of View		
	Task 2.1.8. Style - DIDLS		
	Task 2.1.9. Style -Tone		
	Task 2.1.10. Style- Ironical use of language		
	a. Students will demonstrate how authors use language non-literally (Ironically) to convey ideas.		
	Task 2.1.11. Theme		
	a. Students will demonstrate how authors use each of the elements to convey Theme		
	1. <i>How to Read to Analyze Literature</i>		
	Goal 2.2. Literary Elements - Poetry		
	Task 2.2.1. Students will demonstrate how Elements affect meaning		
	Task 2.2.2. Speaker		
	a. Students will distinguish between author and speaker in interpreting poetry		
	Task 2.2.3. Occasion		
	a. Students will demonstrate how occasion affects meaning in poetry.		
	Task 2.2.4. Audience		
	a. Students will distinguish between the audience of the Speaker and the audience of the poet		
	Task 2.2.5. Purpose		
	Task 2.2.6. TPCASTT		
	Task 2.2.7. Diction -Imagery		
	Task 2.2.8. Diction -Symbols		

	Task 2.2.9. Diction - Ironic use of language		
	Task 2.2.10. Tone		
	a. Students will demonstrate how a poet's use of tone and changes in tone affect meaning		
<b>3</b>	Objective 3. Writing about Literature: Conveying Interpretation to a Reader		
	Goal 3.1. Purpose		
	Task 3.1.1. Students will demonstrate understanding of their own purpose for writing		
	Task 3.1.2. Students will demonstrate understanding of an author's purpose for writing		
	Goal 3.2. Purpose - Audience		
	Task 3.2.1. Students will demonstrate the effect of author's audience on his purpose		
	Goal 3.3. Purpose - Occasion		
	Task 3.3.1. Students will demonstrate the effect of the occasion for writing on his purpose		
	Goal 3.4. Voice		
	Task 3.4.1. Students will demonstrate the effect of author's voice on his purpose		
	Goal 3.5. Evidence - Analyzing evidence for relevance		
	Task 3.5.1. Students will select relevant evidence in writing about literature		
	Goal 3.6. Evidence- Selecting supporting evidence		
	Task 3.6.1. Students will select effective evidence in writing about literature		
	Goal 3.7. Organization		
	Task 3.7.1. Students will demonstrate the effect of author's organization on meaning		
	Task 3.7.2. Students will use effective organization in writing		
	Goal 3.8. Clarity		
<b>4</b>	Objective 4. Year-long Systematic Test Prep		
	Goal 4.1. Reading Closely for accuracy of comprehension		
	Task 4.1.1. Students read closely for Literal Comprehension		
	1. Practice passages for Prose – Close Reading		
	2. Practice passages for Poetry – Close Reading		
	Task 4.1.2. Students factor prompts for complete response		
	1. Open-ended Essay Prompts from past AP Exams		
	2. <i>Test-Taking Strategies</i> – Factor Prompt		
	Goal 4.2. Making careful and valid inferences		
	Task 4.2.1. Students read closely to interpret non-literal language		
	1. Practice passages for Prose - Inference		
	2. Practice passages for Poetry - Inference		

	Task 4.2.2. Students defend interpretations with evidence from passage		
	1. Practice passages for Prose – Supporting Evidence		
	2. Practice passages for Poetry– Supporting Evidence		
	Goal 4.3. Multiple Choice Questions- Prose		
	Task 4.3.1. Students analyze and respond to MC Questions over Prose Passages		
	1. Practice passages for Prose – Multiple Choice		
	2. <i>Test-Taking Strategies</i> – Prose Multiple choice		
	Goal 4.4. Multiple Choice Questions – Poetry		
	Task 4.4.1. Students analyze and respond to MC Questions over Poetry Passages		
	1. Practice passages for Poetry – Multiple Choice		
	2. <i>Test-Taking Strategies</i> – Multiple Choice		
	Goal 4.5. Timed essays - Question Analysis		
	Task 4.5.1. Students factor and analyze essay prompts to provide complete responses		
	1. Essay Prompts from past AP Exams – Question Analysis		
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	Goal 4.6. Timed essays - Rubric Building		
	Task 4.6.1. Students analyze prompts and scored essays from past exams to understand the relationship of prompt to rubric		
	1. Scored example Essays from past AP Exams		
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	Goal 4.7. Timed essays – Poetry		
	Task 4.7.1. Students respond to prompts to analyze single works of poetry		
	1. Essay Prompts from past AP Exams - Poetry		
	2. <i>Test-Taking Strategies</i> – Poetry Essays		
	Task 4.7.2. Students respond to prompts to compare, contrast and analyze two works of poetry		
	1 Essay Prompts from past AP Exams – Poetry Comparison		
	2. <i>Test-Taking Strategies</i> – Poetry Comparison		
	Task 4.7.3. Students review their own responses and those of classmates to improve responses		
	Goal 4.8. Timed essays – Prose		
	Task 4.8.1. Students respond to prompts to analyze passages of prose		
	1. Essay Prompts from past AP Exams - Prose		
	2. <i>Test-Taking Strategies</i> - Prose Essays		
	Task 4.8.2. Students review their own responses and those of classmates to improve responses		
	Goal 4.9. Timed essays - Free Response (Open-ended) Questions		

	Task 4.9.1. Students respond to open-ended prompts about author's strategies		
	1. Essay Prompts from past AP Exams – Open-ended Prompts		
	2. <i>Test-Taking Strategies</i> - Open-ended Prompts		
	Task 4.9.2. Students review their own responses and those of classmates to improve responses		
<b>5</b>	Objective 5. Using time well in test situations		
	Goal 5.1. Pacing – Multiple choice		
	Task 3.1.1. Students will complete AP MC tests at the rate of one minute per question, including reading time.		
	1. Multiple choice segments from past AP Exams		
	2. <i>Test-Taking Strategies</i> – Pacing Multiple choice		
	Goal 5.2. Pacing – Essays		
	Task 5.2.1. Students will use all the time available to them to plan and execute essay responses		
	2. <i>Test-Taking Strategies</i> – Pacing Essays		
<b>6</b>	Objective 6. Use Provided Resources		
	Goal 6.1. Access Resources for Test-Taking Preparation		
	Task 6.1.1. Teacher will access Test-Taking Strategies– Multiple Choice		
	Resource 6.1.1.1 – Test-Taking Strategies – Multiple Choice		
	Goal 6.2. Access Resources for Test-Taking Preparation- Essays		
	Task 6.2.1. Teacher will access Test-Taking Strategies - Essays		
	Resource 6.1.1.1 - Test-Taking Strategies - Essays		
	Goal 6.3. Access Resources for Test-Taking Preparation - Rubrics		
	Task 6.3.1. Teacher will access Test-Taking Strategies - Essays		
	Resource 6.3.1.1 Test-Taking Strategies - Essays		
	Goal 6.4. Access Resources for Test-Taking Preparation		
	Task 6.4.1. Teacher will access Test-Taking Strategies -Time use		
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	Goal 6.5. Access Resources for Literary Analysis		
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	Resource 6.5.1.1 How to Read Literature		
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