

James Madison High School, San Antonio, TX

Advanced Placement Summer Institute

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AP English Literature and Composition



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AP[®] English Literature APSI 2016

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Achieving Equity

College Board's Equity and Access Policy Statement

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

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

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

AP[®] ENGLISH LANGUAGE



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

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

AP English Program

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

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

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

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

AP English Language and Composition Course Overview

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

PREREQUISITE

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

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

AP English Language and Composition Course Content

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

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

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

AP English Language and Composition Exam Structure

AP ENGLISH LANGUAGE AND COMPOSITION EXAM: 3 HOURS 15 MINUTES

Assessment Overview

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

Format of Assessment

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

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

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

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

Prompt Types

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

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

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

AP ENGLISH LANGUAGE AND COMPOSITION SAMPLE EXAM QUESTIONS

Sample Multiple-Choice Question

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

The primary rhetorical function of lines 14–22 is to

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

Sample Free-Response Question

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

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

AP[®] ENGLISH LITERATURE AND COMPOSITION



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

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

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

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

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

AP English Literature and Composition Course Overview

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

PREREQUISITE

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

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

AP English Literature and Composition Course Content

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

- Reading complex imaginative literature (fiction, drama, and poetry) appropriate for college-level study¹
- Writing an interpretation of a piece of literature that is based on a careful observation of textual details, considering the work's structure, style, and themes; the social and historical values it reflects and embodies; and such elements as the use of figurative language, imagery, symbolism, and tone
- Composing in several forms (e.g., narrative, expository, analytical, and argumentative essays) based on students' analyses of literary texts
- Writing that proceeds through several stages or drafts, with revision aided by teacher and peers
- Writing informally (e.g., response journals, textual annotations, collaborative writing), which helps students better understand the texts they are reading
- Revising their work to develop
 - A wide-ranging vocabulary used appropriately and effectively;
 - A variety of sentence structures, including appropriate use of subordination and coordination;
 - Logical organization, enhanced by techniques such as repetition, transitions, and emphasis;
 - A balance of generalization and specific, illustrative detail; and
 - An effective use of rhetoric, including tone, voice, diction, and sentence structure.

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

AP English Literature and Composition Exam Structure

AP ENGLISH LITERATURE AND COMPOSITION EXAM: 3 HOURS

Assessment Overview

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

Format of Assessment

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

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

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

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

AP ENGLISH LITERATURE AND COMPOSITION SAMPLE EXAM QUESTIONS

Sample Multiple-Choice Question

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

The chief effect of the first paragraph is to

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

Sample Free-Response Prompt

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

"The Author to Her Book"

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

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

AP[®] and the Cost of College

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

Finding 1

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

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

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

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

Took the AP English Literature course and exam in high school



Four-year graduation rate is 62% higher



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

Finding 2

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

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



Students attending private institutions who take longer than four years to graduate might expect to incur \$26,197² for each additional year it takes to earn a bachelor's degree.

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

— Nikki Baker, student, University of Michigan

Finding 3

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

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

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

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

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



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

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

³ Unpublished institutional research, Crux Research, Inc. March 2007.

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

Level One – Literal – Factual

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

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

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

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

Level Two – Interpretive – Inferential

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

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

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

Level Three – Experiential – Connecting – Abstract

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

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

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

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

How to read “Difficult Texts”

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

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

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

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

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

Roots of poor student reading skills

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

Tips for Students: Getting “Unstuck”

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

Getting Started With Marking the Text

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

Writing the Essay

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

Why We Should Read Poetry

by Amy Lowell
(1874-1925)

Why should one read Poetry? That seems to me a good deal like asking: Why should one eat? One eats because one has to, to support life, but every time one sits down to dinner one does not say, 'I must eat this meal so that I may not die.' On the contrary, we eat because we are hungry, and so eating appears to us as a pleasant and desirable thing to do.

The necessity for poetry is one of the most fundamental traits of the human race. But naturally we do not take that into account, any more than we take into account that dinner, and the next day again, dinner, is the condition of our remaining alive. Without poetry the soul and heart of man starves and dies. The only difference between them is that all men know, if they turn their minds to it, that without food they would die, and comparatively few people know that without poetry they would die.

When trying to explain anything, I usually find that the Bible, that great collection of magnificent and varied poetry, has said it before in the best possible way. Now the Bible says that 'man shall not live by bread alone.' Which, in modern words, means--cannot live on the purely material things. It is true, he cannot, and he never does. If he did, every bookshop would shut, every theatre would close its doors, every florist and picture dealer would go out of business, even the baseball grounds would close. For what is baseball but a superb epic of man's swiftness and sureness, and his putting forth the utmost of the sobriety and vigour that is in him in an ecstasy of vitality and movement? And the men who watch are carried away by this ecstasy, out of themselves and the routine of their daily lives, into a world romantic with physical force. But you object that they don't think of it in this way. Of course they don't; if they did they would be poets, and most men are not poets. But this is really what stirs them, for without it, throwing a little ball about a field, and trying to hit it with a stick, isn't really very interesting. A baseball game is a sort of moving picture of what Homer wrote in his Iliad. I do not believe there is a boy in America who would not like Butcher and Lang's translation of the Odyssey, if no one had ever told him it was a schoolbook.

That is what poetry really is. It is the height and quintessence of emotion, of every sort of emotion. But it is always somebody feeling something at white heat, and it is as vital as the description of a battle would be, told by a soldier who had been in it.

I do not wish to be misunderstood. I do not mean that every book, or every play, contains this true poetry. Many, most, alas! are poor imitations; some are merely sordid and vulgar. But books and plays exist because man is groping for a life beyond himself, for a beauty he needs, and is seeking to find. And the books and plays which live are those which satisfy this need.

Somebody once said to me that to make goodness dull was a great crime. In poetry, those men who have written without original and vital feeling, without a flaming imagination, have much to answer for. It is owing to them that poetry has come to mean a stupid and insipid sort of stuff, quite remote from people's lives, fit only for sentimental youth and nodding old age. That sort of poetry is what is technically called 'derivative,' which means that the author copies some one else's emotion often some one else's words, and commonplace verses are written about flowers, and moonlight, and love, and death, by people who would never be moved by any of these things if sincere poets had not been writing about them from the beginning of the world. People who like to hear the things they are used to repeated say, 'That is beautiful poetry'; simple, straightforward people say, 'Perhaps it is. But I don't care for poetry.' But once in a while there comes along a man with knowledge and courage enough to say, 'That is not poetry at all, but insincere bosh!'

Again I do not mean that all poetry can be enjoyed by everybody. People have different tastes and different training. A man at forty seldom cares for the books which delighted

him as a boyje@jerrywbrown.com. growing at all ages. Some men never mature beyond their teens; others go on growing and changing until old age. Because B likes a book is no reason why A should. And we are the inheritors of so splendid a literature that there are plenty of books for everybody, Many people enjoy Kipling's poems who would be confused by Keats; others delight in Burns who would be utterly without sympathy for Blake. The people who like Tennyson do not, as a rule, care much about Walt Whitman, and the admirers of Poe and Coleridge may find Wordsworth unattractive, and again his disciples might feel antagonized by Rossetti and Swinburne. It does not matter, so long as one finds one's own sustenance. Only, the happy men who can enjoy them all are the richest. The true test of poetry is sincerity and vitality. It is not rhyme, or metre, or subject. It is nothing in the world but the soul of man as it really is. Carlyle's 'French Revolution' is a great epic poem; so are Trevelyan's three volumes on 'Garibaldi and the Italian War of Independence.' That they are written in prose has nothing to do with the matter. That most poems are written rhythmically, and that rhythm has come to be the great technical fact of poetry, was, primarily, because men under stress of emotion tend to talk in a rhythmized speech. Read Lincoln's 'Address at Gettysburg' and 'Second Inaugural,' and you will see.

Nothing is more foolish than to say that only such and such forms are proper to poetry. Every form is proper to poetry, so long as it is the sincere expression of a man's thought. That insincere men try bizarre forms of verse to gain a personal notoriety is true, but it seems not very difficult to distinguish them from the real artists. And so long as men feel, and think, and have the need of expressing themselves, so long will their modes of expression change. For expression tends to become hackneyed and devitalized, and new methods must be found for keeping the sense of palpitant vigour.

There are signs that we are living at the beginning of a great poetic renaissance. Only three weeks ago the 'New York Times' printed some remarks of Mr. Brett, the head of The Macmillan Company, in which he said that poetry was pushing itself into the best-seller class. And the other day a London publisher, Mr. Heinemann, announced that he should not publish so many novels, as they were a drug on the market. England has several magazines devoted exclusively to poetry and poetic drama. Masefield is paid enormous sums for his work, and a little book entitled 'The Georgian Book of Poetry,' containing the work of some of the younger men, which has been out barely two years, is already in its ninth edition. Here, in America, we have 'The Poetry Journal,' published in Boston, and 'Poetry,' published in Chicago. England counts among her poets W. B. Yeats, Robert Bridges, John Masefield, Wilfred Wilson Gibson, D. H. Lawrence, F. L. Flint, James Stevens, Rudyard Kipling, and, although on a somewhat more popular level, Alfred Noyes. England also boasts, as partly her own, the Bengal poet, Rabindranath Tagore, who has just been awarded the Nobel Prize, and Ezra Pound, who, although an American by birth and happily therefore ours to claim, lives in London. In America we have Josephine Preston Peabody, Bliss Carman, Edwin Arlington Robinson, Anna Hempstead Branch, Hermann Hagedorn, Grace Fallow Norton, Fanny Stearns Davis, and Nicholas Vachel Lindsay. These lists represent poets with many differing thoughts and modes of thought, but they point to the great vitality of poetry at the moment.

Have I answered the question? I think I have. We should read poetry because only in that way can we know man in all his moods -- in the most beautiful thoughts of his heart, in his farthest reaches of imagination, in the tenderness of his love, in the nakedness and awe of his soul confronted with the terror and wonder of the Universe.

Poetry and history are the textbooks to the heart of man, and poetry is at once the most intimate and the most enduring.

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Amy Lowell, *Poetry and Poets: Essays* (New York: Houghton Mifflin Company, 1930) 3-9.

Why Teaching Poetry Is So Important

 theatlantic.com/education/archive/2014/04/why-teaching-poetry-is-so-important/360346/

Andrew Simmons

Apr 8, 2014

The oft-neglected literary form can help students learn in ways that prose can't.

16 years after enjoying a high school literary education rich in poetry, I am a literature teacher who barely teaches it. So far this year, my 12th grade literature students have read nearly 200,000 words for my class. Poems have accounted for no more than 100.

This is a shame—not just because poetry is important to teach, but also because poetry is important for the teaching of writing and reading.

High school poetry suffers from an image problem. Think of *Dead Poet's Society's* scenes of red-cheeked lads standing on desks and reciting verse, or of dowdy Dickinson imitators mooning on park benches, filling up journals with noxious chapbook fodder. There's also the tired lessons about iambic pentameter and teachers wringing interpretations from cryptic stanzas, their students bewildered and chuckling. Reading poetry is impractical, even frivolous. High school poets are antisocial and effete.

I have always rejected these clichéd mischaracterizations born of ignorance, bad movies, and uninspired teaching. Yet I haven't been stirred to fill my lessons with Pound and Eliot as my 11th grade teacher did. I loved poetry in high school. I wrote it. I read it. Today, I slip scripture into an analysis of *The Day of the Locust*. A Nikki Giovanni piece appears in *The Bluest Eye* unit. Poetry has become an afterthought, a supplement, not something to study on its own.

In an education landscape that dramatically deemphasizes creative expression in favor of expository writing and prioritizes the analysis of non-literary texts, high school literature teachers have to negotiate between their preferences and the way the wind is blowing. That sometimes means sacrifice, and poetry is often the first head to roll.

Yet poetry enables teachers to teach their students how to write, read, and understand any text. Poetry can give students a healthy outlet for surging emotions. Reading original poetry aloud in class can foster trust and empathy in the classroom community, while also emphasizing speaking and listening skills that are often neglected in high school literature classes.

Students who don't like writing essays may like poetry, with its dearth of fixed rules and its kinship with rap. For these students, poetry can become a gateway to other forms of writing. It can help teach skills that come in handy with other kinds of writing—like precise, economical diction, for example. When Carl Sandburg writes, "The fog comes/on little cat feet," in just six words, he endows a natural phenomenon with character, a pace, and a spirit. All forms of writing benefits from the powerful and concise phrases found in poems.

I have used cut-up poetry (a variation on the sort "popularized" by William Burroughs and Brion Gysin) to teach 9th grade students, most of whom learned English as a second language, about grammar and literary devices. They made collages after slicing up dozens of "sources," identifying the adjectives and adverbs, utilizing parallel structure, alliteration, assonance, and other figures of speech. Short poems make a complete textual analysis more manageable for English language learners. When teaching students to read and evaluate every single word of a text, it makes sense to demonstrate the practice with a brief poem—like Gwendolyn Brooks's "We Real Cool."

Students can learn how to utilize grammar in their own writing by studying how poets do—and do not—abide by traditional writing rules in their work. Poetry can teach writing and grammar conventions by showing what happens when poets strip them away or pervert them for effect. Dickinson often capitalizes common nouns and uses dashes instead of commas to note sudden shifts in focus. Agee uses colons to create dramatic, speech-like pauses. Cummings of course rebels completely. He usually eschews capitalization in his proto-text message poetry, wrapping frequent asides in parentheses and leaving last lines dangling on their pages, period-less. In “next to of course god america i,” Cummings strings together, in the first 13 lines, a cavalcade of jingoistic catch-phrases a politician might utter, and the lack of punctuation slowing down and organizing the assault accentuates their unintelligibility and banality and heightens the satire. The abuse of conventions helps make the point. In class, it can help a teacher explain the exhausting effect of run-on sentences—or illustrate how clichés weaken an argument.

Yet, despite all of the benefits poetry brings to the classroom, I have been hesitant to use poems as a mere tool for teaching grammar conventions. Even the in-class disembowelment of a poem’s meaning can diminish the personal, even transcendent, experience of reading a poem. Billy Collins characterizes the latter as a “deadening” act that obscures the poem beneath the puffed-up importance of its interpretation. In his poem “Introduction to Poetry,” he writes: “all they want to do is tie the poem to a chair with rope/and torture a confession out of it./They begin beating it with a hose/to find out what it really means.”

The point of reading a poem is not to try to “solve” it. Still, that quantifiable process of demystification is precisely what teachers are encouraged to teach students, often in lieu of curating a powerful experience through literature. The literature itself becomes secondary, boiled down to its Cliff’s Notes demi-glace. I haven’t wanted to risk that with the poems that enchanted me in my youth.

Teachers should produce literature lovers as well as keen critics, striking a balance between teaching writing, grammar, and analytical strategies and then also helping students to see that literature should be mystifying. It should resist easy interpretation and beg for return visits. Poetry serves this purpose perfectly. I am confident my 12th graders know how to write essays. I know they can mine a text for subtle messages. But I worry sometimes if they’ve learned this lesson. In May, a month before they graduate, I may read some poetry with my seniors—to drive home that and nothing more.

- [Andrew Simmons](#) is a writer, teacher, and musician based in California. He has written for *The New York Times*, *Slate*, and *The Believer*.

Some things to remember when reading poetry

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

Thanks to Doris Rutherford for sharing.

Some things to remember when analyzing poetry

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

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

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

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

Only if you must: Literary Devices

Remember your time limit; Make decisions accordingly

Poetry Terms

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

by Carol Jago
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The problem that the teacher faces first of all, then, is the creation of a situation favorable to a vital experience of literature. Unfortunately, many of the practices and much of the tone of literature teaching have precisely the opposite effect.

-- Louise Rosenblatt

Teaching Terminology

In common with any other academic discipline, literary analysis employs a language all its own. While this specialized vocabulary may at first pose obstacles for students in AP English Language and Literature classes, literary terminology is a tool for readers to explain what they see. Terms like *assonance*, *motif*, and *synesthesia* give us words to describe how an author achieves an effect. Banishing them from our classroom in order to simplify the study of literature makes students less, not more, articulate. I believe that without the words, without knowledge of this specialized vocabulary of the discipline, students actually see less in the texts they read.

This is not to suggest that reading poetry should become an exercise in identification: spot the synecdoche, find the foil, highlight the hyperbole -- a game of literary Trivial Pursuit. Instead we should make literary terminology the natural language of the AP classroom. The first time I use a particular term, I write it on a prominently posted list. This word wall of literary language grows over the first few weeks of class until the chart includes most of the essential vocabulary students will need for the AP Exam. Every time I use a term in class, I include the definition in my question, "How would you interpret the paradox in Donne's line 'Die not, poor Death, nor yet canst thou kill me'? You know, a paradox is a statement that appears self-contradictory and yet reveals a kind of truth." On another day I might ask, "How would you describe the tone of *Candide*? Remember? Tone is the writer's attitude toward his subject." As I speak I point to the word on our chart. Like water dropping on stone, over time students become so familiar with the terms that they begin using them both in classroom discussion and in their papers. No need for a quiz when everyone knows the answers.

It is important to remember that although AP students may be intellectually gifted, they are only 16 to 17 years old. Teaching methods have to reflect students' actual as well as mental age. It is interesting to note that the teaching of literary terminology appears in most states' English language arts standards from about sixth grade onward. California expects all students in grades 9 and 10 to be able to "evaluate the aesthetic qualities of style, including the impact of diction and figurative language on tone, mood, and theme, using the terminology of literary criticism." Despite the mandate from the State House, few of my students arrive knowing much about figurative language. As a result they often find themselves tongue-tied when attempting to interpret poetry. Robert Scholes explains in *Textual Power* that "reading is the first step in all thought and all communication. It is essential; but it is incomplete in itself. It requires both interpretation and criticism for completion." Without the specialized language of literary analysis, students have no words with which to formulate an interpretation. They read but can't see how to take the next steps towards interpretation and criticism.

The 2002 AP English Literature Exam asked students to read Thomas Hardy's "Convergence of the Twain" and to analyze how the poetic devices convey the speaker's attitude toward the sinking of the ship. The prompt does not suggest devices for students to examine and therefore demands that test-takers be familiar with an arsenal of literary devices. They must also be able to recognize them as they read and interpret how these poetic tools demonstrate Hardy's feelings about the sinking of the Titanic. (The poem, the prompt, a scoring guide, and sample student papers are all available on the English Literature and Composition Exam page, available in "See also," below.) As we talked our way through the poem, students comfortable with the language of literary analysis pointed out how Hardy's use of alliteration -- "cold currents," "mirrors meant," "gilded gear" -- suggests the inevitability of the meeting of iceberg and ship. They saw how his rhetorical question, "What does this vaingloriousness down here?" marks the spot where the poem turns and prepares the reader for Hardy's answer that as man was building the proud ship, nature was preparing its nemesis. They discussed the connotations of "consummation" and how the word completes the image of the shipwreck as a strange wedding and the metaphor of ship and iceberg as bride and groom. I had read the poem many times, yet saw much more than ever before as a result of our discussion.

While some students moan that their teacher destroys literature with endless talk of imagery and diction, I believe that approaching a poem like Hardy's with the tools of literary analysis actually helps us think our way through the work. Exploring how he constructed the text leads to deeper understanding, richer interpretations. In the epigraph to this essay, Louise Rosenblatt warns against classroom practices that get in the way of students having a vital experience of literature. I cannot imagine that anyone reading this would disagree. If we can avoid the "Gotcha!" tone created by quizzes on meter and metonymy, teaching literary terms will help, not hinder, authentic reader response.

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Carol Jago teaches English at Santa Monica High School in Santa Monica, California, and directs the California Reading and Literature Project at UCLA. She has served as director of the National Council of Teachers of English Commission on Literature and is currently a member of NCTE's Secondary Section. NCTE published her books Nikki Giovanni in the Classroom, Alice Walker in the Classroom, and Sandra Cisneros in the Classroom. Her other books for teachers, With Rigor for All: Teaching the Classics to Contemporary Students, Beyond Standards: Excellence in the High School English Classroom, and Cohesive Writing: Why Concept Is Not Enough, are published by Heinemann.

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.

ENGLISH LITERATURE AND COMPOSITION

SECTION II

Total time—2 hours

Question 1

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

In the following poem by Caribbean writer Derek Walcott, the speaker recalls a childhood experience of visiting an elderly woman storyteller. Read the poem carefully. Then, in a well-developed essay, discuss the speaker's recollection and analyze how Walcott uses poetic devices to convey the significance of the experience.

XIV

With the frenzy of an old snake shedding its skin,
the speckled road, scored with ruts, smelling of mold,
twisted on itself and reentered the forest
Line where the dasheen¹ leaves thicken and folk stories begin.
5 Sunset would threaten us as we climbed closer
to her house up the asphalt hill road, whose yam vines
wrangled over gutters with the dark reek of moss,
the shutters closing like the eyelids of that mimosa²
called Ti-Marie; then—lucent as paper lanterns,
10 lamplight glowed through the ribs, house after house—
there was her own lamp at the black twist of the path.
There's childhood, and there's childhood's aftermath.
She began to remember at the minute of the fireflies,
to the sound of pipe water banging in kerosene tins,
15 stories she told to my brother and myself.
Her leaves were the libraries of the Caribbean.
The luck that was ours, those fragrant origins!
Her head was magnificent, Sidone. In the gully of her voice
shadows stood up and walked, her voice travels my shelves.
20 She was the lamplight in the stare of two mesmerized boys
still joined in one shadow, indivisible twins.

¹ dasheen: tropical plant with large leaves

² mimosa: tropical plant whose leaves close or droop when touched or shaken

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AP® ENGLISH LITERATURE AND COMPOSITION

2015 SCORING GUIDELINES

Form O

Question 1: Derek Walcott, "XIV"

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

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

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

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

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

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

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

-- These essays are entirely blank.

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2015 Lit Ques 1 Student Sample Essays Derek Walcott's "XIV"

Sample A

The author in "XIV" uses a variety of techniques in the poem. Most noticeably was the diction and word choice used throughout the poem. The poem has a very good use of imagery that catches the reader's attention. Line 5 through line 6 gives an example of Imagery. "Sunset would threaten us as we climbed closer to her house up the asphalt hill road. The author describes the sunset being blinding as they climb up the hill. The author even described the road they traveled on as they continue their journey

91 words

Sample B

In the poem "XIV" by Derek Walcott he talks about a childhood experience of an elderly women telling him a story. He uses imagery to put the reader in the story. He does by giving extensive detail and painting a picture. He says "lucent as paper lanterns, lamplight glowed through the ribs", also "yam vine wrangled over gutters with the dark reek of moss."

Walcott also uses similies to give the reader a better feel for the recollecting childhood memory. He says "The shutters closing like eyelids of that mimosa". He also uses personification by saying "smelling of mold". Walcott uses one more literary device, he uses metaphors like "Her leaves were the libraries of the Caribbean". "Her voice travels my shelves", and "She was the lamplight in the stare of two mesmerized boys still joined in one shadow, indivisible twins".

141 words

Sample C

In the poem "XIV" by Derek Walcott, he descriptively recalls his experience of his encounter with an elderly woman storyteller. This experience must have been significant to the point where he remembers exactly what occurred. The speaker's recollection is vivid and includes a lot imagery to depict what happened with his experience with the story teller. The significance of the experience is the fact that until his encounter with the storyteller, he didn't really take in the beauty of nature and the caribbean. This encounter opened his eyes to all of his surroundings and nature.

In this poem, Walcott doesn't use rhyming but it flows pretty nicely throughout the reading. I think this poem is written in free verse. This childhood experience must have been dramatic and outstanding for him to remembering details like this. Just like the

elderly storyteller, he makes a pretty good one too. In a way, the storyteller influenced Walcott to tell his story.

The way Walcott writes this poem alludes to the exact experience. It is almost as if it was happening now rather than the past. Walcott describes it vividly almost as if you were there when this experience occurred. The significance of the experience is that he finally appreciate his surroundings and the beauty of nature. This experience probably resembles home whenever he thinks of it. This experience will always be a part of him.

231 words

Sample D

Caribbean writer Derek Walcott wrote "XIV" to simply express the emotions derived from a past time memory of visiting an elderly woman storyteller. This poem immediately exemplifies the potent moments of such an experience that even the reader becomes drawn in. Together, both the reader and writer are able to develop such an image of childhood due to Walcott's presence of imagery, poetic devices, and influential organization.

The imagery of this poem is as vivid as "an old snake shedding its skin" (line 1). The descriptions themselves paint a mental picture as seen when "the dasheen leaves thicken and folk stories begin" (line 4). The "lamplight glowed through the ribs" even allows for such imagination to interpret. His use of such descriptive words makes it only easier to become a part of the experience. His words put you in a place at a certain time such as "the minute of the fireflies, to the sound of the pipe water banging in kerosene tins" (lines 13-14). However, these examples of imagery would not be complete without poetic devices.

Walcott effectively uses several examples of poetic devices to portray an even greater sense of childhood. Immediately, line 2 phrases alliteration in the terms of "speckled ..., scored ..., and smelling" to emphasize the passage taken to the storyteller's world. On top of that, personification is prevalent just as it would be in a childhood story. In the beginning, "the sunset would threaten us (line 5) while at the end "her voice shadows stood up and walked" (line 18-19). Then to add more, both a simile, "shutters closing like eyelids of that mimosa" (line 8) and a metaphor, "she was the lamplight in the stare of the mesmerized boys" (line 20) give the reader a complete comparison of both the storyteller's home and herself. Due to the immense amount of description and poetic devices the speaker allows for the reader to join the journey.

On the other hand, this journey wouldn't be visible to read if it were not for the way Walcott structured and organized his poetry. The initial part of the poem expresses the descriptive nature of the journey or path taken to reach the storyteller. The lines 9 and 10 place a hyphen "-" to stress a pause or even importance of that specific part. On a side note, they could easily be interpreted as the random pauses that children tend to give to observe the surroundings of an unfamiliar area. Then to follow, line 13 is where the storyteller herself comes to light as her own words and image were described in just the right context.

Together as a whole, Walcott successfully combines his usage of imagery, poetic devices, and organization to construct a piece of literature that fully engrosses the reader. The speaker and reader are able to take a journey through their childhood to all the surroundings of familiarity and imagination we tend to leave behind calculato.

489 words

Sample E

Childhood is a time of innocence and wonder, so to many, childhood memories are mystical. Such is the case in Derek Walcott's poem "XIV," in which the speaker recalls a childhood visit to the home of an elderly storyteller. Through his use of vivid imagery and personification, Walcott conveys the significance of the speaker's visit to the old woman's home.

The speaker in Walcott's poem recalls an evening in his childhood when he and his brother climbed a hill to visit an old storytelling woman. The two boys climbed the hill at dusk, just as the sun was setting and people were closing their shutters for the night. When the boys reached the storyteller's house, she began telling them stories when the fireflies appeared. The woman's wisdom and skill at storytelling mesmerized the two boys, and her stories seemed to come alive.

The visit to the old storyteller's house clearly made an important impression on the speaker. to indicate the importance of the experience, Walcott uses vivid imagery to describe the scene in close detail. for example, the poem begins by saying "with the frenzy of an old snake shedding its skin, the speckled road, scored with ruts, smelling of mold ...". This vivid description of the road allows the readers to form a clear mental image of the boys' journey to the storyteller's house, and the attention to each detail indicates the importance of the visit. It is such an important trip that it warrants attention to the road upon which the boys traveled. Furthermore, the road is described as old, and compared to an old snake shedding its skin. This adds a sense of ancientness,, wisdom and closeness to nature, all of which contribute to a sort of mysticism and awe in the mood of the poem.

Furthermore, Walcott uses personification to show the elderly woman's skill at storytelling. The speaker says, "In the gully of her voice shadows stood up and walked." The storyteller's skill was such that when she told stories, she brought them to life so well that even the inanimate shadows seemed to come alive.

In Derek Walcott's poem "XIV," the speaker's visit to the home of an old storytelling woman left an impression on him. Through the use of vivid imagery, Walcott conveys both the importance of the visit and a sense of the ancient wisdom possessed by the old woman. Furthermore, through his use of personification, Walcott conveys the old storyteller's wisdom and skill through the life she brings to her stories. It is no surprise then that this is a vivid and important childhood memory to the speaker as he experienced the mysticism of ancient things, nature, and wisdom.

448 words

Sample F

Stories have an odd power over humans. they have the power to fascinate, intrigue, terrify, and even bore. But even more so, Storytellers hold a great deal of power. In his Poem, "XIV", writer Derek Walcott recalls a creepy, mysterious, and yet fascinating encounter with a storyteller, conveying that she held a great deal of power in her ability to manipulate a story. Walcott uses dark imagery, metaphors for power, and an admiring tone to communicate the storyteller's power.

Walcott portrays the encounter with the storyteller in a very creepy and mysterious way. In the first sentence he refers to the road as moving "with the frenzy of an old snake shedding its skin" and as "smelling of mold," to create a dark image. Furthermore, he refers to the "dark reek of moss" on the road. These creepy images and descriptions of putrid scents suggest there is something sinister about the encounter with the storyteller and with the story teller herself. This sinister quality adds to the aura of power that the storyteller seems to hold. Additionally, the storyteller lives at the end of "the black twist of [a] path," which is yet another creepy image that communicates that there is something dark about the storyteller, and conveys that she holds some sort of power. The creepiness of the encounter serves to exemplify the storyteller as a mystical, and powerful person who should not be taken lightly.

Walcott also makes use of metaphor to showcase the storyteller's power. For example, he says that, "[the storyteller's] leaves were the libraries of the Carribean, "which communicates how she metaphorically holds the literary collection of the entire Carribean. Next, Walcott mentions how "shadows stood up and walked" when she told stories. This conveys her supposed ability to control something that no human can, which serves as a metaphor for ht epower she holds. Last, the storyteller is described as the "lamplight in the stare of" the speaker and his brother. While this metaphor is a departure from the dark and sinister, it still shows the power of the storyteller by illustrating the hypnotic ability she has when she tells a story. The metaphors in this poem give a context to how powerful a storyteller can be.

Throughout the poem, there is a tone of admiration for the storyteller that shows that she is revered by those who come in contact with her. For example, the speaker proclaims "the luck that was ours" at his meeting with the storyteller. The speaker feels grateful to have had the opportunity to meet with the storyteller, conveying her importance and the speaker's own admiration for her. Furthermore, the speaker compliments the storyteller by saying "her head was magnificent." The speaker is impressed with the storyteller and praises her. This tone of admiration and respect furthers the notion that she is revered and powerful.

The combination of imagery, metaphor and tone portray the encounter with the storyteller as a mix of mystery, sinistry, and intrigue. Through this encounter, the speaker

learns the power that stories and storytellers hold, and that they can be both inspiring and malevolent.

519 words

Sample G

In “childhood’s aftermath,” writer Derek Walcott reflects upon an experience of his youth in which he and his brother ventured in to the dark unknown and experience the power of storytelling. With sensory image evoking darkness unknown territories, and mystery, Walcott sets up a sense of adventure. The storyteller serves as a source of enlightenment in the dark, her stories illuminating the minds of the young boys who listen.

The first eleven lines of the poem narrate the boys’ journey to the storyteller’s house. The path “twists on itself” and vines “wrangle over gutter.” The hanging leaves are thick and the path is riddled with odors of mold and moss. With the setting sun in the background, the imagery of the environment lends a sense of mystery and even foreboding to the poem. The choice of the word “frenzy” to describe the road furthers the feeling of danger.

When the boys find themselves at the storyteller’s home, the tone of adventure and fascination remains, but the imagery shifts to suggest light and comfort. The boys are led to her house in the “black twist of the path” by the light of her lamp. The old woman begins telling stories as the fireflies alight. In these images, light functions to give a sense of guidance, illumination, and safety in the dark. The sound imagery also lends a feeling of security: the “sound of pipe water banging in kerosene tins” is a distinct noise found in a human home, a stark contrast to the mysterious, jungle-like road that leads to the house.

The happenings in the storyteller’s house provide a sense of the mystical as well as the comfortable. The literal illumination leads the boys to a safe place, but the storytelling provides a mental illumination that seems to transcend the physical space. The speaker recalls that “shadows stood up and walked” when the old woman spoke, that she herself became the lamplight, that in this hypnotic experience he and his brother were joined in one “indivisible” shadow. The hyperbolic statement that the storyteller held “the libraries of the Carribean” furthers the idea that the experience transcends the space that the three people inhabit.

In Derek Walcott’s “XIV,” the narrative is dictated by imagery and sensory detail. The twisting roads, the unpleasant smells, and setting sun create a mood of foreboding and mystery. Images of light and sounds of home serve to create a sense of comfort as the boys arrive at the storyteller’s house. The end of the poem finds the boys venturing into the fascinating unknown once more, within the woman’s house, illuminated and captivated by the stories she tells. The significance of the experience is felt by readers because of the sense of adventure and journey.

457 words

Sample H

In Derek Walcott's poem, "XIV" the speaker recalls a childhood experience he endured which revolved around him and his brother visiting a local storyteller. In the poem, nature is a motif, and the recurrence of this idea helps to explain the speaker's mental and spiritual journey. Due to the tone of the passage, it is clear that the speaker remembers his childhood experiences with the storyteller fondly, and still believes she is magical to this day.

The speaker uses setting to help paint a picture for the reader of what it was like to grow up in an seemingly suburban or rural environment, that is by no means well-kept, or overly modern. The environment is personified in the first 3 lines of the poem as the speaker depicts the road as having the qualities of "The frenzy of an old snake shedding its skin,/the speckled road, scored with nuts, smelling of mold,/twisted on itself and reentered the forest" (1-3). The diction of "frenzy," "speckled," "huts," and "mold" vividly describe the road, which is not nicely paved, but instead flawed and uneven. The road, although weaving into in out of the forest, is contrasted to the nature. The forest is depicted as being voluptuous and luscious, where "the dasheen leaves thicken" (line 3). The force of nature is highlighted by the speaker's apparent appreciation for it as it is the place where "folk stories begin" (3), but also because it is more powerful than humans and society; nature is full of the unknown, just like the storyteller's stories themselves.

As the speaker continues to describe his journey, he notes that the "yam vines/wrangled over gutters with the dark reek of moss" (6-7). Again, nature is depicted as a force that weaves its way into our lives and overtakes things. The speaker even uses a simile to depict the "closing" of the "shutters" like "the eyelids of that mimosa" (8). It is interesting that the speaker dedicates so much time to his journey to the storyteller with her "own lamp at the black twist of the path" (11), as this is just the buildup to the actual stories that had such a large impact on his life.

Before the speaker begins to relay the story he almost gives a disclaimer: "There's childhood, and there's childhood's aftermath" (12). This statement stands on its own line, and is the only sentence in the poem's entirety that does not have enjambment. This is Walcott's deliberate way of warning the speaker that his appreciation for the stories, although always there, matured as he aged; the way in which he interpreted them as a child differed from his understandings later in life. The speaker then goes into a description of the setting which has "fireflies" and "kerosene tins" (13,14). The use of the word fireflies following the warning about childhood reinforces the idea that at the time the speaker noticed fireflies (which are usually associated with children, as most are fascinated by them), and the lamp that the speaker used as a signal earlier in the poem to find the storyteller at the end of the "black twist of the path" (11). The lamp, for the speaker, is

associated with safety as he was able to safely find the storyteller and escape the scary, dark forest.

The speaker only dedicates the last 4 lines of the poem to the actual explaining of the power of the storyteller's words. This does not come as a surprise as children are often very perceptive of their environments (if they are meaningful and have something interesting about them--hence, the forest/nature itself clearly had a large impact on the speaker's life). The speaker uses a metaphor to describe the speaker, as he compares her to a plant in line 16 ("Her leaves were the libraries of the Caribbean"). The speaker's admiration extends as he describes how the storyteller is able to rise above the shadows and produce life and light, her words so powerful that "shadows stood up and walked" (19). The idea of light, first from the "lamplight glowed through the ribs, house after house" (10), [that] to the kerosene tines, the light of the fireflies, finally becomes so powerful as the speaker states that the storyteller was the "lamplight" (20), shining above all.

714 words

Sample I

In his poem "XIV," Derek Walcott paints a vivid picture of a young boy travelling to listen to a storyteller, and suggests the profound impact that the experience has on the boy's life as he grows up. Through the use of detailed descriptions, mood, and figurative language, Walcott explains the mystical, awe-inspiring nature of the scene. Through further metaphors and descriptions, he hints at the speaker's continued memorization and memory of the experience.

The first half of the poem describes the journey that the speaker and his brother took to get to the storyteller's house. Walcott effectively sets the mood of the setting, even in the first sentence: "With the frenzy of an old snake shedding its skin, / the speckled road, scored with ruts, smelling of mold, / twisted on itself and reentered the forest / where the dasheen leaves thicken and folk stories begin" (1-4). The comparison of the winding road to a snake gives the reader a sense of the wild feeling of the place and its natural mysticism. It also conveys hidden danger, which is reinforced in the line, "Sunset would threaten us as we climber closer" (5). The personification of sunset adds to the mysterious and sometimes threatening tone. The setting is a natural one, potentially dangerous for the two young boys, but this only adds to the weight of the experience for the speaker and its depth in his memory.

In the second half of the poem, the speaker describes the actual experience of listening to the woman, Sidone, tell her stories. Walcott writes, "Her leaves were the libraries of the Caribbean" (16), utilizing the metaphor to explain the extent of her stories and their power for the boys. Based on this statement, it can be presumed that the boys had little to no access to actual libraries, and therefore listening to Sidone was a form of gaining knowledge as well as a mode of enjoyment. The full weight of the experience is suggested in the final two lines of the poem: "She was the lamplight in the stare of two mesmerized

boys / still joined in one shadow, indivisible twins” (20-21). The storyteller is compared to lamplight, to an illuminating spot of light and knowledge in the darkness, and the boys together are rapt listeners, further joined together by their shared wonder.

Additionally, throughout the poem, the speaker suggests the profound impact that the experience has had on his memories and the way in which it still affects him today: “...lucent as paper lanterns, / lamplight glowed through the ribs, house after house -- / there was her own lamp at the black twist of the path. / There’s childhood, and there’s childhood’s aftermath” (9-12). The speaker compares the lit houses with closed shutters to childhood, a warm but unknowing time; however, he compares the storyteller’s house to the aftermath of childhood. Not only does this strengthen the idea that the stories heard there continued to impact him after childhood, but the description of the “black twist” also adds an almost sinister tone, a mention of the unknown. Towards the end of the piece he also says, “In the gully of her voice / shadows stood up and walked, her voice travels my shelves” (18-19). This statement suggests that in the books he now reads, he hears echoes of her voice and her stories, which impacted him so deeply as a child and will never leave his memory.

Walcott utilizes extremely detailed depictions of the speaker’s childhood life and his journey to listen to the storyteller to provide readers with a sense of the awe and wonder the speaker felt as a child and to explain how it has continued to affect him and follow him throughout his life.

625 words

Sample A	1
Sample B	2
Sample C	3
Sample D	4
Sample E	5
Sample F	6
Sample G	7
Sample H	8
Sample I	9

Question 2

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

The following excerpt is from the opening of *The Beet Queen*, a 1986 novel by Louise Erdrich. Read the passage carefully. Then write a well-developed essay in which you analyze how Erdrich depicts the impact of the environment on the two children. You may wish to consider such literary devices as tone, imagery, selection of detail, and point of view.

Line
5 Long before they planted beets in Argus and built the highways, there was a railroad. Along the track, which crossed the Dakota-Minnesota border and stretched on to Minneapolis, everything that made the town arrived. All that diminished the town departed by that route, too. On a cold spring morning in 1932 the train brought both an addition and a subtraction. They came by freight. By the time they reached Argus their lips were violet and their feet were so numb that,
10 when they jumped out of the boxcar, they stumbled and scraped their palms and knees through the cinders.

15 The boy was a tall fourteen, hunched with his sudden growth and very pale. His mouth was sweetly curved, his skin fine and girlish. His sister was only eleven years old, but already she was so short and ordinary that it was obvious she would be this way all her life. Her name was square and practical as the rest of her. Mary. She brushed her coat off and stood in
20 the watery wind. Between the buildings there was only more bare horizon for her to see, and from time to time men crossing it. Wheat was the big crop then, and the topsoil was so newly tilled that it hadn't all blown off yet, the way it had in Kansas. In fact, times
25 were generally much better in eastern North Dakota than in most places, which is why Karl and Mary Adare had come there on the train. Their mother's sister, Fritzie, lived on the eastern edge of town. She ran a butcher shop with her husband.

30 The two Adares put their hands up their sleeves and started walking. Once they began to move they felt warmer, although they'd been traveling all night and the chill had reached deep. They walked east, down the dirt and planking of the broad main street,
35 reading the signs on each false-front clapboard store they passed, even reading the gilt letters in the window of the brick bank. None of these places

was a butcher shop. Abruptly, the stores stopped, and a string of houses, weathered gray or peeling gray
40 paint, with dogs tied to their porch railings, began.

Small trees were planted in the yards of a few of these houses, and one tree, weak, a scratch of light against the gray of everything else, tossed in a film of blossoms. Mary trudged solidly forward, hardly
45 glancing at it, but Karl stopped. The tree drew him with its delicate perfume. His cheeks went pink, he stretched his arms out like a sleepwalker, and in one long transfixed motion he floated to the tree and buried his face in the white petals.

50 Turning to look for Karl, Mary was frightened by how far back he had fallen and how still he was, his face pressed in the flowers. She shouted, but he did not seem to hear her and only stood, strange and stock-still among the branches. He did not move even
55 when the dog in the yard lunged against its rope and bawled. He did not notice when the door to the house opened and a woman scrambled out. She shouted at Karl too, but he paid her no mind and so she untied her dog. Large and anxious, it flew forward in great
60 bounds. And then, either to protect himself or to seize the blooms, Karl reached out and tore a branch from the tree.

It was such a large branch, from such a small tree, that blight would attack the scar where it was pulled
65 off. The leaves would fall away later on that summer and the sap would sink into the roots. The next spring, when Mary passed it on some errand, she saw that it bore no blossoms and remembered how, when the dog jumped for Karl, he struck out with the branch and the
70 petals dropped around the dog's fierce outstretched body in a sudden snow. Then he yelled, "Run!" and Mary ran east, toward Aunt Fritzie. But Karl ran back to the boxcar and the train.

"The Branch," from the book *THE BEET QUEEN* by Louise Erdrich.
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AP[®] ENGLISH LITERATURE AND COMPOSITION

2015 SCORING GUIDELINES

Form O

Question 2: Louise Erdrich, *The Beet Queen*

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

9-8 These essays offer a persuasive analysis of how Erdrich depicts the impact of the environment on the two children through such literary devices as tone, imagery, selection of detail, and point of view. The writers make a strong case for their interpretation of the impact of the environment on the two children. They may consider a variety of literary devices, and they engage the text through apt and specific references. Although these essays may not be error-free, their perceptive analysis is apparent in writing that is clear and effectively organized. Essays scored a nine (9) reveal more sophisticated analysis and more effective control of language than do essays scored an eight (8).

7-6 These essays offer a reasonable analysis of how Erdrich depicts the impact of the environment on the two children. The writers provide a sustained, competent reading of the passage, with attention to such literary devices as tone, imagery, selection of detail, and point of view. Although these essays may not be error-free and are less perceptive or less convincing than 9-8 essays, the writers present their ideas with clarity and control and refer to the text for support. Essays scored a seven (7) present better developed analysis and more consistent command of the elements of effective composition than do essays scored a six (6).

5 These essays respond to the assigned task with a plausible reading of the passage, but tend to be superficial or thin in their analysis of how Erdrich depicts the impact of the environment on the two children through such literary devices as tone, imagery, selection of detail, and point of view. While containing some analysis of the passage, implicit or explicit, the analysis of the impact of the environment or the use of literary devices may be slight, and support from the passage may tend toward summary or paraphrase. While these writers demonstrate adequate control of language, their essays may be marred by surface errors. These essays are not as well conceived, organized, or developed as 7-6 essays.

4-3 These lower-half essays fail to offer an adequate analysis of the passage. The analysis may be partial, unconvincing, or irrelevant; the writers may ignore the impact of the environment on the two children or the use of literary devices. These essays may be characterized by an unfocused or repetitive presentation of ideas, an absence of textual support, or an accumulation of errors. Essays scored a three (3) may contain significant misreading and/or demonstrate inept writing.

2-1 These essays compound the weaknesses of the papers in the 4-3 range. They may persistently misread the passage or be unacceptably brief. They may contain pervasive errors that interfere with understanding. Although some attempt has been made to respond to the prompt, the writer's ideas are presented with little clarity, organization, or support from the passage. Essays scored a one (1) contain little coherent discussion of the passage.

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

-- These essays are entirely blank.

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2015 Question 2 Samples

Sample D

In what ways can the environment have completely different impacts on two children? In “The Beet Queen” by Louise Erdrich, tone imagery and point of view are implanted to illuminate the different impacts the different impacts had on Karl and Mary.

41 words

Sample H

The environment during this story was very country like. In the border of Dakota and Minnesota they seemed to be near a wheat field so this does impact how you live. And as the way the story ended the two kids felt differently about living there. Mary seemed to like that type of environment but Karl seemed to not. At the end of the story it said Karl came back east towards the boxcar and train symbolizing that he was trying to get out of there.

The imagery displayed through the story was the setting. All the descriptive words used to give me that warm feel. This urban feel will show how Karl is even more adept to it.

Mary always seemed to be concerned with Karl’s safety. Checking to see if he’s close behind her if he’s still ok. She was a very caring person. As Karl was very strong He stood up to that dog and got them out of their sticky situation.

168 words

Sample A

The novel “The Beet Queen” is a story that is impacted by the environment. What is impacted however is of two children, Mary and Karl. Erdrich, the author depicts the impact through selection of detail, point of view, and tone. The literary devices help Louise Erdrich create a story of the two children shaped by the environment.

The first literary device used, selection of detail created descriptive occurrences for the characters. Lines 41-49 mention Karl’s love toward the environment. In that part of the passage they find a __-tree of no importance, but with beautiful petals. The passage says how Karl “floated to the tree and buried his face in the white petals. This shows how the tree as the environment impacted Karl in which he buried his face in the petals.

For point of view is mostly told by Mary. Farther in the story a woman sends her dog after Karl and he tears a branch off. This impacts Mary because she is witnessing Karl get attacked over a tree which impacts their safety from the dog.

Tone in the story was also another factor Erdrich brought in the story. Lines 38 & 39 show the author's tone as very bland and melancholy. Words such as weathered gray: and "peeling gray" show how Mary is not as impressed which is how she is impacted. Also lines 41-43 use very bland words to describe a tree Mary saw in which the impact from the environment was not major.

To sum this all together Erdrich depicts the impact of the environment of the two children. She uses this impact of the environment from literary devices such as tone, selection of detail, and point of view.

283 words

Sample F

In this excerpt from "The Beet Queen", we can see that the changes in the environment had different impacts on Karl and Mary. It appears that the story is written during the time of the Dust Bowl, and the kids moved with their aunt for that reason. Because of this, it had probably been a while since Karl had been able to see the beauty in nature. Mary, being younger, probably didn't understand the significance of nature, and what it provides, but Karl did.

When Karl sees the tree with the flowers, he is immediately drawn to them because he hasn't seen flowers in a long time. He is captivated by their beauty. The author uses the simile "he stretched out his arm like a streetwalker" to describe how he approached the tree. In this we can see how he marveled at the sight of nature's beauty. The author also uses great imagery when she talks about how Karl's "cheeks went pink". We are truly able to visualize just how in awe he is.

Mary on the other hand, doesn't understand what Karl is doing. She may be too young to remember or understand not how gorgeous and wonderful nature is. She is confused by her brother's actions. The author even states that she was "frightened". Mary is simply more simple minded and isn't concerned as much about the bigger picture.

In conclusion, Karl and Mary were affected completely different. Mary is ok with how life is now, but Karl is eager never to miss out on nature's beauty. Mary runs back to Aunt Fritzie and will be fine with being with her. In contrast, Karl is running and searching for better and will not give up until he finds it. He doesn't want to miss out on nature and life's beauty.

302 words

Sample C

In this excerpt from *The Beet Queen*, reaction to environment is the primary descriptor of the two children featured in the passage. Imagery and selection of detail provide insight to the Adares' personalities as they convey the relationship between setting and character.

The imagery in this passage serves to characterize both the children and their environment and consequently the impact of the two on each other. The second paragraph begins by describing each Adare child and foreshadow each's reaction to the new environment. Mary, who is "short and ordinary," fits in well with the gray "string of houses," while Karl's skin is "fine and girlish" and indicates his sensitive reaction to the tree with "delicate perfume." By describing the children and the setting with carefully selected, vivid imagery, the author effectively conveys the power of the environment and its capacity to affect each person differently.

By choosing to focus on Argus' gray and mundane appearance and the weak, blossoming tree, the author highlights the severity of the environment and the contrast between the two children. Louise Erdrich demonstrates Argus' lack of life and abundance of the mundane by dedicating time and description to the tree that is "a scratch of light against the gray of everything else." The tree's importance is in that it is the one symbol of life in the dying town. The children's reaction to it effectively shows the power of environment and the impact it can have. Choosing to provide a detailed description of Karl's reaction to the tree, the author points out the contrast between Karl and Mary and presents the impact of environment as relevant on personality.

By describing the Adares' personality through visuals and then by using imagery to characterize Argus, the author presents a link between the two and carefully selects details to focus on in order to present an environment that speaks in contrasting ways to contrasting personalities.

316 words

Sample G

In the excerpt from *The Beet Queen*, two children are impacted very differently by the nature of the world. Erdrich uses details, imagery, and point of view to emphasize these two children's qualities. Throughout the passage, Erdrich gives you small hints towards the children's personalities, but as you get to the final paragraph, you understand Erdrich's true meaning.

Starting with the first paragraph, Erdrich foreshadows the foreboding outcome of this work by indicating the train brought "both addition and subtraction." After a long trip, Karl and Mary Adare are introduced. With the use of imagery, we see that Karl is a "very pale" fourteen year old male with "girlish" skin. Mary, on the other hand, is eleven years old, both her appearance and her name was "square" and bland. Mary was overall monotonous. The two were shipped out east for the better economy. As the two walk through the town, Karl becomes entranced by a tree, a blossoming tree with a smell compared to a "delicate perfume." His cheeks turned "pink," which corresponds with the pink and white colors of a blossoming tree. The nature draws him closer, and nothing can pull him out of the trance. The environmental impact on Karl is that he loves the nature of things. The beauty and the empowerment of all the surrounds him pulls him in and he can't let go. When the dog comes to attack, he takes a branch of the tree and yells "Run!". "Karl ran back to the boxcar and the train." Using the detail of the branches and the imagery of Karl being mesmerized by the tree gives the reader the idea that Karl is going to explore the world and find more amazing trees, and other nature.

In contrast to Karl, Mary is very ordinary. When passing the tree "Mary trudged boldly forward, hardly glancing at it." The beauty of the blossoming tree does nothing for Mary, as she just continues to move on. The next year, when she passes the tree, and notices no blossoms, she doesn't feel melancholy at the loss of that beauty from her life. When Karl yelled, "Run!" she ran toward Aunt Fritzie. The new life out east for her was the economy, making a good life for herself, and ignoring the nature of things.

Erdrich, for this passage, used third person narrator, which as a literary technique applied to show the big picture of events. If this passage was told in the first person by Karl or Mary, the environmental impact on these kids would be invisible to the reader.

Overall, Erdrich's use of a variety of literary techniques allowed for the emphasis of both Karl and Mary's behaviors. Mary being the "addition" to the town, and Karl the "subtraction," Erdrich showed the characteristics of the two different people and how nature, and society, and the future can impact them.

482 words

Sample B

In Louise Erdich's novel, "The Beet Queen," Erdich portrays how two children are affected by the new environment where they moved to. Erdich is able to show that the environment is able to produce a confusion of feelings in the children by depicting the environment in which they live as both cold and inviting.

Erdich starts the passage by noting how an "addition and subtraction" entered the town by train, which is a nice foreshadowing of Karl leaving the town. Erdich writes that it was so cold that "their lips were violet and their feet were so numb." These images show that this environment is an uninviting one which actually hinders their abilities. Not only is the environment physically cold, but also emotionally. As Mary looks out on the town, all she could see is "more bare horizon." This diction choice of bare adds to the idea that it is quite a desolate place. The use of a third person narrator adds the emphasis of the coldness to the place. As the third person omniscient narrator describes the hardship and the effects of the cold weather and "watery wind" on Mary, there is no sense of sympathy. While most would feel sorry for the young-girl, the speaker is able to describe her misfortunes with a lack of care. As the children get farther into town, they see the weathered or peeling gray facades of the houses. These images of the dreary facades add to the idea of coldness of the town because they are so bleak. Through the use of imagery, diction, and point of view, Erdich is able to demonstrate how cold and lifeless the town is.

Erdich also is able to portray the town as an inviting place. She writes that the "topsoil...hadn't all blown off yet," and that "times were generally much better in," the town than in other places. This image of the land being more fertile here than elsewhere contrasts the idea that the environment is cold and desolate. All though cold and desolate, eastern North Dakota seems like the best place to be. The moment when Karl approaches the tree is key in understanding the impact of the environment on the two children. In the lifeless area, Karl is intoxicated with "delicate perfume," of the tree. The smell is so strong that it gives him quite the aesthetic experience. The image of his cheeks turning pink, and his arms outstretched like a sleepwalker show that he has been totally nourished by the sensory pleasure produced by the tree. The tree is one of the only inviting and pleasant parts of the environment, and the pleasure Karl gets from it is heightened by the bleakness of his surroundings. Although the town is bleak and cold, Erdich makes it seem like a good place to be.

The environment actually had different effects on Mary and Karl. When Karl watches the petals drop from the branch, he realizes that the fleetingness and short lived nature of the positive things in town are too much for him to handle. He can't stand the duality of constant desolation, and a false sense of constant joy and life, so he heads back to the train to leave the town. Mary, though, although very young, comes to terms and realizes that although it is a bad place to live due to the harshness of the environment, it is the best place to be.

571 words

Sample I

This excerpt from “The Beet Queen” by Louise Erdrich occurs during the great depression, in 1932. Mary and Karl came to North Dakota on the train to see their aunt. Erdrich’s choice of third person narration and a detached tone, and bleak imagery paired with a juxtaposition between Karl and Mary, sets up a bleak beginning to a story that begins in a bleak time period in American history.

Erdrich chooses to convey this scene via third person narration and an ambivalent tone in order to convey the bleak setting of this story. “On a cold spring morning in 1932, the train brought both an addition and a subtraction.” This quote outlines the majority of the passage. The third-person perspective distances the speaker and the reader in a cold manner, rather than making the speaker someone who is reflecting on their past experience. “A cold spring morning” shows how even in the spring when the sun would be shining and the grass should be green, this pleasant season is weighed down by misery. The choice to include 1932 in this introduction is to remind the reader that this time, the United States are well into the great depression: the worst economic period in US history. Personifying the train as the bringer of these children adds a factor of the clinical nature of this passage. A train is a cold metal machine, similar to the nature of this speaker. Erdrich could have chosen to say that fate brought the two children, to add a mystifying element, but instead chooses to indicate that this is a cold and unwelcoming reality. This clinical tone is further emphasized by the word choice of “an addition and a subtraction.” These are very mathematical terms to describe the separation of siblings, the loss of the hope of spring, and stay of one lovely girl. This approach is meant to convey how dreary, gray, and hopeless this time period feels.

The juxtaposition between Mary and Karl is used to explain why they react the way they do to their surroundings. Mary is described as “so short and ordinary that it was obvious she would be this way all of her life.” This creates an aura of hopeless resignation about Mary. That a girl at age 11 has accepted that she has stopped growing and will stay the way she is physically, emotionally and living situation. In comparison Karl is depicted as “hunched with his sudden growth”, showing that he is still changing and ready to continue doing so. He is also allotted kinder words, such as “sweetly curved”, “fine”, and “girlish”. This makes Karl a _____ blossoming flower, in comparison with Mary, who’s name is as “square and practical as the rest of her.” Mary and Karl’s contrasting interactions with the tree encapsulate their differing personalities and rationals. “Mary trudged solidly forward, hardly glancing at it.” Here Mary pays no attention to the sudden hint of hope. The word “trudge” encapsulates Mary’s resolve to proceed in a dreary fashion, without minding a chance of hope. Karl is conversely, “transfixed, paying no attention to Mary, the dog, or its owner. He most likely feels a kinship with the tree, as they have both begun to grow rapidly amidst dreary surroundings. Mary and Karl’s contrasting departures encapsulates\ their differences. Practical Mary runs to her Aunt who was the intended person that she was to stay with, and Karl runs back to the boxcar and the train. Karl’s decision to run toward the train suggests that he finds the town of Argus to lack any hope. The train will keep chugging forward to

her destinations, and Karl believes that this spontaneous choice is more viable than staying in Argus. The tree's inability to bloom during the following spring concludes an extended metaphor that the branch that Karl tore away was the last bit of hope, and he took it with him.

Erdrich's choice of third-person perspective provides the reader with an overall understanding of how hopeless and bleak in a scene like this, set in 1930s America would feel. This scene is interlaced with by contrasting siblings that show how hopeful people pursue unclear dreams and realistic people drudge forth towards the gray horizons.

705 words

Sample E

In this excerpt from Louise Erdrich's *The Beet Queen*, Erdrich uses tonal shift, the imagery of a tree, and the juxtaposition of Mary and Karl to explore how the children's reactions to the environment reveal their differing perspectives and understandings.

The passage begins with straightforward description and an almost objective tone, but the tone changes when Karl sees the tree, and this shift in tone reflects the fragility of Karl in comparison to the steadiness of Mary. The beginning of this passage is essentially emotionless. Erdrich notes that the train arrived "on a cold spring morning in 1932," and describes Karl and Mary by giving their ages and physical descriptions (6). The writing is "square and practical" like Mary (18). The details are simple and factual, and it reflects the sensation of numbness that the children feel.

However, as the passage progresses, hints of emotion foreshadow the ultimate tonal shift from distant and uncaring to reverent. Erdrich notes that "once they begin to move 'they' felt warmer, although they'd been traveling all night and the chill reached deep" (31-32). Although at its surface this is another objective statement the discussion of temperature evokes the senses and the idea of feeling. The passage loses its objective, uncaring nature when Erdrich mentions the tree "weak, a scratch of light against the gray of everything else, tossed in a film of blossoms" (42-44). In this moment, Erdrich's writing is no longer "square and practical," and appropriately, "Mary trudged solidly forward: (44). In this moment, the story is no longer Mary's story. It is no longer a story of indifference. It is Karl's story, and it is a story of being enraptured, of being drawn to the tree and to the story "like a streetwalker" (47).

Furthermore, the story itself serves as a reflection of Karl and as a reflection of beauty in times of hardship. Like Karl, whose skin is "very pale...his skin fine and girlish," the tree is "weak" and has "white petals" (14,15,42,49). Moreover, the tree is the only light "against the gray of everything else" just as Karl is emotional, and taken by the tree's beauty, while Mary is stoic and the woman who unties her dog and lets it charge Karl is only frustrated and indifferent towards the danger in which she places Karl by freeing the dog (43). The symbol of the tree becomes more

complicated and more developed when Erdrich notes that on the branch which Karl tears from the tree “the leaves would fall away” showing that the beauty and power of the tree is fragile (65). By showing the tree’s weakness, Erdrich also reveals Karl’s weakness which allows the reader to understand why Karl shouts “Run!” ; he runs back to the train; he knows that time and seasons change, and he cannot face what is to come (71).

Overall, in this passage Erdrich contrasts the objectivity of numbness with the terrible beauty of being enraptured and of finding oneself in an unexpected way. In doing so, she raises the question of whether the hero is Mary, who remains strong and steady by not feeling the beauty around her, or Karl, who must confront the interconnectedness of wonder and tragedy.

534 words

Sample D 1
Sample H 2
Sample A 3
Sample F 4
Sample C 5
Sample G 6
Sample B 7
Sample I 8
Sample E 9

Question 3

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

In literary works, cruelty often functions as a crucial motivation or a major social or political factor. Select a novel, play, or epic poem in which acts of cruelty are important to the theme. Then write a well-developed essay analyzing how cruelty functions in the work as a whole and what the cruelty reveals about the perpetrator and/or victim.

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

Beloved
A Bend in the River
Billy Budd
Black Boy
Catch-22
Cat's Eye
The Crucible
Frankenstein
A Gesture Life
Great Expectations
Heart of Darkness
Invisible Man
The Kite Runner
The Last of the Mohicans
Lord of the Flies

Mansfield Park
Medea
The Merchant of Venice
Night
The Odyssey
Oliver Twist
One Flew Over the Cuckoo's Nest
Othello
The Red Badge of Courage
The Scarlet Letter
Sister Carrie
Sophie's Choice
Tess of the d'Urbervilles
To Kill a Mockingbird
Who's Afraid of Virginia Woolf?
Wuthering Heights

STOP

END OF EXAM

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

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

AP[®] ENGLISH LITERATURE AND COMPOSITION

2015 SCORING GUIDELINES

Form O

Question 3: Cruelty

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

9-8 These essays offer a well-focused and persuasive analysis of the nature of how cruelty functions in the work as a whole and what the cruelty reveals about the perpetrator and/or the victim. Using apt and specific textual support, these essays analyze the significance of cruelty in the work. Although these essays may not be error-free, they make a strong case for their interpretation and discuss the literary work with significant insight and understanding. Essays scored a nine (9) reveal more sophisticated analysis and more effective control of language than do essays scored an eight (8).

7-6 These essays offer a reasonable analysis of how cruelty functions in the work as a whole and what the cruelty reveals about the perpetrator and/or victim. These essays analyze the significance of cruelty in the work. While these papers have insight and understanding, their analysis is less thorough, less perceptive, and/or less specific in supporting detail than that of the 9-8 essays. Essays scored a seven (7) present better developed analysis and more consistent command of the elements of effective composition than do essays scored a six (6).

5 These essays respond to the assigned task with a plausible reading, but they tend to be superficial or thinly developed in analysis. They often rely upon plot summary that contains some analysis, implicit or explicit. Although the writers attempt to discuss how cruelty functions in the work as a whole and what the cruelty reveals about the perpetrator and/or victim, they may demonstrate a rather simplistic understanding of the significance of cruelty, and support from the text may be too general. While these writers demonstrate adequate control of language, their essays may be marred by surface errors. These essays are not as well conceived, organized, or developed as 7-6 essays.

4-3 These lower-half essays fail to offer an adequate analysis of how cruelty functions in the work as a whole and what the cruelty reveals about the perpetrator and/or victim. The analysis may be partial, unsupported, or irrelevant, and the essays may reflect an incomplete or oversimplified understanding of the significance of cruelty, or they may rely on plot summary alone. These essays may be characterized by an unfocused or repetitive presentation of ideas, an absence of textual support, or an accumulation of errors; they may lack control over the elements of college-level composition. Essays scored a three (3) may contain significant misreading and/or demonstrate inept writing.

2-1 Although these essays make some attempt to respond to the prompt, they compound the weaknesses of the papers in the 4-3 range. Often, they are unacceptably brief or incoherent in presenting their ideas. They may be poorly written on several counts and contain distracting errors in grammar and mechanics. The writers' remarks may be presented with little clarity, organization, or supporting evidence. Essays scored a one (1) contain little coherent discussion of the text.

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

-- These essays are entirely blank.

Version 1.0

2015 Lit Ques 3 Student Sample Essays (Cruelty)

Sample H (*Othello*)

Cruelty comes in different forms and causes death or either betrail, Friends become Foes and lies Come upon people. In *Othello*, Othello had a trusted friend who was really lying behind his and who trying to get him killed caused Othello to kill another friend and also kill the love of his life Desdemona. His friend was becoming deceitful because he simply wanted Othello's position as lieutenant. It was a form of a someone pretending to be a friend who was a foe.

Sample A (*Night*)

In the novel *Night*, there is cruelty through out the entire novel because of different believes, also because of different race. In my personal view cruelty would be when someone or something is being treated would be when someone or something is being treated unfair, because they don't belong with other people/group. Also cruelty can be seen through many point of views; people think cruelty is only seen when an individual is being hurt physically. There are many ways in which you can distinguish if it is or not cruelty. For example, in the novel *Night* people were forced to leave their homes because they were Jews. Their houses were taken over by the soldiers. It was not the individuals fault for being born into that society or for being jews. After being forced out of their home, they were used as slaves. They received few resources and food; horrible food by the way. Before, being used as slaves they were lined up in a huge line of nothing but Jews. In that line they were looking for men whom were big and strong. They could not be younger than 11 or maybe 12, or old to the point were they would only be a waste of time, and food. The people whom they decided were not suitable for their needs were later killed and burned along with the rest of the jews.

Sample J (*Beloved*)

In Toni Morrison's tour de force Beloved Sethe faces the ultimate cruelty of being a slave. This cruelty affects her actions and her way of thinking.

As a slave, Sethe is subjected to cruelties humans can hardly fathom today. This prevailing fear of cruel prevails with her even once she runs away. Once in 124 after escaping Sweet Home 28 days earlier the schoolmaster finds Sethe and comes to bring her back. When Sethe sees him she is so contorted by a fear of what will happen if she and her four children upon return to the cruel and unforgiving place of sweet home that she reacts animalistically. The cruelties of slavery are still fresh in her mind as she takes her four children out back where she plans to kill them in order to keep them from never having to experience the horrors she went through.

Later in the novel after Sethe has been away from the cruelty of slavery for longer it no longer affects how she thinks. When a white man, whom Sethe perceives to be the schoolmaster coming to bring her and Denver back to slavery, comes Sethe ~~no longer~~ reacts not out of fear of former cruelty, but takes actions into her own hands and moves to kill the white man herself. This shows that she does not live in fear any longer of what cruelties she could face by has instead grown out of slavery.

Sample B (*One Flew Over the Cuckoo's Nest*)

Cruelty is an action that we are all affected by. There are two types of people – in this world – that are involved of affected by it : those who are damaged by it – minorities, homeless people, victims of police brutality, and victims of random acts of violence – and those who inflict it-- Communist leaders, Hitler and College Board. Through violent means, cruelty impacts society as a whole, as literature captures it, as seen in One flew over the Cuckoo's Nest. When seen through a literary lens, cruelty functions in works by revealing one's true, inner self, more often than not, being detrimental to the characters self.

Published in 1962, One flew over the Cuckoo's Nest takes place in a psychiatric ward controlled by the cruel, tyrannical, Nurse Ratched. Once admitted, our protagonist, McMurphy, enters the ward, ready to cause havoc amongst the patients in the facility. We see cruelty soon after this as McMurphy gets sent to electroshock therapy after disturbing the peace. Here, he meets Chief Bromden, a quiet, tall man that lives in Solitude, acting dumb. As revealed later on, Chief isn't deaf or dumb, but rather wise and intellectual, exposing us to the horrors of, "The Combine".

The Combine, are the forces that keep the ward in place. Nurse Ratched, being the leader, sends her "black boys", to do her dirty work, beating, abusing, and slandering the patients so that they stay in their place. McMurphy fights the oppression, showing his inner Alpha attitude towards the woman, leading to the patients breaking the fear of cruelty and living for just a bit, until the end where McMurphy gets silenced through a lobotomy. The cruelty of this book ties well with the era it was published in, the civil rights era.

From the narrators perspective, Bromden see's oppression everywhere, such as those oppressed by racism. A man then arrives, being fearless, such as Malcolm X or Marthin Luther. Yet, ultimately, the good men get silenced and killed, as the quiet observe, unaffected by the chaos.

In conclusion, cruelty shows us how Savage we can truly be. when taken into perspective, we humans only want freedom, being the cages creatures we are, yet too much freedom hurts us. Without emotion, we see Savages fighting for dominance over everyone, the cuckoo's. When put into perspective, you no longer see hatred, or cruelty. When put into perspective, we fly over the nest.

Sample I (*The Color Purple*)

In The Color Purple by Alice Walker, the main character, Celie, has been mistreated all her life. The cruelty enacted towards her however helped her change her life. The cruelty of both her father and Mr. ____, made Celie despise herself, however, along the way she met a woman who helped her figure out who she really was.

In the novel, Celie was always being mistreated by her own father. He called her names, insulted her, and told her that she was worthless. On top of that he raped her several times, and then telling Celie that he killed their babies. That cruelty made Celie truly hate herself and her father. She believed everything she was told, and would not be made to believe that she was, afterall, a human and wasn't worthless.

Celie's husband was also very cruel to her. He was constantly beating her for the smallest things. When questioned why he did that, Mr. ____ said that that was what a wife was for, to beat her and let her know her place. The amount of cruelty that she recieved

from the people around her made Celie give up, she wouldn't try to stop it. Celie became helpless when it came to dealing with men. She was afraid of all of them.

The degree of cruelty that Celie was subject to, made it clear that as a victim, she was strong. Celie did not break down, when she thought she couldn't stand it anymore. Celie did her best to continue living and make the best of it. She still talked to her husband and father. Celie didn't let their cruelty change her and make her cruel. With others, even with the ones that were cruel to her, she was kind and understanding. Celie understood that the reason why Mr. ____ beat her was because he grew up in that setting, it was something he thought was right to do, and she didn't judge him.

In Conclusion the Cruelty that was enacted upon Celie by her father, and husband made Celie hate herself. However, it did not make her change her way of being. No matter her husband did to her, Celie was understanding, and did not hate him for it. In fact she was sympathetic and was kind with him. Cruelty revealed just how kind and strong Celie was.

Sample F (*To Kill a Mockingbird*)

* Note - names may be incorrect.*

There is a cliché mothers can often be heard telling their children, that people always remember kindness. Although this may be true, often times there is a darker side to this rule. Not only people but animals have proven that no creature ever forgets pain or punishment and the emotions produced when an act of cruelty begets these unpleasantnesses. In the novel "To Kill a Mockingbird," such acts of cruelty help to develop a central theme that character is proven by one's ability to withstand adversity.

In this timeless novel by Harper Lee, young Scout sees first-hand the toll of racism and ignorance on the blacks of her town. Rather than treat them as human beings, Jim Crowe laws sanction the "right" of whites to basically abuse blacks how they please. This becomes evident when a young white trash girl named Mayella (?) claims a black man has raped her. Of course the allegations are false, but in the South during the era of Jim Crowe, who would stand up for a black, especially one that happened to only have one functional arm? This unforgivable act of scapegoating an honest black man (who had performed an act of kindness for the girl free of charge just recently) is written off by the town as the truth by all but Scout and her father, Atticus Finch. Although the evidence is in his favor, the people of the town would rather believe that a black man, angry at his mistreatment by the whites or perhaps just a brute by nature, had raped Mayella, rather than her father (?) as evidence suggested. Mobs came after the alleged rapist, insults were hurled just as hard as objects, and the man feared for his life. But details such as the handprint not matching the hand the one-armed black would have used and evidence of former abuse by the cruel and dishonest father convinced Atticus that the "rapist" was innocent. All of this shows that people, ignorant of the plight of their black brothers, were willing to write off the allegations as true if it meant a blackman was punished rather than a white, even if the moral character of the black was far less corrupt. This unwillingness to accept a person as innocent and determination to see that Mayella "got justice" just served to contrast the character of the black man with that of the ignorant whites and show his determination to stay moral against an endless stream of cruelty and torment.

Despite proving himself innocent and winning the case, the black is brutally murdered by a mob by the story's end. This lapse in humanity and unwillingness to accept a human being as innocent simply for the color of his skin remains today one of the greatest

examples of both human character and human cruelty in literary history. Despite the heart-wrenching end that it leads to, the unforgivable acts of the white population serve to better contrast the character of the honest and good black man and his determination to overcome adversity than a town full of his friends. This glaring difference in character and lack thereof ultimately make "To Kill A Mockingbird" the masterpiece that it is.

Harper's novel, a staple in every school history or english curriculum, reminds the people of not only the South but the world over what ignorance can lead to. However, without the acts of cruelty, inspired by such ignorance, the poignancy of "to Kill a Mockingbird" and its unforgettable theme of remaining true to one's character in the face of adversity would be lost. Through the pain and suffering of one innocent, Harper insured that for as long as "To Kill a Mockingbird" can be found on a shelf, her message to remain a moral character despite even the worst of cruel adversity or threats of punishment will long be celebrated and remembered.

Sample C (*The Great Gatsby*)

Often regarded as the best American novel of the 20th Century, The Great Gatsby by F. Scott Fitzgerald is a vivid tale about the poisoned moral decay that was America during the 1920's. Full of superficial characters, malicious morals, and backward opinions, cruelty functions in the novel to explicate the theme and reveal information about the affluent New York society as a whole.

The Great Gatsby opens with Nick Carraway, the novel's narrator, buying a home on the West Egg side of Long Island, New York. He lives across the bay from his cousin, Daisy Buchanan, and her husband, Tom. The Buchanans are part of the wildly affluent Long Island socialites. They own a sprawling mansion in the East Egg, horses for Tom's polo hobby, and an upscale apartment in New York. However, these benefits come with problems of their own. One afternoon, Nick joins Tom on an expedition to New York. They pick up Tom's mistress, Myrtle Wilson, on the way and end up having a party at the apartment. Tom is an arrogant bully, and he ends up punching Myrtle when they get in a fight over Daisy, breaking her nose. Tom values women as objects--he abuses both his wife and mistress. Because of the cruelty Tom demonstrates to his wife, Gatsby, who has loved Daisy for all their lives, nearly persuades her to run away with him. Tom is a foil to Gatsby--he is a malignant force while Gatsby is Daisy's escape--her way out of the relationship. Tom's cruelty towards women highlights Gatsby's kindness and gentleness. Fitzgerald employs cruelty in his novel not only to develop Tom's malicious motives, but to place Gatsby in an idyllic position.

Even though Gatsby is a far greater contender for Daisy than Tom, Daisy returns to her husband, claiming that she is too virtuous to break off their marriage. However, Nick and the reader realize that it is really only for appearances. Daisy is such a selfish, egotistic character that she would rather put herself in harm's way than to be genuinely happy. Gatsby, however, is still infatuated with Daisy. He lets her drive his new roadster back home from New York. While passing through the Valley of Ashes, Daisy hits and kills Myrtle Wilson. Gatsby promises not to tell anyone she was driving at the time because of his dedication to her. While there are crowds and police still at Wilson's Garage after the accident, George Wilson is frantically trying to find out who killed his beloved wife. Tom Buchanan steps forward and announces that Jay Gatsby killed her in his brand-new yellow car. Because of Tom's cruelty, Gatsby, the protagonist who only wanted Daisy to have a

happy life, ends up getting killed by George Wilson while swimming in his pool. Nick Carraway immediately leaves New York, disgusted with the society he has found himself in. The Great Gatsby not only makes use of disillusioned, selfish characters--it reeks of inhuman cruelty. Hearts are broken, dreams are thrown to the wayside, and a man considered great is killed because of the cruelty shown by Tom Buchanan, and the egotistical American society at the time as a whole.

F. Scott Fitzgerald at once employs the American dream, but also demonizes it in The Great Gatsby. The characters he creates from the affluent New York society are selfish, cruel, and incapable of sympathy. Gatsby, the protagonist of the novel, is killed directly through Tom Buchanan's inhumane cruelty. His dream of winning over Daisy is lost, and American society at the time is demonized. Not only does Fitzgerald employ cruelty in his novel, he employs it to reveal Gatsby's pristine morals.

Sample G (*All the Pretty Horses*)

In his novel All the Pretty Horses, Cormac McCarthy introduces protagonist John Grady Cole, whose moral foundation is repeatedly tested in the wild and dangerous Mexican outback. Even though Cole ultimately maintains his strict moral code's integrity, he is forced to compromise in the face of extreme hostility, both physical and mental. Through McCarthy's exploration of the effects of physical and emotional acts of cruelty, John Grady Cole has his moral foundations tested as his resiliency eventually prevails.

During his extended time in Mexico, Cole faces the painful wrath of the Mexican prison system and the unfortunate events that lead to his persecution. Cole originally embarks for Mexico to escape his parents' separation and to find a new life. However, when he meets the young Blevins, who kills a man for taking his runaway horse, Cole's fortune turns for the worse, shaking the perceptions he previously held about the world. Cole believes in kindness toward strangers and as Blevin's foolhardy and rash qualities contrast with Cole's calmness and steadiness, it becomes apparent that Cole's moral code is the dominant and resilient way of behavior. When Cole and another acquaintance, Rawlings, are unfairly placed in the awful world of a Mexican prison, Cole's morality is tested and compromises must be made. Cole is attacked by an assassin in cold blood for refusing to conform to the disturbing norms of prison gangs, and he is forced to kill the attacker. The cruelty of not only the justice system, but the Mexican prison as well, make Cole compromise on his morals in order to survive. Such cruelty pushed him to sacrifice morality for survival, a common theme in episodes of systematic hostility everywhere. Eventually, however, Cole maintains his foundation, albeit with adjustments, and prevails over the forces of hostility in his life as he restores the debts he owes and reinstates justice over the people who put him in prison.

Although Cole's humanity is obviously tested through the effects of physical cruelty, more subtlety is administered to the implications of the emotional harm Cole faces when he enters into a doomed affair with his Mexican boss' daughter. After being warned against falling in love with Alejandra, Cole still follows his emotions and begins courting her in secret, in alliance with his morality because he is a chivalrous character who does not want to deny his feelings for her. However, she eventually asks him to leave for her own good because she must maintain her own status in Mexican culture, and Cole is again faced with

painful cruelty, this time attacking his emotions. In trying to do what is best for her, despite the agony he will face, Cole stops pursuing Alejandra and sticks to his morality.

Although Cole faces cruelty in different aspects of his life, his innate human resilience is the clear victor over seemingly impossible forces of hostility. McCarthy begs questions of the reader through his character John Grady Cole: what would one do when faced with physical and emotional harm? And how does one's own moral code stand against everyday acts of cruelty?

Sample (*The Bluest Eye*)

The Bluest Eye by Toni Morrison presents many troubling and important ideas about the way humans interact with each other based on their differences, including age, sex, race, and other characteristics. In The Bluest Eye, cruelty functions as a tool to reveal to the reader how dangerous current societal norms are to the well-being and sense of self of those individuals who differ from what is considered acceptable in the community. Pecola Breedlove's experience with cruelty based on her appearance, her relationship with her father, and her pregnancy cause her to lose her mind at the end of the novel.

Being a very young, very dark-skinned female in her community put Pecola at a huge disadvantage from the moment she was born. She is very conscious about her appearance and associates her unattractiveness, as she perceives it, with all of the other issues she must deal with in her life. Her family life is very unstable; Cholly Breedlove, deals with issues of abandonment and his wife, Pauline Breedlove, completely derives her identity from her husband, leading to frequent physical altercations and leaving no support structure or loving arms for Pecola or her brother. She has nobody to help her sense of self or her identity; there is nobody who even really cares about her. To make matters even more tragic, in addition to understanding the lack of love, even disdain, she feels from her parents, Pecola must also deal with a society that does not love her. On one occasion, she goes into a candy store and is invisible to the clerk, an obvious commentary on Morrison's part on the fact that society ignores the needs of those who are different. A child needs to be seen and appreciated in order to become a fully-functioning adult, but Pecola never has this experience. She watches other girls who are her age, such as Maureen, a beautiful white girl who receives a lot of attention because she is deemed acceptable and ideal in the eyes of society, and cares to be like them. She believes that attaining blue eyes will solve all of her problems because that is what she has been taught. In this case, the cruelty she experiences is subtle but damaging. By seeing all of the examples of what she feels she should be, like watching Shirley Temple at the movies, Pecola becomes increasingly negative towards herself and develops a very perverted sense of herself and the world.

Not only does Pecola feel invisible, but when she has any hope of actually receiving the positive attention she needs to survive, the people around her fail to act responsibly. One day, Pecola is washing dishes, trying to contribute to her family so they will continue to supply her with even the weakest support structure, her father, Cholly, comes home and proceeds to rape Pecola. Rape is the most cruel, dehumanizing act one can perform other than murder, and it completely wrecks Pecola. After this experience with her father, she can never attain any sort of confidence or self-fulfillment. The rape reveals a lot about both Cholly and Pecola. Cholly was abandoned at a young age and struggles between being tender and being violent throughout the novel. He and Pecola both feel abandoned by their

parents, the people who are supposed to love their children unconditionally, the only people one can turn to when society turns its back. Cholly reacts to this struggle by hurting those closest to him, including both Pecola and his wife. Pecola reacts by retreating within herself and hiding from the world, accepting the cruelty dictated at her and clinging to the idea that she can stop her pain by somehow obtaining blue eyes. Within her family, the pain that all of its members feel reveals the theme that familial support is very important in the development of young people and for people whose race puts them at a disadvantage in society.

Lastly, Pecola's pregnancy reveals a great deal about how cruel society is to its outcasts and how important it is to pay attention to those who are alone. When she is raped, Pecola becomes impregnated with her father's child, and Claudia, the child narrator in *The Bluest Eye*, reveals that nobody wants the baby to live. Claudia and Freida, peers of Pecola, do want the baby to live, however, and they show great compassion towards Pecola. They plant marigold seeds and promise themselves that the growth of the marigolds would mean Pecola's baby would be healthy and make it to full term, but their attempts at combating the cruelty Pecola has faced are not successful and the baby dies. These two young girls, unaffected by society's ideas about beauty and appearance because they have strong familial support behind them, cannot affect change in Pecola's life or take away any of her suffering because the pain she feels is already too great and too constant to be changed. Morrison presents an important opportunity for the reader to examine a situation which should be prevented at all costs and ponder whether his community has standards that hurt people in even a fraction of the way Pecola has been damaged.

Toni Morrison utilizes cruelty as a tool to reveal the motives of society, the pain of outcasts, and the ways in which she wants the reader to prevent outcasts from being ignored, to prevent people like Cholly damaging their children, and to provide support and compassion to those in need before it is too late, like in Pecola's case.

Sample H	1
Sample A	2
Sample J	3
Sample B	4
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Sample D	9

Helping students begin to improve their writing.

One of the best means to help students with their writing is for them to spend time analyzing good student essays from past exams. When students take the time to examine closely what their peers have written in the past, they can begin to recognize what it takes to compose a good rough draft. As teachers, we need to consistently remind students that the AP teachers and college professors who score the exam in the summer are fully aware that the essay in front of them is just that—a rough draft.

This packet contains student examples ranging in scores from a 5 to several 9s. While we certainly cannot expect our students to all write 9s, we need them to see what excellent writing actually looks like. Each sample is presented in a two column format. The left hand column is the essay written by the student; the right hand column contains a few comments that identify student successes and student weaknesses. Teachers can also encourage the students to note additional examples of good writing.

The poetry and prose questions also contain the prompt and the entire selection to facilitate comparing the student answer to both the question and the selection. The two open-ended questions just have the prompt.

Following the student samples are samples of good writing taken from *Steering the Craft: A Twenty-first Century Guide to Sailing the Sea of Story* by Ursula Le Guin. Each of these short selections give students the opportunity to examine in depth the outstanding writing of various authors. The different selections showcase different styles of writing and how each approach makes the writing more interesting. The brief introduction that Le Guin gives to each selection assists the students in completing a brief analysis of each selection. Hopefully, these will also help the students determine methods and approaches that will help them make their own writing more appealing.

1993 Poem: "The Centaur" (May Swenson)

Prompt: Read the following poem carefully. Then write an essay in which you discuss how such elements as language, imagery, structure, and point of view convey meaning in the poem.

The Centaur by May Swenson

<p>The summer that I was ten-- Can it be there was only one summer that I was ten?</p> <p>It must have been a long one then-- each day I'd go out to choose a fresh horse from my stable</p> <p>which was a willow grove down by the old canal. I'd go on my two bare feet.</p> <p>But when, with my brother's jack-knife, I had cut me a long limber horse with a good thick knob for a head,</p> <p>and peeled him slick and clean except a few leaves for the tail, and cinched my brother's belt</p> <p>trot along in the lovely dust that talcumed over his hoofs, hiding my toes, and turning</p> <p>his feet to swift half-moons. The willow knob with the strap jouncing between my thighs</p> <p>was the pommel and yet the poll of my nickering pony's head. My head and my neck were mine,</p> <p>yet they were shaped like a horse. My hair flopped to the side like the mane of a horse in the wind.</p> <p>My forelock swung in my eyes, my neck arched and I snorted. I shied and skittered and reared, stopped and raised my knees,</p>	<p>pawed at the ground and quivered. My teeth bared as we wheeled.</p> <p>and swished through the dust again. I was the horse and the rider, and the leather I slapped to his rump</p> <p>spanked my own behind. Doubled, my two hoofs beat a gallop along the bank,</p> <p>the wind twanged in my mane, my mouth squared to the bit. And yet I sat on my steed</p> <p>quiet, negligent riding, my toes standing the stirrups, my thighs hugging his ribs.</p> <p>At a walk we drew up to the porch. I tethered him to a paling. Dismounting, I smoothed my skirt</p> <p>and entered the dusky hall. My feet on the clean linoleum left ghostly toes in the hall.</p> <p>Where have you been? Said my mother. Been riding, I said from the sink, and filled me a glass of water.</p> <p>What's that in your pocket? she said. Just my knife. It weighted my pocket and stretched my dress awry.</p> <p>Go tie back your hair, said my mother, and Why is your mouth all green? Rob Roy, he pulled some clover as we crossed the field, I told her.</p>
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Score 8

<p>Within May Swenson's "The Centaur," there is a social message conveyed through the games of a young girl. The language and imagery employed by the poet is intricately woven with an element of mystery and surprise to develop a strong statement about the power of women and their expectations in society.</p> <p>Indeed, a feeling of mystery and surprise is prevalent in this work. First, the poet's use of three-line stanzas plays a large role in this quality of the work. Lines 6 and 7 demonstrate this well: "A fresh horse from my stable / which was a willow grove." Here, Swenson leads the reader to believe that the child is really choosing a horse to ride, only to become aware that she is carving a play horse because the stable is really a grove from which to obtain lumber to make this toy. The poet uses this "surprise" technique later in the poem when she relays, "Dismounting, I smoothed my skirt" (L 51). Certainly, up until that point many readers' expected that the child was a boy. This becomes very important to this piece.</p> <p>Swenson is trying to break through conventional traditions. By surprising the reader, she expresses the attitudes of society. Moreover, she disagrees with these attitudes and would like to change them. One can observe the girl's comments to her mother: "Where have you been? said my mother / Been riding" (L 55-56). Swenson is not defensive nor does she make a "big deal" out of the child's activities. Indeed, playing with knives and pretending to be a "rough-rider" is completely normal to the girl, and should be for society.</p> <p>However, a much stronger statement exists in the work in addition to the seeming message "It's O.K. to be a Tom-Boy." The metaphor comparing the girl with a horse and making her one with the horse is extremely significant. Swenson maintain, "I was the horse and the rider" (L 38). A horse is a very strong and powerful animal respected throughout literature for its strength and capacity to work. By making this comparison with the girl, the poet assigns these same attributes to women, hence, making a powerful statement</p>	<p>The writer is choosing to focus on the use of the techniques of language and imagery in the poem. Notice the original slant regarding the element of surprise. The sentence indicates the direction the essay will take, though it does not clarify what the "strong statement" is.</p> <p>Though the writer does not use the word "structure" (one of the techniques in the essay prompt), the discussion here relates to structure. There is a tentative attempt to discuss three-line stanzas; too bad the writer did not tie this in more explicitly with the idea of an unconventional approach.</p> <p>This is the second time that the writer has selected an effective quote to show how, at key points throughout the poem, Swenson surprises the reader. This discussion is still tied to structure.</p> <p>This is the first clarification of the "statement" that the writer believes Swenson is making about "the power of women and their expectations in society" (first paragraph). The previous sentences in this paragraph lead effectively to this key statement of theme by showing the contrasting viewpoints held by the girl and her mother, who represents "society" to this writer.</p> <p>Here, the writer begins to tie imagery to meaning by selecting the central metaphor of the poem, that of a horse=a rider=a young girl.</p> <p>The writer uses the allusion to a centaur, but broadens it to include the strong image of horses throughout literature, thus effectively supporting the essay's theme that Swenson has written a poem about the power and strength of women.</p>
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<p>about the females' abilities and expectations.</p> <p>In addition to the power conveyed through this horse metaphor, is Swenson's wish for freedom. She describes herself as, "the wind twanged in my mane" (L 43). These flowing images of the wind indicate freedom—the desire to fly away. However, following this is, "My mouth squared to the bit" (L. 44). The idea of the bit indicates confinement of this powerful female spirit. One imagines the horse who would love to run wild, but is kept by his master to ride and work as he is directed. This feeling is carried out further by the poet at the end of this poem.</p> <p>In the end, the mother wants her daughter to "tie her hair back"—to conform to society's expectations of what a little girl should act like. Clearly, the girl's nature is not like this and "The Centaur" shows this repeatedly. There is some hope offered, however, in the use of the word clover: "Rob Roy, he pulled some clover / as we crossed the field" (L 63–64). The clover seems to indicate luck as in a four-leafed clover. It seems that with some luck and perseverance like Swenson's, women will cross that field into an acceptance of their true powerful nature and role in the world.</p>	<p>Here is yet another aspect to the analysis of meaning in the poem, the desire for freedom. The writer proceeds to elaborate on this idea by effectively selecting contrasting images—the wind and the bit—to show the tension between restraint and freedom in the poem.</p> <p>This is an effective sentence. It emphasizes the chronological organization begun in the second paragraph, in which the writer tied meaning to structure. Also, it integrates a compelling line from the poem with the essay's own interpretation of meaning in "The Centaur."</p> <p>The writer reaches for this interpretation about clover, perhaps, but uses it nicely to lead into a strong conclusion.</p>
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Score 6

<p>The poem "The Centaur", by May Swenson is a narrative poem told through the eyes of a woman looking back to her childhood. Swenson uses such elements as language, imagery, structure, and point of view to aid in conveying the message of the poem.</p> <p>The figurative and literal language of the poem shows and describes a ten year old girl playing. Swenson uses the Greek mythological creature, the Centaur, as a symbol of the girl pretending to ride the horse. A centaur is half-man half-horse creature. It's neck and head is human while the body is that of a horse. In describing the girl riding her Stick pony, Swenson makes it seem as though the girl herself is a Centaur. In words and phrases like: "my hair flopped to</p>	<p>The introductory paragraph is spare and dutiful. However, it does accomplish two things: it manages to make an insightful observation about point of view in the poem and it restates the topic as a way of signaling the organization of the essay.</p> <p>The writer did read the poem's title and here makes a clear statement about the relationship of the centaur to the girl. The rest of the paragraph almost lists (not an effective way to incorporate</p>
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the side like the mane of a horse”, “I shied and skittered and reared”, and “my two hoofs beat a gallop along the bank. All of these add to the allusion Swenson makes to the Centaur.

Swenson also uses similes like “my head and neck were mine, yet they were shaped like a horse.” and also metaphors like “I was the horse and the rider” to help create the relationship between the child at play and the Centaur.

Swenson also uses imagery to help describe the girl at play. Swenson uses images to appeal to all one’s senses. She appeals to the sense of touch with lines like “peeled him slick and clean”, “spanked my own behind”, “the wind twanged in my mane”, “my feet on clean linoleum”, and “I smoothed my skirt. The poem appeals to the sense of taste when the girl tries to eat the clover. It also appeals to sight and the sense of hearing through such phrases as “a willow grove”, “up the grass bank to the path”, “my nickering pony’s head”, and “I shied and skittered and reared”. The images enable the reader to see the young girl at play.

Swenson also uses the structure and point of view to help convey the meaning of the poem. The poem is set up in stanzas of three lines each except for the last stanza which has four.

The rhythm flows from one stanza to the next and creates a light-hearted feeling. Also, the point of view is that of an adult reliving the summer when she was ten. It seems almost childlike in nature and creates the feelings a ten year old might feel when playing.

Swenson uses all of these elements to convey her timeless theme of the importance of one’s youth. **She shows us** the magic of youth and the importance of one’s imagination as children.

evidence) quotations from the poem to support the connection.

The writer’s central theme—that the poem is about a young girl at play—is clear by now. While this observation is correct, it is a rather superficial approach to theme. The rest of the paragraph (again) lists sensory details in an almost mechanical way. The writer has done a fine job of selecting these details but falls short in tying them to meaning.

At last, the writer comes through with an effective observation about play, light-heartedness, and an adult’s reliving the “summer when she was ten.” It is clear that the writer has grasped the feeling that the poem’s structure evokes.

Though this is a rather awkward sentence, it does capture the writer’s central point.

Score 9

In the myths of the Greeks, through their green Grecian fields roamed a creature called Centaur. It was both man and horse simultaneously. A beast with the head and torso of a human and the body of a horse. Two creatures existed as one in this being—and so it is in May Swenson’s whimsical poem, the tale of a girl who pretends she is a horse and becomes a horse in her mind.

Within the rhythmic, pounding syllables of this piece, all the imagination of a child is captured. A girl often is transformed into a horse; she is both horse and rider; she returns to herself. Swenson achieves a suspension of disbelief in her reader—just as when reading the mythology of the Greeks, one finds oneself believing in these supernatural transformations. A centaur cannot exist, yet while reading this poem we forget that mundane fact and believe that one can—we can even recall our own childhoods, perhaps memories of galloping and neighing and romping as ponies in the backyard. **Swenson achieves this** ascent into the reality of the imaginary and back again through her language, imagery, structure, and point of view.

Perhaps most basic to an understanding of the poem is its language. The words are not complex—they are simple, and stated in a matter-of-fact tone, much like a ten-year-old tomboyish girl would speak. The words are primarily referring to horses and to physical descriptions and feelings—in this way we identify with the physical manifestation of the horse in this girl. **The poem begins** with an older voice—“Can it be there was only one / summer that I was ten?”—a doubting voice of an adult. It immediately lapses into the voice and language of one much younger. She uses a tough voice—a don’t-mess-with-me voice, one of a child growing up in the country, where there is dirt and land and space, and her own resources for her entertainment. “I had cut me

This first sentence—and in fact the entire first paragraph—captures in content and tone the romance of the fantastical allusion. This opening reveals how close the writer is to the heart of Swenson’s meaning.

This is a topic sentence! Notice how much information and texture has led to this statement of purpose. Compare this introduction to the one in Score 6 Essay. Look in the rest of the essay for more references to transformation and movement.

Although the writer is dealing with language in this paragraph, notice the implicit reference to point of view in this discussion of voice. Then, still discussing language, the writer provides a sensitive characterization of the tough country girl.

a long limber horse” she says, adopting the rough language of a cowboy, a pioneer. In addition, she relates herself to her brother repeatedly, using his jack-knife and belt for her horse, trappings which girls would not have.

The words used are physical words—tactile, sometimes sensual, even sexual in connotation. The horse is “fresh,” a “long limber horse.” Alliteration is used to achieve a sense of liquidity. Then suddenly, the words: “good thick knob,” three words which create a density, an actual thickness in the throat when spoken. Again the words are physical: “peeled him,” “straddle and canter,” “talcumed.” Many “d” and “k” words are used, contributing to the headiness of the experience for this girl. She feels powerful, transformed beyond the everyday in this experience. Words such as “nickering” and “skittered,” “quivered,” “reared,” are all very tactile words to say, reminiscent of the heaviness of the horses clomping, click-clacking footsteps, and the thickness and parched feeling in one’s throat after riding.

Many words are verbs— “arched, snorted, wheeled, twanged,” a continual running list of verbs, all in the past, all heavy words with a sense of slow gracefulness about them—they aren’t perky words but very earthy, dirty, physical words just like the centaurs who were lumbering yet graceful beasts, somehow not quite beautiful enough because of their strange combination of men and beast. Through these physical words Swenson achieves the sense of a complete transformation of the girl into the horse—where once the “willow knob with the strap / [jounced] between my thighs” (a sexual connotation, relating to the sense of physical empowerment the girl feels) she later feels “my thighs hugging his ribs.” **She is actually riding** a horse now, yet she also is the horse— “The leather slapped to his rump / spanked my own behind” and “my hair flopped to the side /

Notice how effective this paragraph is in showing how certain words in the poem affect meaning and tone. The writer points out the “tactile” power of words to convey “liquidity,” “power,” “headiness,” “thickness,” and “parched feeling in one’s throat.” Not only does this writer understand the language of the poem, but he or she also has a versatile vocabulary to describe it.

The writer points out the vitality provided by the verbs.

Notice the effective integration of a general observation with several relevant quotes.

like the mane of a horse in the wind.”

The very physical imagery along with the sexual hints, add to the sense of transformation—parts of the body are referred to again and again such as feet, head, neck, thighs. Riding a horse has always been seen as a sensual image—here, the addition of phallic symbols such as a knife, a stick, add to this. This is a girl undergoing a physical transformation—a sensual experience perhaps altering her and taking her away from her own world.

The rhythm of the lines is steady, like the gait of a horse—it is only in the end that rhyme occurs with the last two lines, a rhyming couplet. This is where the experience of this girl as a horse culminates—she tells her mother that her mouth is green because the horse stopped to eat some clover. Although she is now a small girl again, she still retains this sense of herself as animal, as one who identifies with the horse.

Perhaps to this girl she will always have the horse within her, always be both things—girl and horse, horse and rider simultaneously. For the wonderful, but serious, extent of this poem we are allowed to experience it with her thanks to Swenson’s use of language, imagery, structure and point of view.

Here the writer effectively deals with structure by tying the form of the poem to the movement, then stillness, of the “horse” and to the culmination of the child’s active fantasy.

the sentences here become awkward (the writer obviously has run out of time, with so much still to say); yet the writer manages at once to provide two more fresh thoughts evoked by the poem, to form them as a conclusion, and to echo the fervor so obvious in the poem.

1996

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

To apply this train of remark somewhat more closely to Judge Pyncheon! We might say (without, in the least, imputing crime to a personage of his eminent respectability) that there was enough of splendid rubbish in his life to cover up and paralyze a more active arid subtle conscience than the Judge was ever troubled with. The purity of his judicial character, while on the bench; the faithfulness of his public service in subsequent capacities; his devotedness to his party, and the rigid consistency with which he had adhered to its principles, or, at all events, kept pace with its organized movements; his remarkable zeal as president of a Bible society; his unimpeachable integrity as treasurer of a Widow's and Orphan's fund; his benefits to horticulture, by producing two much-esteemed varieties of the pear, and to agriculture, through the agency of the famous Pyncheon-bull; the cleanliness of his moral deportment, for a great many years past; the severity with which he had frowned upon, and finally cast off, an expensive and dissipated son, delaying forgiveness until within the final quarter of an hour of the young man's life; his prayers at morning and eventide, and graces at mealtime; his efforts in furtherance of the temperance-cause; his confining himself, since the last attack of the gout, to five diurnal glasses of old Sherry wine; the snowy whiteness of his linen, the polish of his boots, the handsomeness of his gold-headed cane, the square and roomy fashion of his coat, and the fineness of its material, and, in general, the studied propriety of his dress and equipment; the scrupulousness with which he paid public notice, in the street, by a bow, a lifting of the hat, a nod, or a motion of the hand, to all and sundry his acquaintances, rich or poor; the smile of broad benevolence wherewith he made it a point to gladden the whole world; — what room could possibly be found for darker traits, in a portrait made up of lineaments like these! This proper face was what he beheld in the looking-glass. This admirably arranged life was what he was conscious of,

in the progress of every day. Then, might not he claim to be its result and sum, and say to himself and the community—"Behold Judge Pyncheon, there"?

And, allowing that, many, many years ago, in his early and reckless youth, he had committed some one wrong act or that, even now, the inevitable force of circumstances should occasionally make him do one questionable deed, among a thousand praiseworthy, or, at least, blameless ones — would you characterize the Judge by that one necessary deed, and that half-forgotten act, and let it overshadow the fair aspect of a lifetime! What is there so ponderous in evil, that a thumb's bigness of it should outweigh the mass of things not evil, which were heaped into the other scale! This scale and balance system is a favorite one with people of Judge Pyncheon's brotherhood. A hard, cold man, thus unfortunately situated, seldom or never looking inward, and resolutely taking his idea of himself from what purports to be his image, as reflected in the mirror of public opinion, can scarcely arrive at true self-knowledge, except through loss of property and reputation. Sickness will not always help him to it; not always the death-hour!

(1851)

GO ON TO THE NEXT PAGE

Score 9

<p>In this selected passage Hawthorne paints a portrait of a man whose primary concern is this image and the way in which the public perceives him. Judge Pyncheon, attempts to create an image of himself as a man of “judicial character” and “unimpeachable integrity.” Though he is an active member of the community, his main flaw lies in his impetus for his involvement in the community. Hawthorne makes it apparent that Pyncheon’s reasons for doing good deeds are rooted in vanity and self-absorption rather than genuine altruism.</p> <p>A large portion of the passage is a listing of Judge Pyncheon’s involvements and accomplishments. Hawthorne introduces this list by saying “that there was enough splendid rubbish in his life to cover up and paralyze a more active and subtle conscience from the Judge was ever troubled with.” (line 4–6) The oxymoronic phrase “splendid rubbish” immediately raises doubts about the quality and sincerity of the list about to follow. Similarly, the joking tone of the second half of the sentence seems to make the comment about Pyncheon’s lack of conscience more poignant.</p> <p>The list itself enforces the doubts raised in the preface sentence. The list begins with admirable positions held such as his position as a judge or party...such as, the items became more ridiculous. The reader might be able to ignore the mocking tone implied in the prepondesne of pressing modifiers because of the aetural ment of the position. However, it is nearly impossible to appreciate the “snowy whiteness of his linen, the polish of his boots,” and “the handsomeness of his gold-headed cane” (line 25–27) or to miss the inherent sarcasm and mocking in those lines.</p> <p>The rest of the passage brims with images of appearance and reflection. “This proper face was what he beheld in the looking-glass” (line 36–37). These images underscore the depiction of the Judge Pyncheon as man whos primary concern is the opinion of others. This view of Judge Pyncheon</p>	<p>Powerful opening that immediately addresses what type of character the Judge is. Note that there is no explicit reference to tone as the primary method by which the narrator reveals the Judge’s character. However, the student cleverly illustrates such in the subsequent paragraphs</p> <p>Very effective discussion of this list. Student recognizes the sarcasm of the tone; recognizes the “oxymoronic” phrase.</p> <p>Student continues to work through the passage, using a chronological approach to examine in greater detail the tone of the passage and to note the “mocking” tone. Misspelling “perpondesne” does not detract from meaning or analysis. Student’s facility with language is quite clear. Very effectively integrates text to support claims.</p> <p>Use of the word “brims” reveals the student’s ability to selectively use diction to make a point.</p> <p>Clearly, in the context of this passage, this is a minor mechanical error that does not mar the</p>
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<p>which the reader has been formulating and piecing together through out the passage is finally confirmed by lines 54–59. Hawthorne goes so far as to suggest that only loss of property could cause such a man to look at himself honestly and without deception and that not even “sickness” or “death-hair” could trigger this type of self-analysis.</p> <p>Judge Pyncheon is concerned with rules and logic. If I do this, then I should receive this, is his merblily. The images of scales evokes images of both the judicial system and God’s judgements. These two allusions contrast Pyncheon’s character and highlight his lack of genuine feelings of kindness and self-sacrifice.</p>	<p>superiority of the response overall.</p> <p>Very effective ending that amplifies, not merely restates, the commentary in the introduction. Very nice handling of the scale-of-balance allusion.</p>
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Score 7

<p>In the passage from <u>The House of Seven Gables</u>, by Nathaniel Hawthorne, the true character of Judge Pyncheon is gradually revealed through the artistic use of specialized details and foreshadowing syntax. Hawthorne creates the Judge as a man of impeccable morality but as the passage continues, a definite element of sarcasm and a comment on the hypocrisy of the Judge is presented. Judge Pyncheon is a man of “purity...faithfulness...devotedness...[and] unimpeachable integrity.” Hawthorne stresses his “eminent respectability” as a prominent figure of society. The Judge participates in a Bible Society, charities, the progress of horticulture and is firmly rooted in a political party. These qualities initially enhance the judge’s image for the reader. However, an excess of good works and moral purity becomes a sarcastic comment on the “arranged” portrait of the respected personage.</p> <p>In lines 6–11, Hawthorne employs fragmented sentences as an afterthought to the character forming. For example, “The purity of his judicial character, while on the bench...,” “his public service, in subsequent capacities...”, even the</p>	<p>Good focused opening. Student will organize essay around the devices of specific details and syntax. Tone will also be addressed, though not explicitly indicated (note comment about “element of sarcasm”). Meaning of “foreshadowing syntax” is not exactly clear; however, student definitely understands task.</p> <p>Evidence of how the Judge appears initially. Good supporting details. Again, the evidence quoted from the text to support this reading is very appropriate.</p> <p>The characterization of lines 6–11 as fragmented sentences is not correct. Note that these lines are all part of one complex sentence characterized by a series of parallel clauses. Student reveals good insight in making connection between this</p>
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<p>remark concerning his strict adherence to the principles of his party is followed by, “at all events [he] kept pace with its...movements.” The syntax of the first part of the passage foreshadows the character to be revealed after line 41. By building up the character of Judge Pyncheon in excess, Hawthorne allows the reader to recognize the actual characteristics of the man for himself. Line 20 begins the shift in tone at the dismissal of the Judge’s “expensive and dissipated son.” Judging his son for the same flaws that he exhibits, Judge Pyncheon is a hypocrite. Hawthorne supports this idea through the “handsomeness of his gold headed cane” and the “fineness” of his possessions. Even his work with the temperance movement is cancelled out by “five diurnal glasses of old Sherry wine.” So, Hawthorne reveals the power-hungry and trumped up image of the judge by subtly contradicting the arranged life the judge is so “conscious of.” By foreshadowing the “one necessary deed” throughout the passage, the reader may distinguish between the “thumb’s bigness” of evil and the reality of the misleading character the Judge has presented so far.</p>	<p>elaborate section and how its excess illustrates the Judge’s hypocrisy.</p> <p>Example cited is okay. The tone has been shifting even earlier. Note that the student has not examined that unfolding of tone as closely as he or she might have, despite being able to recognize that ultimately the narrator’s tone toward the Judge is highly sarcastic.</p> <p>The first sentence of this conclusion suffices by revealing a recognition of a change in the Judge’s characterization. However, the second sentence is not effective in conveying the point. The student has not fully understood that the “one necessary deed” is the same as the evil the size of a “thumb’s bigness.” Logic falters with concluding statement.</p>
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1996: The British novelist Fay Weldon offers this observation about happy endings.

“The writers, I do believe, who get the best and most lasting response from their readers are the writers who offer a happy ending through moral development. By a happy ending, I do not mean mere fortunate events—a marriage or a last minute rescue from death—but some kind of spiritual reassessment or moral reconciliation, even with the self, even at death.” Choose a novel or play that has the kind of ending Weldon describes. In a well-written essay, identify the “spiritual reassessment or moral reconciliation” evident in the ending and explain its significance in the work as a whole

Score 9

<p>In Fyoda Dostoevsky’s Crime and Punishment, the main character Rodion Romanovitch Raskolnikov undergoes a “spiritual reassessment” and “moral reconciliation.” His moral and spiritual reconciliation in Siberia serve to break his isolation from society, brings him together with Sonia, and renew him as a</p>	<p>An insightful introduction to the essay.</p>
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<p>person who can function in society.</p> <p>After Roskolinkov murders the pawnbroker and her sister, he feels isolated from society. He constantly reminds himself of his deed and how he will never be able to fit in. His confession and labor in Siberia (the sentence for his crime) however, break his isolation. He feels as though he is a new person, and can function without feeling isolated. His redemption is vital to him as a character, because he cannot function without acceptance into society. As a student Roskolinkov enjoyed the debate and human contact, and it became vital to his existence. The dual nature of Roskolinkov is characterized by his cold intellect, and his warm compassionate side. His crime isolates him and subsequently hurts his compassionate nature. His redemption restores him as a character by restoring his warm nature into society's contact.</p> <p>While in Siberia, Sonia brings Roskolinkov a cross, symbolizing his spiritual restoration. Sonia, his original confidant to whom he entrusted the knowledge of his crime, was happy to receive him to her because of his reconciliation. Before confessing his crime, Roskolinkov felt isolated from her as well as society. Because he had fallen in love with her it was especially painful to be isolated from her. When he confesses his crime to her, she immediately accepts him to her because she is reconciled. The strength he draws from her acceptance of him prompts him to confess to society, that they may also accept him. Once more his dual personality was the critical driving force behind his actions. His compassionate nature was suffering from the separation from Sonia. The moral and spiritual reconciliation that stem from her influence are vital in sustaining Roskolinkov, and are then of major importance in the novel.</p> <p>The third major influence on the novel by his reconciliation, was of Roskolinkov as a crime</p>	<p>A good character analysis based on a particular instance.</p> <p>The writer clearly knows the novel well and is comfortable offering in-depth analysis of scenes in the work.</p> <p>A good discussion of a literary technique (symbolism).</p> <p>A grammatically flawed sentence that does not impede the flow of the essay. In an essay such as this, in which the writer has a clear facility with language, minor syntactical deviations are not considered problematic.</p>
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<p>boss who could fit into society. Inspector Porfirz, who knew Roskolinkov was the murderer, pushed him into confessing because he felt that Roskolinkov could be rehabilitated, and would be a very valuable member of society. This influence stems primarily from the intellectual side of Roskolinkov's dual nature. As the Hegelion Super Hero in the novel, Roskolinkov was able to intellectually justify his crime to himself. His reconciliation had to not only include his compassionate nature, it had to extend to the intellectual level as well to correct this justification of the crime. With society's reception of Roskolinkov as one of them, he is accepted as an equal. As an equal, his intellectual assumptions of superiority (as an "extraordinary man") are shattered and he is completely renewed as a character. This makes the "happy ending" described by Weldon possible.</p> <p>Roskolinkov's redemption occurs when he confesses and serves his sentence. This moral and spiritual redemption has a weighty impact on the novel, because it changes the character of Roskolinkov, and renews him as an individual. Roskolinkov's search for acceptance, which is evident from the beginning of the novel up to his redemption, is finally satisfied. This allows the novel to conclude with the impression of a happy ending through moral development, which Fay Weldon says will "get the best and most lasting response from readers."</p>	<p>A specific explanation of how the essay relates to the essay prompt.</p> <p>A strong conclusion that relates well to the essay prompt.</p>
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Score 6

<p>In the novel Moll Flanders by Daniel Defoe, Moll goes through a complete Christian experience in which she experiences a moral reconciliation that effects the remainder of her life. Moll's life is filled with traumatic events that cause her to resort to unrighteous actions. She eventually realizes the consequences and</p>	<p>A topic sentence that addresses the essay prompt adequately.</p> <p>An observation that needs to be backed with</p>
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<p>effects of her actions through a spiritual transformation.</p> <p>Throughout Moll's life, she struggles to achieve wealth and posterity. Even as a child, Moll refuses to do servant work and instead moves into a house of prominent, rich people. Every event or action that Moll makes is influenced by money. Moll marries many different men, all by deceit and corruption. She convinces them that she is wealthy only to fool them into supporting her. When Moll marries a rich man from Virginia she finally has everything she wants—money, prosperity, and respectability. While in Virginia she discovers that her husband is her brother and is forced to leave her perfect life. As Moll ages, it becomes increasingly more difficult to find a husband to support her. Due to her need to live affluently, Moll begins to steal from marketplaces and small children. Moll becomes very good at her trade but does not take responsibility for her actions. Moll claims that she is controlled by the devil who tempts her into her unlawful actions. To compensate for her actions, Moll claims necessity for she needs to live the life of a rich person. Finally Moll is caught and sentenced to the death penalty which she waits for in Newgate prison.</p> <p>While in prison, Moll begins to feel the first signs of remorse for her actions as she faces death. She is frequently visited by a priest who helps her see the error of her ways. Moll begins to realize that her actions held consequences, not only for herself, but for others as well. Moll decides to write a book to help others who may begin to stray into unlawful actions. Moll no longer is afraid of the death penalty, her only concern is the sins she has committed and the remorse she feels over them. She experiences a true Christian experience and travels from the acts of the devil to the hands of God where she prays for forgiveness.</p> <p>After prison, Moll moves back to a plantation</p>	<p>specific references to the text.</p> <p>Summary; the writer needs to discuss the significance of what is mentioned in much greater detail.</p> <p>Again, this sentence offers some evidence of how Moll experienced a "spiritual reassessment," but it needs to be explored in much greater detail to be effective.</p> <p>A competent, though rather plodding sentence; note how the sentences in this essay do not</p>
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<p>in Virginia with a new husband whom she truly loves and cares about. Her narrow escape from prison is due only to her extreme repentance for her sins. While in Virginia, Moll only wants to live happily and to reconcile her differences with the son she abandoned many years ago. Moll is no longer concerned with becoming rich and prosperous because she experiences a true spiritual reassessment while in jail.</p> <p>In the course of this novel, Moll undergoes a Christian experience where she constructs new morals and better comprehends the meaning of spirituality. Throughout her life Moll's main concern is money, but as she faces the death penalty, she begins to feel remorse and also to understand the true meaning of life.</p>	<p>contain serious grammatical flaws and yet do not offer much variety or syntactical challenge.</p> <p>A conclusion that would be much stronger if we were informed what the "true meaning of life" is in greater detail.</p>
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1997: Novels and plays often include scenes of weddings, funerals, parties, and other social occasions. Such scenes may reveal the values of the characters and the society in which they live. Select a novel or play that includes such a scene and, in a focused essay, discuss the contribution the scene makes to the meaning of the work as a whole. You may choose a work from the list below or another novel or play of literary merit.

Score 9

<p>Perhaps some of the most unforgettable descriptions and scenes in F. Scott Fitzgerald's <i>The Great Gatsby</i> occur at the great parties which Gatsby himself throws. By examining the parties, their invitees, host, happenings, and importance—the true significance of the work as a whole is revealed.</p> <p>It is at a party where Nick Carraway, Fitzgerald's narrator, first encounters Gatsby. After watching from his home as others journeyed to the gallant affairs held by the mysterious Gatsby, Nick finally secures an invitation. With this invitation comes a sense of self-importance and pride to Nick. He feels accepted. At the party, many people are pictured in their best clothes, dancing, drinking, cavorting about and gossiping. Here, Fitzgerald is commenting upon the rash abandon of the high society. Nick only feels accepted once he has been invited to partake in this higher lifestyle, but once there, the scenes he describes bely the waste and futility of the entire situation. The party-goers have no deeper aspirations than to drink and socialize and be merry. Although seemingly grateful to Gatsby for this diversion, the attendees gossip about his past, making queries as to the legality of his past and present employment and connections. Fitzgerald's strongest foray against the emptiness of the 1920's high life appears during this party scene. These people are not glitzy, secure, powerful, and worthy of idolatry. They are superficial, worrying about how they appear to others both physically and socially. They are lacking in direction and ambition, making no attempts to better themselves or the world, to set and achieve goals--they are hollow men. And with this tasteless depiction of the parties, Fitzgerald sums up his feelings about 1920's society life as a whole, lending a melancholic and wasted feel</p>	<p>The writer here defines the particular social occasion.</p> <p>The author dexterously links the particular to the general here.</p>
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over the entirety of the novel. Also important about the party scene is its revelation about the two main characters—Nick and Gatsby. **Nick, in feeling so important and accepted once finally invited, reveals his own personal short comings, both as a person and narrator.** Throughout the book, acting as the narrator, Nick attempts to judge and compare those around him, concluding that most are unfeeling and worthless, and generally inferior to himself. His greedy acceptance of the invitation, his need to be one, to party, to belong, refutes his conclusions by portraying Nick as one of the great many he judges and for whom he holds contempt. Nick, too, goes to enjoy himself, to lose himself in socializing and scandal, making him no better than the others, and thus unveiling his lies as a narrator. How can his judgements be taken seriously if he does not recognize himself for being one of “them?” Gatsby, also, enters into the party scene, but Fitzgerald’s illustration of Gatsby is more complex. Although he throws these massive parties, he doesn’t do it for social standing amongst other party-goers. He doesn’t drink or act foolishly in their presence. **Gatsby’s goal is to reunite with his lost love.** He hopes that by throwing reputable parties she will come over and they will meet again. So Gatsby’s purpose is not as base as that of the others, but he is living in a dream. For in all the party scenes, he is never happy with the outcome, whether his love is present or not. He lives for an ideal, an unrealistic ideal, which becomes the basis of the novel.

Fitzgerald’s great party scenes in *The Great Gatsby* play a monumentally important role in the scope of his entire book. **It is there that he illustrates the waste and hollowness of society as a whole, that he discredits his narrator, and that he lays the foundation for the conflict of the rest of the book.** Gatsby wants to see his princess, but goes about it in a back words, unreliable manner, setting the tone for all of his further interactions with her, his dreams and hopes of a happy reunion once displayed in their futility and distance from reality. It is here, in these three aspects, that Fitzgerald makes the

An in-depth analysis of one character found in the scene.

A succinct explanation of Gatsby’s larger motivation.

Here the writer sums up the importance of the scene to the novel as a whole.

collapsal connection between the party scenes and the importance of his novel as a whole.

Score 5

In Shakespeare's Hamlet one scene is very important, Ophiliass funeral. This scene shows the values of characters there mental stability and the final breaking point for many of the people present. It finalizes Leartes thoughts on wheather to kill Hamlet, the depth of love Hamlet has for Ophilia is shown and the amount of grief each character feels.

Hamlet returns from his trip full of him self beliving his has out wited the king by changing the letter Rosancratze and Gildenstern are carring. So they will be killed and not him. He finds a new grave being dug and to his horror discovers it is for the recently decesed Ophilia who has comited suicide. The final chink in Hamlets armor.

The funeral procession arrives and Ophilia is placed in the grave, Leartes then gets in the grave with her and begins ranting and raving. At this point it is quite clear he is not in a good mental condition, he is angry, depressed, and guilty. The only way for him to fix this is to kill Hamlet who is the reason for his siter and fathers death. Hamlet upsett by Leartes grief jumps in the grave and tries to make him stop raving. **Both are equally crazy with grief but showing it in different ways Hamlet dislikes Leartes open showing of grief, he prefers to silently brood.** And Leartes dislikes Hamlets presense let alone him telling him hoe to grive.

This sceen finalizes a lot of things. With Ophiliass death the last innocent was lost and the minds of three different men were made up and the inevitable end of death was decided. Leartes decides he will kill Hamlet and use the kings plan. Hamlet decides he must stop the king and the king is absolutly certain hamlet must be killed. **This also shows how the grief of one man drove so many to death and insanity. And so many innocent lives**

This introduction—though written in rather stilted sentences—does isolate one scene and attempt to explain its larger significance.

A run-on sentence that is characteristic of the mechanical flaws found throughout the paper. Persistent flaws such as this one can result in lowered scores.

A good observation marred by faulty syntax. While the idea here is good, it needs to be more fully developed.

These choppy sentences would demonstrate more language skill if they were combined.

<p>were lost and or ruthlessly disposed of.</p> <p>Greed is a suductress and will run a lot of lives and in the end leads to nothing but death. In the end almost everyone is dead and the funeral you know that is the only possible ending for the play. The innocent lives must be avenged as the destructers of innocents must be killed to attone for these lost and clean up the mess they made.</p>	<p>This conclusion attempts to relate the social occasion to a larger context, but it is very general and lacks depth. Scorers will note both what is done well (the attempt to respond to the essay prompt and relate the particular scene to the work as a whole), and what is done poorly (the lack of in-depth analysis) when they read this conclusion.</p>
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Each of the samples that follow are from Ursula Le Guin's book *Steering the Craft: A Twenty-first Century Guide to Sailing the Sea of Story*. Teachers can use these examples from respected authors to model the process and guide students through analysis of them to independent analysis of other works.

In sample one by Rudyard Kipling, students should note the beauty of the sound of the words in the story. How does Kipling achieve the "Lively, well-paced, flowing, strong, beautiful" sound of prose that Le Guin mentions? Students could discuss how they can achieve a more "beautiful" sound in their own prose.

In sample two by Mark Twain, students should note the vocal quality of the writing. How does Twain attain a conversational quality in the writing? Students should be aware of Twain's "incorrect" syntax which helps to create the conversational feeling.

Sample three by Virginia Woolf contains writing that is a bit more difficult for some students, but all students should note the variety of sentence length and rhythm changes which "flow" and interrupt the "flow" of the writing. How does this variety help us to better understand the message in the passage?

Sample four by Charles Dickens showcases his commanding use of repetition. Student writers (and even adult writers) are often guilty of the awkward repetition that Le Guin discusses at the beginning; students need practice experiencing repetition used well and correctly.

The last sample by J.R.R. Tolkien demonstrates a quiet change in the POV that gives us another facet of the great adventure that is beginning for the Hobbits.

“A good writer, like a good reader, has a mind’s ear. We mostly read prose in silence, but many readers have a keen inner ear that hears it. Dull, choppy, droning, jerky, feeble: these common criticisms of narrative are all faults in the sound of it. Lively, well-paced, flowing, strong, beautiful: these are all qualities of the sound of prose, and we rejoice in them as we read.”

... generations of kids know how nonsensically beautiful a story can sound. And there’s nothing in either nonsense or beauty that restricts it to children. Pg 2-3 K., Le Guin Ursula. *Steering the Craft: A Twenty-first Century Guide to Sailing the Sea of Story*. Boston New York: Houghton Mifflin Harcourt, 2015. Print.

From “*How the Rhinoceros Got His Skin*”

by Rudyard Kipling

ONCE upon a time, on an uninhabited island on the shores of the Red Sea, there lived a Parsee from whose hat the rays of the sun were reflected in more-than-oriental splendour. And the Parsee lived by the Red Sea with nothing but his hat and his knife and a cooking-stove of the kind that you must particularly never touch. And one day he took flour and water and currants and plums and sugar and things, and made himself one cake which was two feet across and three feet thick. It was indeed a Superior Comestible (that's magic), and he put it on the stove because he was allowed to cook on that stove, and he baked it and he baked it till it was all done brown and smelt most sentimental. But just as he was going to eat it there came down to the beach from the Altogether Uninhabited Interior one Rhinoceros with a horn on his nose, two piggy eyes, and few manners. In those days the Rhinoceros's skin fitted him quite tight. There were no wrinkles in it anywhere. He looked exactly like a Noah's Ark Rhinoceros, but of course much bigger. All the same, he had no manners then, and he has no manners now, and he never will have any manners. He said, 'How!' and the Parsee left that cake and climbed to the top of a palm tree with nothing on but his hat, from which the rays of the sun were always reflected in more-than-oriental splendour. And the Rhinoceros upset the oil-stove with his nose, and the cake rolled on the sand, and he spiked that cake on the horn of his nose, and he ate it, and he went away, waving his tail, to the desolate and Exclusively Uninhabited Interior which abuts on the islands of Mazanderan, Socotra, and the Promontories of the Larger Equinox.

My Notes

“Every sentence has a rhythm of its own, which is also part of the rhythm of the whole piece. Rhythm is what keeps the song going, the horse galloping, the story moving.

And the rhythm of prose depends very much—very prosaically—on the *length* of the sentences.” Pg. 23

“...an example of a very long sentence, consisting of short or fairly short subsentences strung together by semicolons, which catches the rhythm and even the voice quality of a person talking aloud—quietly....It’s calm, gentle, singsong. It flows as quiet as the river and as sure as the coming of day. The words are mostly short and simple. There’s a bit of syntax that the grammarians would call ‘incorrect’, which snags up and flows on just exactly like the snag and the water it describes.” Pg 28 K., Le Guin Ursula. *Steering the Craft: A Twenty-first Century Guide to Sailing the Sea of Story*. Boston New York: Houghton Mifflin Harcourt, 2015. Print.

from *The Adventures of Huckleberry Finn* by Mark Twain

...then we set down on the sandy bottom where the water was about knee deep, and watched the daylight come. Not a sound anywheres—perfectly still—just like the whole world was asleep, only sometimes the bullfrogs a-cluttering, maybe. The first thing to see, looking away over the water, was a kind of dull line—that was the woods on t’other side; you couldn’t make nothing else out; then a pale place in the sky; then more paleness spreading around; then the river softened up away off, and warn’t black any more, but gray; you could see little dark spots drifting along ever so far away—trading scows, and such things; and long black streaks—rafts; sometimes you could hear a sweep screaming; or jumbled up voices, it was so still, and sounds come so far; and by and by you could see a streak on the water which you know by the look of the streak that there’s a snag there in a swift current which breaks on it and makes that streak look that way; and you see the mist curl up off of the water, and the east reddens up, and the river, and you make out a log-cabin in the edge of the woods, away on the bank on t’other side of the river, being a woodyard, likely, and piled by them cheats so you can throw a dog through it anywheres; then the nice breeze springs up, and comes fanning you from over there, so cool and fresh and sweet to smell on account of the woods and the flowers; but sometimes not that way, because they’ve left dead fish laying around, gars and such, and they do get pretty rank; and next you’ve got the full day, and everything smiling in the sun, and the song-birds just going it!

My Notes

“In This passage listen to the variety of sentence length, the complexity of the syntax, including the use of parentheses, and the rhythm thus obtained, which flows and breaks, pauses, flows again—and then, in a one-word sentence, stops.” Pg 30

from "Time Passes" in *To the Lighthouse* by Virginia Woolf

Then indeed peace had come. Messages of peace breathed from the sea to the shore. Never to break its sleep any more, to lull it rather more deeply to rest, and whatever the dreamers dreamt holily, dreamt wisely, to confirm--what else was it murmuring--as Lily Briscoe laid her head on the pillow in the clean still room and heard the sea. Through the open window the voice of the beauty of the world came murmuring, too softly to hear exactly what it said--but what mattered if the meaning were plain? entreating the sleepers (the house was full again; Mrs. Beckwith was staying there, also Mr. Carmichael), if they would not actually come down to the beach itself at least to lift the blind and look out. They would see then night flowing down in purple; his head crowned; his sceptre jewelled; and how in his eyes a child might look. And if they still faltered (Lily was tired out with travelling and slept almost at once; but Mr. Carmichael read a book by candlelight), if they still said no, that it was vapour, this splendour of his, and the dew had more power than he, and they preferred sleeping; gently then without complaint, or argument, the voice would sing its song. Gently the waves would break (Lily heard them in her sleep); tenderly the light fell (it seemed to come through her eyelids). And it all looked, Mr. Carmichael thought, shutting his book, falling asleep, much as it used to look.

Indeed, the voice might resume, as the curtains of dark wrapped themselves over the house, over Mrs. Beckwith, Mr. Carmichael, and Lily Briscoe so that they lay with several folds of blackness on their eyes, why not accept this, be content with this, acquiesce and resign? The sigh of all the seas breaking in measure round the isles soothed them; the night wrapped them; nothing broke their sleep, until, the birds beginning and the dawn weaving their thin voices in to its whiteness, a cart grinding, a dog somewhere barking, the sun lifted the curtains, broke the veil on their eyes, and Lily Briscoe stirring in her sleep. She clutched at her blankets as a faller clutches at the turf on the edge of a cliff. Her eyes opened wide. Here she was again, she thought, sitting bolt upright in bed. Awake.

My Notes

“Repetition is awkward when it happens too often, emphasizing a word for no reason: ‘He was studying in his study. The book he was studying was Plato.’...Everybody does it now and then. It’s easy to fix in revision by finding a synonym or a different phrasing: ‘He was in his study, reading Plato and making notes,’ or whatever.

But to make a rule never to use the same word twice in one paragraph, or to state flatly that repetition is to be avoided, is to go right against the nature of narrative prose. Repetition of words, of phrases, of images; repetition of things said; near-repetition of events; reflections, variations: from the grandmother telling a folktale to the most sophisticated novelist, all narrators use these devices, and the skillful use of them is a great part of the power of prose.” Pg.37 K., Le Guin Ursula. *Steering the Craft: A Twenty-first Century Guide to Sailing the Sea of Story*. Boston New York: Houghton Mifflin Harcourt, 2015

“... a glaringly bright scene sets the mood for a long, dark novel, a single word is repeated like a hammer blow” pg. 39

From <i>Little Dorrit</i> by Charles Dickens	My Notes
<p>Thirty years ago, Marseilles lay burning in the sun, one day.</p> <p>A blazing sun upon a fierce August day was no greater rarity in southern France then, than at any other time, before or since. Everything in Marseilles, and about Marseilles, had stared at the fervid sky, and been stared at in return, until a staring habit had become universal there. Strangers were stared out of countenance by staring white houses, staring white walls, staring white streets, staring tracts of arid road, staring hills from which verdure was burnt away. The only things to be seen not fixedly staring and glaring were the vines drooping under their load of grapes....</p> <p>The universal stare made the eyes ache. Towards the distant line of Italian coast, indeed, it was a little relieved by light clouds of mist, slowly rising from the evaporation of the sea, but it softened nowhere else. Far away the staring roads, deep in dust, stared from the hill-side, stared from the hollow, stared from the interminable plain. Far away the dusty vines overhanging wayside cottages, and the monotonous wayside avenues of parched trees without shade, drooped beneath the stare of earth and sky.</p>	

“...a bit from *The Lord of the Rings*, gives a charming glimpse of the range open to the involved author, who can drop into the POV of a passing fox. The fox ‘never found out any more about I,’ and we never find out any more about the fox; but there he is, alert and alive, all in one moment, watching for us the obscure beginning of a great adventure. Pg. 82

<p>from <i>The Lord of the Rings</i> by J.R.R. Tolkien</p> <p>I am so sleepy,’ he said, ‘that soon I shall fall down on the road. Are you going to sleep on your legs? It is nearly midnight.’</p> <p>‘I thought you liked walking in the dark,’ said Frodo. ‘But there is no great hurry. Merry expects us some time the day after tomorrow; but that leaves us nearly two days more. We’ll halt at the first likely spot.’</p> <p>‘The wind’s in the West,’ said Sam. ‘If we get to the other side of this hill, we shall find a spot that is sheltered and snug enough, sir. There is a dry fir-wood just ahead, if I remember rightly.’ Sam knew the land well within twenty miles of Hobbiton, but that was the limit of his geography.</p> <p>Just over the top of the hill they came on the patch of fir-wood. Leaving the road they went into the deep resin-scented darkness of the trees, and gathered dead sticks and cones to make a fire. Soon they had a merry crackle of flame at the foot of a large fir-tree and they sat round it for a while, until they began to nod. Then, each in an angle of the great tree’s roots, they curled up in their cloaks and blankets, and were soon fast asleep. They set no watch; even Frodo feared no danger yet, for they were still in the heart of the Shire. A few creatures came and looked at them when the fire had died away. A fox passing through the wood on business of his own stopped several minutes and sniffed.</p> <p>‘Hobbits!’ he thought. ‘Well, what next? I have heard of strange doings in this land, but I have seldom heard of a hobbit sleeping out of doors under a tree. Three of them! There’s something mighty queer behind this.’ He was quite right, but he never found out any more about it.</p>	<p>My Notes</p>
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AP Multiple-Choice Test-Taking Strategies

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

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

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

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

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

1982 Exam Stems

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

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

1987 Exam Stems

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

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

1991 Exam Stems

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

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

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

1994 Exam Stems

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

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

1999 MC Stems

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

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

2004 MC stems

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

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

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

2009 MC stems

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

creates/anticipates

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

2012 MC Stems

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

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

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

1982 Exam Poetry and Prose

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

1987 Exam Poetry and Prose

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

1991 Exam Poetry and Prose

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

1994 Exam Poetry and Prose

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

1999 Exam Poetry and Prose

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

2004 Exam Poetry and Prose

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

2009 Exam Poetry and Prose

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

2012 Exam Poetry and Prose

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

Multiple Choice 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	contrast/1982/1987 /1991/1994/1999/2004
appositive/1999	conventional metrical patterns/1991
assert/1982/1991/1999	counterargument/1987
assertion (vocabulary/device)/1982/1991/1999	couplet/1987/2004/2009
	couplet/1987/2004/2009

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

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

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

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

pastoral elegy/2004
pathos/1999
pentameter/1991
periodic form and balance/1991
personification/1987/1994//1999/2004/2009
personification/1987/1994//1999/2004/2009
personification/1987/1994//1999/2004/2009
personification/1987/1994/2004/2009
personified/1987/1994/2004/2009
phrase(s) (ed) 1982/1987/1991/1994/1999/2004/2009
phrase(s) (ed) 1982/1987/1991/1994/1999/2004/2009
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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	seductiveness	testy
(grammar)	segregation	The Golden Age
pragmatic	self-awareness	The Iron Age
precariously	self-deluded	The Renaissance
precision	self-demeaning	timid
predictable	self-effacement	tranquility (2)
pristine	self-indulgence	transience
prowess	self-respect	trite
pulsating	sensuality	trivial
quarry	sensuousness	triviality
quasi-religious	sentimental (2)	ultimatum
rabble	(serendipitous	understated
recapitulate	appeal)	undiscriminating
reckless	shift in tense	unique
recluse	(grammar)	unwavering
reclusive (2)	sinister (2)	vanity
refute	smug	vengefulness
relevant	solace	vexes
remorse	solitude	Victorian
remoteness (2)	somber (2)	vindictive
renounce	soothe	vivid
repentant	sophistication	volcanic
repetition	sterile	whimsical
repressing	stylistic	witty repartee
reproof	subtlety	
resentment	subtly	
resignation	subvert	
retribution	summarize	
rhetoric	supercilious	
rhymesters	superficiality	
ridicule (2)	suppress	
ridiculous	susceptible	
rollicking	syntactically complex	
ruefully	(grammar)	

Types of Questions

Below are broad categories of AP Literature and Composition multiple-choice questions and question stems. Examine the list. Determine which types of question give you the most difficulty.

Literary Technique

Questions about technique ask that students examine devices and style.

- What dominant technique/rhetorical strategy is the speaker using in lines...
- All of the following may be found in the passage EXCEPT
- The rhetorical strategy employed in lines...is best described as....
- The style of the passage is best determined as...

Main Ideas

Questions about main ideas often require students to make a generalization about the passage or section of a passage based on key details presented. Examine the first and last sentence of each paragraph and the first and last paragraph. Read around key details mentioned in a passage to put the phrases in context.

- The speaker is concerned with...
- The first seventeen lines deal with...
- The narrator would argue that...
- The first paragraph highlights which of the following concerns of the narrator...
- The point of the speaker's statement is...
- The speaker's primary purpose in the passage is...

Inference

Inference questions ask students to define words, read for main ideas and understand tone. Words, Phrases, Lines

Remember to read around the line numbers in order to establish context.

- In context line 28 most nearly means...
- In line 22, the word "other" most probably refers to...

Paragraphs/Sections

These questions require close reading over the course of a section.

- The metaphor developed in the second paragraph suggests primarily that...
- The speaker emphasizes in lines 20-30 that...

Tone/Mood/Style

Examine the first and last sentence of each paragraph and the first and last paragraph.

- The tone of the passage is best described as...
- The atmosphere established in the passage is mainly one of...

Organization/Grammar

Questions of this sort examine the patterns, order and grammar in the passage.

- The phrase_____ signals a shift from_____to_____....
- The phrase_____ refers to which of the following?

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

To Calculate your Score

Multiple-Choice

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

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

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

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

Sum = _____
(Do not round)

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

AP Score Conversion

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

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?

Carol Jago
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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

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

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>A Loud Sneer for Our Feathered Friends</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>A Humument (A Human Document): Use the excerpt on the next page from Toni Morrison's "The Gift of the Dolls" 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-youtearupwhat'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

"**The Philosophy of Composition**" is an 1846 essay written by Edgar Allan Poe that expounds a theory about how good writers write when they write well: major points of Poe's essay covering the elements he considers most necessary to "effective" literary composition.

1. Know the ending in advance, before you begin writing.

"Nothing is more clear," writes Poe, "than that every plot, worth the name, must be elaborated to its *dénouement* before any thing be attempted with the pen." Once writing commences, the author must keep the ending "constantly in view" in order to "give a plot its indispensable air of consequence" and inevitability.

2. Keep it short—the "single sitting" rule.

Poe contends that "if any literary work is too long to be read at one sitting, we must be content to dispense with the immensely important effect derivable from unity of impression." Force the reader to take a break, and "the affairs of the world interfere" and break the spell. This "limit of a single sitting" admits of exceptions, of course. It must—or the novel would be disqualified as literature. Poe cites *Robinson Crusoe* as one example of a work of art "demanding of no unity." But the single sitting rule applies to all poems, and for this reason, he writes, Milton's *Paradise Lost* fails to achieve a sustained effect.

3. Decide on the desired effect.

The author must decide in advance "the choice of impression" he or she wishes to leave on the reader. Poe assumes here a tremendous amount about the ability of authors to manipulate readers' emotions. He even has the audacity to claim that the design of the "The Raven" rendered the work "*universally* appreciable." It may be so, but perhaps it does not universally inspire an appreciation of Beauty that "excites the sensitive soul to tears"—Poe's desired effect for the poem.

4. Choose the tone of the work.

Poe claims the highest ground for his work, though it is debatable whether he was entirely serious. As "Beauty is the sole legitimate province of the poem" in general, and "The Raven" in particular, "Melancholy is thus the most legitimate of all poetical tones." Whatever tone one chooses, however, the technique Poe employs, and recommends, likely applies. It is that of the "*refrain*"—a repeated "key-note" in word, phrase, or image that sustains the mood. In "The Raven," the word "Nevermore" performs this function, a word Poe chose for its phonetic as much as for its conceptual qualities.

Poe claims that his choice of the Raven to deliver this refrain arose from a desire to reconcile the unthinking "monotony of the exercise" with the reasoning capabilities of a human character. He at first considered putting the word in the beak of a parrot, then settled on a Raven—"the bird of ill omen"—in keeping with the melancholy tone.

5. Determine the theme and characterization of the work.

Here Poe makes his claim about “the death of a beautiful woman,” and adds, “the lips best suited for such topic are those of a bereaved lover.” He chooses these particulars to represent his theme—“the *most* melancholy,” Death. Contrary to the methods of many a writer, Poe moves from the abstract to the concrete, choosing characters as mouthpieces of ideas.

6. Establish the climax.

In “The Raven,” Poe says, he “had now to combine the two ideas, of a lover lamenting his deceased mistress and a Raven continuously repeating the word ‘Nevermore.’” In bringing them together, he composed the third-to-last stanza first, allowing it to determine the “rhythm, the metre, and the length and general arrangement” of the remainder of the poem. As in the planning stage, Poe recommends that the writing “have its beginning—at the end.”

7. Determine the setting.

Though this aspect of any work seems the obvious place to start, Poe holds it to the end, after he has already decided *why* he wants to place certain characters in place, saying certain things. Only when he has clarified his purpose and broadly sketched in advance how he intends to achieve it does he decide “to place the lover in his chamber... richly furnished.” Arriving at these details last does not mean, however, that they are afterthoughts, but that they are suggested—or inevitably follow from—the work that comes before. In the case of “The Raven,” Poe tells us that in order to carry out his literary scheme, “a close *circumscription of space* is absolutely necessary to the effect of insulated incident.”

Throughout his analysis, Poe continues to stress—with the high degree of repetition he favors in all of his writing—that he keeps “originality *always* in view.” But originality, for Poe, is not “a matter, as some suppose, of impulse or intuition.” Instead, he writes, it “demands in its attainment less of invention than negation.” In other words, Poe recommends that the writer make full use of familiar conventions and forms, but varying, combining, and adapting them to suit the purpose of the work and make them his or her own.

Though some of Poe’s discussion of technique relates specifically to poetry, as his own prose fiction testifies, these steps can equally apply to the art of the short story. And though he insists that depictions of Beauty and Death—or the melancholy beauty of death—mark the highest of literary aims, one could certainly adapt his formula to less obsessively morbid themes as well.

As you read the following story, pay close attention to tone and point of view. Then in a well-organized essay analyze how Poe uses tone and point of view to characterize the narrator.

The Tell-Tale Heart by Edgar Allan Poe	My Notes
<p>Art is long and Time is fleeting, And our hearts, though stout and brave, Still, like muffled drums, are beating Funeral marches to the grave. <i>Longfellow.</i></p> <p>1 True! — nervous — very, very dreadfully nervous I had been, and am; but why <i>will</i> you say that I am mad? The disease had sharpened my senses — not destroyed — not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? Hearken! and observe how healthily — how calmly I can tell you the whole story.</p> <p>2 It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night. Object there was none. Passion there was none. I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! — yes, it was this! One of his eyes resembled that of a vulture — a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so, by degrees — very gradually — I made up my mind to take the life of the old man, and thus rid myself of the eye forever.</p> <p>3 Now this is the point. You fancy me mad. Madmen know nothing. But you should have seen <i>me</i>. You should have seen how wisely I proceeded — with what caution — with what foresight — with what dissimulation I went to work! I was never kinder to the old man than during the whole week before I killed him. And every night, about midnight, I turned the latch of his door and opened it — oh, so gently! And then, when I had made an opening sufficient for my head, I put in a dark lantern, all closed, closed, so that no light shone out, and then I thrust in my head. Oh, you would have laughed to see how cunningly I thrust it in! I moved it slowly — very, very slowly, so that I might not disturb the old man's sleep. It took me an hour to place my whole head within the opening so far that I could see him as he lay upon his bed. Ha! — would a madman have been so wise as this? And then, when my head was well in the room, I undid the lantern cautiously — oh, so cautiously — cautiously (for the hinges creaked) — I undid it</p>	<p>Why has the writer placed this quotation at the beginning? What hint does it give you?</p> <p>Is the narrator reliable? Why or why not? What is the effect of an "unnamed" narrator? What is the effect of alliteration in story? What is the effect of the use of "second person" in the story?</p> <p>What is the effect of the short sentences beginning with "Object there was none."?</p> <p>Why the lack of visual clarity?</p> <p>What is the meaning of "fancy" as used here? What is the effect of the positive terms "caution" and "foresight"? Use of anaphora? Why is "I was never kinder to the old man than during the whole week before I killed him." ironic? What is the effect of the irony?</p> <p>What is the effect of repetition in the story?</p> <p>What is the effect of the intrusion into the man's bedroom?</p>

<p>just so much that a single thin ray fell upon the vulture eye.</p> <p>4 And this I did for seven long nights — every night just at midnight — but I found the eye always closed; and so it was impossible to do the work; for it was not the old man who vexed me, but his Evil Eye. And every morning, when the day broke, I went boldly into the chamber, and spoke courageously to him, calling him by name in a hearty tone, and inquiring how he has passed the night. So you see he would have been a very profound old man, indeed, to suspect that every night, just at twelve, I looked in upon him while he slept.</p> <p>5 Upon the eighth night I was more than usually cautious in opening the door. A watch's minute hand moves more quickly than did mine. Never, before that night, had I <i>felt</i> the extent of my own powers — of my sagacity. I could scarcely contain my feelings of triumph. To think that there I was, opening the door, little by little, and he not even to dream of my secret deeds or thoughts. I fairly chuckled at the idea; and perhaps he heard me; for he moved on the bed suddenly, as if startled. Now you may think that I drew back — but no. His room was as black as pitch with the thick darkness, (for the shutters were close fastened, through fear of robbers,) and so I knew that he could not see the opening of the door, and I kept pushing it on steadily, steadily.</p> <p>6 I had my head in, and was about to open the lantern, when my thumb slipped upon the tin fastening, and the old man sprang up in bed, crying out — “Who’s there?”</p> <p>7 I kept quite still and said nothing. For a whole hour I did not move a muscle, and in the meantime I did not hear him lie down. He was still sitting up in the bed, listening; — just as I have done, night after night, hearkening to the death-watches in the wall.</p> <p>8 Presently I heard a slight groan, and I knew that it was the groan of mortal terror. It was not a groan of pain, or of grief — oh, no! — it was the low, stifled sound that arises from the bottom of the soul when overcharged with awe. I knew the sound well. Many a night, just at midnight, when all the world slept, it has welled up from my own bosom, deepening, with its dreadful echo, the terrors that distracted me. I say I knew it well. I knew what the old man felt, and pitied him, although I chuckled at heart. I knew that he had been lying awake ever</p>	<p>What is the effect of the time delay in the story?</p> <p>Why the comparison of the speaker's movements to the minute hand of a watch?</p> <p>What is the effect of the emphasis on "black" and "darkness"?</p> <p>"Death-watches"—a small beetle with larvae that bore into dead wood. The adult makes a sound like a watch ticking—a portent of death.</p> <p>What is the effect of the narrator's mixed feelings about the old man?</p>
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<p>since the first slight noise, when he had turned in the bed. His fears had been ever since growing upon him. He had been trying to fancy them causeless, but could not. He had been saying to himself — “It is nothing but the wind in the chimney — it is only a mouse crossing the floor,” or “it is merely a cricket which has made a single chirp.” Yes, he has been trying to comfort himself with these suppositions; but he had found all in vain. <i>All in vain</i>; because Death, in approaching him had stalked with his black shadow before him, and enveloped the victim. And it was the mournful influence of the unperceived shadow that caused him to feel — although he neither saw nor heard me — to <i>feel</i> the presence of my head within the room.</p> <p>9 When I had waited a long time, very patiently, without hearing him lie down, I resolved to open a little — a very, very little crevice in the lantern. So I opened it — you cannot imagine how stealthily, stealthily — until, at length, a single dim ray, like the thread of the spider, shot from out the crevice and fell upon the vulture eye.</p> <p>10 It was open — wide, wide open — and I grew furious as I gazed upon it. I saw it with perfect distinctness — all a dull blue, with a hideous veil over it that chilled the very marrow in my bones; but I could see nothing else of the old man’s face or person: for I had directed the ray as if by instinct, precisely upon the damned spot.</p> <p>11 And now — have I not told you that what you mistake for madness is but over acuteness of the senses? — now, I say, there came to my ears a low, dull, quick sound, such as a watch makes when enveloped in cotton. I knew <i>that</i> sound well, too. It was the beating of the old man’s heart. It increased my fury, as the beating of a drum stimulates the soldier into courage.</p> <p>12 But even yet I refrained and kept still. I scarcely breathed. I held the lantern motionless. I tried how steadily I could maintain the ray upon the eye. Meantime the hellish tattoo of the heart increased. It grew quicker and quicker, and louder and louder every instant. The old man’s terror <i>must</i> have been extreme! It grew louder, I say, louder every moment! — do you mark me well? I have told you that I am nervous: — so I am. And now, at the dead hour of the night, amid the dreadful silence of that old house, so strange a noise as this excited me to uncontrollable terror. Yet, for some minutes longer I</p>	<p>Use of anaphora again.</p> <p>Why the repetition of "all in vain"?</p> <p>What is the effect of the use of personification?</p> <p>What is the effect of the use of simile?</p> <p>Why the concentration on just the eye?</p> <p>Another simile—what is its effect?</p> <p>Again, what is the effect of the delay and the repetition in this paragraph?</p>
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refrained and stood still. But the beating grew louder, *louder!* I thought the heart must burst! And now a new anxiety seized me — the sound would be heard by a neighbor! The old man's hour had come! With a loud yell, I threw open the lantern and leaped into the room. He shrieked once — once only. In an instant I dragged him to the floor, and pulled the heavy bed over him. I then sat upon the bed and smiled gaily, to find the deed so far done. But, for many minutes, the heart beat on with a muffled sound. This, however, did not vex me; it would not be heard through the wall. At length it ceased. The old man was dead. I removed the bed and examined the corpse. Yes, he was stone, stone dead. I placed my hand upon the heart and held it there many minutes. There was no pulsation. He was stone dead. His eye would trouble *me* no more.

13 If still you think me mad, you will think so no longer when I describe the wise precautions I took for the concealment of the body. The night waned, and I worked hastily, but in silence. First of all I dismembered the corpse. I cut off the head and the arms and the legs. I then took up three planks from the flooring of the chamber, and deposited all between the scantlings. I then replaced the boards so cleverly, so cunningly, that no human eye — not even *his* — could have detected anything wrong. There was nothing to wash out — no stain of any kind — no blood-spot whatever. I had been too wary for that. A tub had caught all — ha! ha!

14 When I had made an end of these labors, it was four o'clock — still dark as midnight. As the bell sounded the hour, there came a knocking at the street door. I went down to open it with a light heart, — for what had I *now* to fear? There entered three men, who introduced themselves, with perfect suavity, as officers of the police. A shriek had been heard by a neighbor during the night; suspicion of foul play had been aroused; information had been lodged at the police office, and they (the officers) had been deputed to search the premises.

15 I smiled, — for *what* had I to fear? I bade the gentlemen welcome. The shriek, I said, was my own in a dream. The old man, I mentioned, was absent in the country. I took my visitors all over the house. I bade them search — search *well*. I led them, at length, to *his* chamber. I showed them his treasures, secure, undisturbed. In the enthusiasm of my confidence, I brought chairs into the room, and desired them *here* to rest from their fatigues; while I myself, in the wild

Why does the narrator seem concerned if we think him/her mad?
What does the narrator's concealment of the crime reveal about his/her mental state?

Effect of anaphora?

What is the effect of the use of the phrase "light heart"?

Why is the narrator so confident? What is the effect of his confidence?

<p>audacity of my perfect triumph, placed my own seat upon the very spot beneath which reposed the corpse of the victim.</p> <p>16 The officers were satisfied. My <i>manner</i> had convinced them. I was singularly at ease. They sat, and while I answered cheerily, they chatted of familiar things. But, ere long, I felt myself getting pale and wished them gone. My head ached, and I fancied a ringing in my ears: but still they sat and still chatted. The ringing became more distinct: — it continued and became more distinct: I talked more freely, to get rid of the feeling; but it continued and gained definiteness — until, at length, I found that the noise was <i>not</i> within my ears.</p> <p>17 No doubt I now grew <i>very</i> pale; — but I talked more fluently, and with a heightened voice. Yet the sound increased — and what could I do? It was <i>a low, dull, quick sound — much such a sound as a watch makes when enveloped in cotton</i>. I gasped for breath — and yet the officers heard it not. I talked more quickly — more vehemently; — but the noise steadily increased. I arose, and argued about trifles, in a high key and with violent gesticulations; — but the noise steadily increased. Why <i>would</i> they not be gone? I paced the floor to and fro, with heavy strides, as if excited to fury by the observations of the men; — but the noise steadily increased. Oh God! what <i>could</i> I do? I foamed — I raved — I swore! I swung the chair upon which I had been sitting, and grated it upon the boards, but the noise arose over all and continually increased. It grew louder — louder — <i>louder!</i> And still the men chatted pleasantly, and smiled. Was it possible they heard not? Almighty God! — no, no! They heard! — they suspected! — they <i>knew!</i> — they were making a mockery of my horror! — this I thought, and this I think. But anything was better than this agony! Anything was more tolerable than this derision! I could bear those hypocritical smiles no longer! I felt that I must scream or die! — and now — again! — hark! louder! louder! louder! <i>louder!</i> —</p> <p>18 “Villains!” I shrieked, “dissemble no more! I admit the deed! — tear up the planks! — here, here! — it is the beating of his hideous heart!”</p>	<p>How does the writer begin to show the change in the narrator?</p> <p>Why the use of the watch sound again?</p> <p>Effect of the use of anaphora?</p> <p>And again here?</p>
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“The Tell-Tale Heart” by Edgar Allan Poe

Name _____

Character Motivation: Calculated Killer or Mentally Insane?

Date _____ Period _____

Directions: As you read the “The Tell-Tale Heart,” write down specific details/lines from the text that show the narrator’s motivation for killing the old man, then telling on himself. Then, check the appropriate box that corresponds with his motivation and how it is shown.

Details from Text	Paragraph #	Calculated Killer		Mentally Insane	
		Actions	Word Choice	Actions	Word Choice

[illegible]

Murder He Wrote - How People Die in Poe's Stories - The Police Crime Scene

Murders in the Rue Morgue (1841)

Mademoiselle L'Espanaye—Stuffed, feet first, up a chimney by an orang-utan (entombment, simian involvement)

Madame L'Espanaye—Head sliced off by monkey wielding razor (sliced, simian involvement)

Hop-Frog (1849)

The King—Dressed in ape costume, winched upon a chain and burnt alive (fire, simian involvement)

The Fall of the House of Usher (1839)

Madeline Usher—Collapsed of exhaustion after clawing her way out of family tomb where she had been walled up alive. (entombment)

The Cask of Amontillado (1846)

Fortunato—Chained to alcove in wine cellar and walled up alive (entombment)

The Black Cat (1843)

Narrator's Wife—Head split open by axe and body walled up in cellar (entombment, chopped)

How to Write a Blackwood Article (1838)

Signora Psyche Zenobia—Head sliced off by the minute hand of a clock suspended over her neck (clock, sliced)

The Tell Tale Heart (1843)

Old Man—Crushed by bed, chopped up, placed under floorboards (entombment, chopped)

Arthur Gordon Pym (1838)

Parker—Killed by shipmates, then head, arms, and entrails thrown into the sea, before remainder of body eaten by crew (chopped, cannibalism)

The Facts In the Case of M. Valdemar (1845)

M. Valdemar—Instantly rotted away and turned to mush after being kept alive for six months by the force of hypnotism alone (hypnotism)

The Imp of the Perverse (1845)

Old Man—Inhaled fumes from poisoned candle in unventilated room (fire, drinking/drugs/poison)

Web. 7 Mar. 2015. <<http://www.theguardian.com/books/graphic/2012/aug/07/edgar-allan-poe-death-graphic>>.

Using Edgar Allan Poe's Poetry

2009 In the following speech from Shakespeare's play *Henry VIII*, Cardinal Wolsey considers his sudden downfall from his position as advisor to the king. Spokesmen for the king have just left Wolsey alone on stage. Read the speech carefully. Then write a well-organized essay in which you analyze how Shakespeare uses elements such as allusion, figurative language, and tone to convey Wolsey's complex response to his dismissal from court.

2010 Read carefully the following poem by Marilyn Nelson Waniek. Then write an essay analyzing how Waniek uses literary techniques to develop the complex meanings that the speaker attributes to The Century Quilt. You may wish to consider such elements as structure, imagery, and tone.

2011 The following poem is by the contemporary poet Li-Young Lee. Read the poem carefully. Then write a well-developed essay in which you analyze how the poet conveys the complex relationship of the father and the son through the use of literary devices such as point of view and structure.

2012 In the following poem by Sir Philip Sidney (1554-1586), the speaker addresses the subject of desire. Read the poem carefully. Then write a well-developed essay in which you analyze how poetic devices help to convey the speaker's complex attitude toward desire.

2013 Carefully read the following poem by Mary Oliver. Then write a well-organized essay in which you analyze how Oliver conveys the relationship between the tree and family through the use of figurative language and other poetic techniques.

2014 The following poem is by the sixteenth-century English poet George Gascoigne. Read the poem carefully. Then write an essay in which you analyze how the complex attitude of the speaker is developed through such devices as form, diction, and imagery.

In the following poem by Edgar Allan Poe (1809-1849), the speaker addresses the subject of science. Read the poem carefully. Then write an essay in which you analyze how poetic devices help to convey the speaker's attitude toward science.

Sonnet—To Science

By Edgar Allan Poe

Science! true daughter of Old Time thou art!
Who alterest all things with thy peering eyes.
Why preyest thou thus upon the poet's heart,
Vulture, whose wings are dull realities?
How should he love thee? or how deem thee wise,
Who wouldst not leave him in his wandering
To seek for treasure in the jewelled skies,
Albeit he soared with an undaunted wing?
Hast thou not dragged Diana from her car,
And driven the Hamadryad from the wood
To seek a shelter in some happier star?
Hast thou not torn the Naiad from her flood,
The Elfin from the green grass, and from me
The summer dream beneath the tamarind tree?

*"Science! true daughter of Old Time thou art!
Who alterest all things with thy peering eyes.
Why preyest thou thus upon the poet's heart,
Vulture, whose wings are dull realities? "*

He calls science, a true daughter of Old Time who changes all things by looking at them with peering eyes and inflicts emotional damage upon the vulnerable poet and a vulture, focused on dull reality.

Here Poe compares science to a "true daughter of Old Time" and a "Vulture." Both comparisons help make a case against science and cast it in a negative light. The reference to time reminds the reader of death and decay, both of which come with time. Without time, after all, there would be no reason to worry about deadlines and responsibilities, and one could devote oneself completely to reverie. The reference to a vulture, similarly, conjures up the connotations of death and decay while completing the image in the previous line of science devouring the heart of the poet.

*"How should he love thee? or how deem thee wise?
Who wouldst not leave him in his wandering
To seek for treasure in the jewelled skies,
Albeit he soared with an undaunted wing?"*

He questions that why should a poet love Science and the reason why he should think of it as wise when it does not permit him to indulge in imagination, even though he, the poet, perseveres it with undaunted courage.

This image of the poor brave poet with his heart being preyed upon as he is simply trying to enjoy the beauty of the stars presents a victimized character to the reader.

"Hast thou not dragged Diana from her car?"

In Roman mythology, Diana was the hunting goddess, and an emblem of chastity. Car indicates Diana's chariot. Now science has vanquished the hunt, leaving Diana aimless and lost.

*"And driven the Hamadryad from the wood
To seek a shelter in some happier star?"*

Hamadryad: Greek & Roman Mythology -A wood nymph who lives only as long as the tree, of which she is the spirit, lives. Now with the advent of science, The Hamadryad does not tend to the old forests; but science explains the cycle of photosynthesis.

"Hast thou not torn the Naiad from her flood"

In Greek mythology, the Naiads were a type of nymph who presided over fountains, wells, springs, streams, and brooks. Now instead of the Naiad, nymph of fresh water, being the source of the flood, science can come up with dreary explanations involving weather patterns.

*"The Elfin from the green grass, and from me
The summer dream beneath the tamarind tree?"*

The term "Elfin" (relating to or suggestive of an elf) is actually an adjective, but Poe uses it here as a noun. Science has brought about the termination of the poet's "summer dream"; readers have no choice but to understand that there are immense differences in the meanings of the words he meticulously chooses.

The wood nymph Hamadryad, the water nymph Naiad, and Diana, goddess of wild animals, all conjure up notions of magic, beauty, and imagination.

Science's crime of destroying these beautiful myths is made all the worse by the poem's harsh language. The vulture has not just nudged the mythical figures out of the picture, but has "dragged Diana from her car" and "torn the Naiad from her flood. Thus through its sonnet structure, metaphor, allusions, diction, and alliteration, "Sonnet: To Science" laments the effects of science on poetry and imagination.

Alliteration plays a role here, as well. While some of the poem's alliteration—the repetition of g's in "green grass" and of t's in "tamarind tree", for example—may serve only to create pleasing aural effects or to unify lines, others provide an aural complement to a violent image. The repetition of p's in "preyest" and "poets", for instance, suggests the thumping one might expect to hear from a vulture pecking at a carcass, and the repetition of d's in "dragged Diana" mimics the thrashing of a woman being pulled from a carriage against her will.

Question 2 (1994)

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

The following two poems are about Helen of Troy. Renowned in the ancient world for her beauty, Helen was the wife of Menelaus, a Greek king. She was carried off to Troy by the Trojan prince Paris, and her abduction was the immediate cause of the Trojan War.

Read the two poems carefully. Considering such elements as speaker, diction, imagery, form, and tone, write a well-organized essay in which you contrast the speakers' views of Helen.

<p><i>To Helen</i></p> <p>Helen, thy beauty is to me Like those Nicéan barks of yore, That gently, o'er a perfumed sea, The weary, way-worn wanderer bore To his own native shore.</p> <p>On desperate seas long wont to roam, Thy hyacinth hair, thy classic face, Thy Naiad¹ airs have brought me home To the glory that was Greece, And the grandeur that was Rome.</p> <p>Lo! in yon brilliant window-niche How statue-like I see thee stand, The agate lamp within thy hand! Ah, Psyche², from the regions which Are Holy-Land!</p> <p>— Edgar Allan Poe</p> <p>¹In Greek mythology, Nais are water nymphs who live in lakes, rivers, springs, and fountains ²The personification of the human soul who married Cupid, the god of love.</p>	<p><i>Helen</i></p> <p>All Greece hates the still eyes in the white face, the lustre as of olives where she stands, and the white hands.</p> <p>All Greece reviles the wan face when she smiles, hating it deeper still when it grows wan and white, remembering past enchantments and past ills.</p> <p>Greece sees, unmoved, God's daughter, born of love, the beauty of cool feet and slenderest knees, could love indeed the maid, only if she were laid, white ash amid funereal cypresses.</p> <p>— H.D.: <i>Collected Poems, 1912-1944</i>. Copyright ©1982 by the Estate of Hilda Doolittle. Reprinted by permission of New Directions Publishing Corporation. U.S. and Canadian rights only.</p>
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Sample II 9

In these two poems dedicated to the myth of Helen, the authors differ in their views of Helen. Edgar Allan Poe praises and worships the beauty of Helen. H.D. in contrast reviles her for her treachery and is unmoved by her beauty. Both poets use elements such as speaker, diction, imagery, form, and tone to make his point of view.

The first poem by Edgar Allan Poe is written in a lyric style with euphonic rhythm to his words. He uses apostrophe to address Helen as if she is standing on a pedestal before him when he says, "Helen, thy beauty is to me ..." Poe also employs similes such as "like to those Nicean barks ... borne to his own native land" to praise her for being the catalyst of the Trojan destiny. The poem is also in end rhyme and masculine rhyme to add to the harmonious flow of the words. The tone is praising and clearly worshipful as seen by the use "thy" & the descriptions of Helen as "thy hyacinth hair, thy classic face." Alliteration such as "weary, way-worn wanderer" adds to the flow of the words and emphasizes the weariness of men searching for their destiny. The descriptions of Rome are of exhausted men coming "home" to the "grandeur that was Rome." In the last stanza, especially Poe introduces exclamations and repetitions of consonant and vowel sounds to praise Helen for her beauty and her role in the founding of great Rome.

However, in the next poem by H.D. the point of view is from the Greek perspective. Helen here is portrayed as a traitor to her country and not even her superficial beauty can enchant them anymore. Helen is described as "white" and words such as "ash" and "funereal cypresses" provoke an image of death — almost as if she has become a spirit to them, no longer corporeal, real, or youthful. It's as if the Greeks have matured and now learn the treachery behind the beauty. The whole poem is in end rhyme also, but the tone is bitter and disgusted. When the author says, "All Greece reviles the wan face when she smiles," it provokes an image of the country practically spitting with hatred and vengeance at the traitor. The repetition of the word "past" from line 10 and in line 11 and the contrast between "enchantments" and "ills" shows the readers how foolish the Greeks think themselves to have been as they look back to the events in the past. Also the way the poem is written, without any indentations and punctuation marks except for commas & a period at the end of each stanza, makes it seem as if Greece is such standing still — tall, stand, unbending, and immovable or penetrable. Each stanza also begins with "Greece", adding to the image of the country rejecting someone they had once openly embraced.

The two poems by Poe and H.D. have different views of Helen. Poe is worshipful and celebratory as he writes from his point of view of Troy and the great future Rome. H.D. writes from the Greek perspective and stands cold and distant from Helen. Each uses speaker, tone, diction, imagery, and form to emphasize his point of view. Poe sets Helen on a pedestal, while the Greeks stand immobile and look back to the little Helen and her treachery.

Sample F 9

The first poem by Edgar Allan Poe is a profession of love for Helen's beauty. whereas the second poem is a statement of the hate caused by Helen's beauty.

The Poe passage, written in the first person, uses very careful diction to exalt Helen's beauty. Adjectives like "gently ... perfumed" describing the sea to which Helen is compared, communicate a quality of serenity and calmness inherent in her beauty, as does the alliteration of "weary, way-worn wanderer."

The imagery of the narrator "long wont to roam [on desperate seas]" gives the reader a sense of isolation and loss, until Helen's beauty "brought me home" to comfort and luxury and familiarity. The description of Helen's beauty is also present in images like "hyacinth hair," "classic face" and "Naiad airs," which recall "the grandeur that was Rome," and "the glory that was Greece." For the speaker, Helen is a source of comfort and glory and majesty.

The poem is written in iambic tetrameter, for the most part, and divided into five line stanzas with a gradually constant rhyming pattern. The stability and order of such a literal arrangement provides the perfect atmosphere in which to pay homage to Helen's beauty.

The tone is one of infatuation and romance, particularly noticeable in the comparison of Helen to "Psyche, from the regions which / are Holy-Land."

In the second poem, this time written in the third person, the speaker's diction is very ironic. He, too, describes Helen's beauty with phrases such as "beauty of cool feet," "slenderest knees," and "the white face." But they are used to a different end. These professions of beauty serve to remind the Greek people of "past ills," and they consequently hate Helen.

The images of beauty are used for the same ironic effect. her face growing "wan and white," causes the Greeks to hate her face "deeper still." The fact that she is "God's daughter, born of love," increases Greece's loathing. The final, very unsettling image of Helen as "white ash among funereal cypresses," does not leave much ambiguity for the reader. It is clear that, according to the author, Greece would like to see Helen dead.

The poem is written with inconsistent meter, inconsistent stanza length (one is five lines, one is six lines and the last is seven lines) and inconsistent rhyming pattern. Furthermore, the rhymes are not quite perfect rhymes; "still-ills," "unmoved-love," and "feet-knees." All of these qualities make the reader feel disconcerted and not quite at ease. This is the atmosphere in which the author can convincingly insult Helen and her beauty.

The speaker's tone is ironic, sarcastic, and harshly bitter. His point is that Helen's beauty is the reason

Greece was ravaged by war and suffering. Therefore, the Greeks have cause to hate her, not love her.

Sample PP 9

The heroine status of Helen of Troy has been debated throughout mythic history. The two poems about Helen reveal two completely conflicting views of her. While Poe establishes Helen as a beautiful heroine to be admired and longed for, H.D. shows the hate and enmity for Helen's deceit. The completely different styles of the two poems both emphasize the contrasting views and also contribute to each persona's opinion of Helen. [The style of the poems reflect the content and contribute to the poems' themes.] They different stylistic elements and figurative language in each poem stress the differing interpretations of Helen of Troy.

Poe's style and structure contributes to the persona's romantic notions of Helen of Troy. The diction is lofty and archaic setting an atmosphere of mythic and classical Romans and chivalry. The poem has a rather strict form and adheres to poetic conventionalism. The rhyme scheme varies per stanza but the rhyme contributes to an ode-like romantic tone. The poem is rhythmic and the meter is basically iambic tetrameter, but it is broken to emphasize Helen's beauty & uniqueness. The form of the poem and convention establishes the poem as a romantic appeal to Helen (in the form of an apostrophe from her lover. The poem also follows the convention of a dramatic monologue, for the speaker is definitively not the poet and the persona speaks to Helen who isn't there.

H.D.'s style and structure by contrast emphasizes her persona's completely different perception of Helen. Her diction is plain yet educated. There is rhyme but the rhyme scheme changes, and she also creates slant rhyme emphasizing the distaste for Helen. The slant rhyme and innovative form (undercut) undermine notions of Helen's purity because the poem itself is not pure. The rhyme is also enjambed which emphasizes key words such as "hates" and allows the poem to flow more cohesively. The innovation in rhyme and form signify that the poem's style equals the content. H.D.'s style is more modern as are the persona's notions of Helen. Another aspect of modernism in the poem is the myth as an arbitrary means of ordering art, and here H.D. actually uses the myth of Helen, not just the myth of human behavior to order her art and to contribute to her theme.

Poe's figurative language contributes to the persona's overall tone and to the theme of Helen's grace and beauty. Poe alludes throughout the poem to past history and myth stressing the ancient, classical beauty of Helen. He uses female metaphors throughout such as the sea to stress Helen's femininity. The persona speaks of his love for Helen by comparing himself to a wanderer away from his shore or away from Helen. Poe is invariably alluding to Home, for Odysseus is known by the epithet "way-wanderer." Helen could either be Odysseus' wife whom he longs to return to, or she could be the sirens, dangerously calling to Odysseus and threatening his death. Hence the speaker's desire is so strong for Helen it almost overcomes him. As the persona roams like a sailor on the sea he thinks of Helen's fair face. He claims that she brought Greece's glory and Rome's grandeur. Through her beauty Helen is both powerful and majestic. Then in the last stanza Helen holds a lamp, perhaps the torch of victory. The light symbolizes the persona's love for Helen, which becomes something holy and sacred through: "Holy-Land." This land is where the persona comes home to find Helen's love and beauty, as similarly the soldiers came home from the war.

In contrast, H.D.'s innovative figurative language emphasizes the persona's antipathy for Helen. She begins with a general statement that all of Greece despises Helen. Her metaphor of Helen's "lustre" to olives is interesting. "Olives" evokes a classical, mythical image, yet Helen wouldn't want to be shining like an olive. H.D. continues the poem with other awry images and puns, stressing the persona's distaste. H.D. achieves modernish detachment of the narrator through her generalities. Greece "reviles" Helen for her past evils and deceptions on the people of Greece. Greece, itself, is personified through metaphors, and, therefore, the persona stresses the broad scope of hatred for Helen. "Greece sees" is a pun on sees. for Greece not only realizes her deceit, but her deceptions are based on the sea. Interestingly, Helen is God's daughter, yet Greece is unmoved [?] by any spirituality unless she is dead. "Laid" is another pun, but all Greece desires is not Helen's beauty but her death.

The intellectual complexity of each poem contrasts sharply. Poe's irony is achieved through a dramatic monologue or an apostrophe, and through his rich language revealing an insatiable yet futile love for Helen. He also stresses a nostalgic yearning for the past & an unattainable ideal (Helen). H.D.'s intellectual complexity is achieved through the paradoxes

Printed below is the opening to *The Fall of the House of Usher*. Read the opening carefully. Then write an essay in which you show how the author uses literary devices to achieve his purpose.

Opening to The Fall of the House of Usher by Edgar Allan Poe	My Notes
<p><i>DURING</i> the whole of a <u>dull, dark, and soundless day</u> in the <u>autumn</u> of the year, when the <u>clouds hung oppressively low</u> in the heavens, I had been passing <u>alone</u>, on horseback, through a <u>singularly dreary</u> tract of country; and at length found myself, as the <u>shades of the evening</u> drew on, within view of the <u>melancholy</u> House of Usher. I know not how it was --but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit. I say insufferable; for the feeling was unrelieved by any of that half-pleasurable, because poetic, sentiment, with which the mind usually receives even the sternest natural images of the desolate or terrible. I looked upon the scene before me --upon the mere house, and the simple landscape features of the domain --upon the bleak walls -- upon the vacant eye-like windows --upon a few rank sedges --and upon a few white trunks of decayed trees --with an utter depression of soul which I can compare to no earthly sensation more properly than to the after-dream of the reveller upon opium --the bitter lapse into everyday life --the hideous dropping off of the veil. There was an iciness, a sinking, a sickening of the heart --an unredeemed dreariness of thought which no goading of the imagination could torture into aught of the sublime. What was it --I paused to think -- what was it that so unnerved me in the contemplation of the House of Usher? It was a mystery all insoluble; nor could I grapple with the shadowy fancies that crowded upon me as I pondered. I was forced to fall back upon the unsatisfactory conclusion, that while, beyond doubt, there are combinations of very simple natural objects which have the power of thus affecting us, still the analysis of this power lies among considerations beyond our depth. It was possible, I reflected, that a mere different arrangement of the particulars of the scene, of the details of the picture, would be sufficient to modify, or perhaps to annihilate its capacity for sorrowful impression; and, acting upon this idea, I reined my horse to the precipitous brink of a black and lurid tarn that lay in unruffled lustre by the dwelling, and gazed down --but with a shudder even more thrilling than before --upon the remodelled and inverted images of the gray sedge, and the ghastly tree-stems, and the vacant and eye-like windows.</p> <p>Nevertheless, in this mansion of gloom I now proposed to myself a sojourn of some weeks. Its proprietor, Roderick Usher, had been one of my boon companions in boyhood; but many years had</p>	<p>Note the words I have underlined. How do they help establish the mood and atmosphere? <i>What sort of rhythm is established by the alliteration and rhyming suffixes?</i></p> <p>How does the writer maintain this atmosphere through the remainder of the opening two paragraphs?</p>

<p>elapsed since our last meeting. A letter, however, had lately reached me in a distant part of the country --a letter from him -- which, in its wildly importunate nature, had admitted of no other than a personal reply. The MS. gave evidence of nervous agitation. The writer spoke of acute bodily illness --of a mental disorder which oppressed him --and of an earnest desire to see me, as his best, and indeed his only personal friend, with a view of attempting, by the cheerfulness of my society, some alleviation of his malady. It was the manner in which all this, and much more, was said --it the apparent heart that went with his request --which allowed me no room for hesitation; and I accordingly obeyed forthwith what I still considered a very singular summons.</p>	
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You're on your own.

I have given you numerous hints about the poem on the right hand side.

Now impress me with your ability to complete a full analysis.

No further help, no internet, no dictionary, no phones, **just you.**

After your analysis, write the introduction to an essay in which you describe the speaker's attitude toward life and death.

The Conqueror Worm by Edgar Allan Poe	Hints
<p>Lo! 'tis a gala night Within the <u>lonesome latter years!</u> An angel throng, <u>bewinged, bedight</u> In veils, and <u>drowned in tears</u>, Sit in a theatre, to see A <u>play of hopes and fears</u>, While the orchestra <u>breathes</u> fitfully The music of the <u>spheres</u>.</p> <p><u>Mimes</u>, in the form of <u>God on high</u>, <i>Mutter</i> and <i>mumble</i> low, And hither and thither fly- <i>Mere</i> puppets they, who come and go At bidding of <u>vast formless things</u> That shift the scenery to and fro, Flapping from out their <u>Condor wings</u> Invisible Woe!</p> <p>That <u>motley</u> drama- oh, be sure It shall not be forgot!</p>	<p>Time near the end of life bewinged: having wings/bedight: dressed hyperbole</p> <p>life implied metaphor: comparing orchestra to the wind planets and other celestial bodies</p> <p>mimics: think they are God, but puppets manipulated by dark forces <i>alliteration</i></p> <p>winged demons presenting scenes of temptation - Condor is a large vulture</p> <p>much diversity, many colors</p>

<p>With its <u>Phantom</u> chased for evermore, By a crowd that <u>seize it not</u>, <u>Through a circle that ever returneth in</u> <u>To the self-same spot</u>, And much of Madness, and more of Sin, And Horror the soul of the plot.</p> <p>But see, <i>amid the mimic rout</i> A crawling shape intrude! A blood-red thing that writhes from out The <i>scenic solitude</i>! It writhes!- it writhes!- with <u>mortal pangs</u> The mimes become its food, And seraphs sob at <u>vermin fangs</u> <u>In human gore imbued</u>.</p> <p><u>Out- out are the lights- out all!</u> And, over each quivering form, <u>The curtain, a funeral pall</u>, Comes down with the rush of a storm, While the angels, all pallid and <u>wan</u>, Uprising, unveiling, affirm That the play is the tragedy, "<u>Man</u>," And its <u>hero the Conqueror Worm</u>.</p>	<p>hopes and dreams unable to catch up with the Phantom recalls Tantalus: water and fruit recede out of reach/and Sisyphus: rolled stone uphill, stone rolled down and he repeated. The "actors" in Poe's drama repeat their journey only to wind up where they started.</p> <p>noisy, disorderly crowd <i>alliteration</i></p> <p>deadly desire; hunger</p> <p>destructive, annoying, injurious</p> <p>filled or colored with clotting blood</p> <p>anaphora</p> <p>metaphor</p> <p>wan and man are an "eye rhyme"</p> <p>The final "conqueror"</p>
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Through most of *The Premature Burial*, the narrator establishes that premature burials sometimes occur, the narrator explains that the stifling lack of air and fear of death combines with claustrophobia, darkness, and silence to form a terrifying ordeal that does not occur anywhere else on Earth. The narrator cites example after example, and then confirms these observations with a story from his own experience. He has a history of catalepsy, and whenever he has a fit, he lies senseless in a trance where his muscles barely move. The state closely resembles death, but most of the time the onset of the condition is gradual, so that the sufferer's friends are aware of his catalepsy. The narrator's case is textbook, and he generally either slowly goes into a swoon and suddenly recovers or becomes immediately cataleptic and wakes slowly. Otherwise his health is good, although he tends to wake from sleep in a state of confusion. As the reader progresses to the end of the story, the focus changes to an extremely personal one for the narrator.

Below is the ending to *The Premature Burial* by Edgar Allan Poe. Read the passage carefully. Then in a well-organized essay, show how Poe's techniques convey the impact of the experience on the narrator.

.....My nerves became thoroughly unstrung, and I fell a prey to perpetual horror. I hesitated to ride, or to walk, or to indulge in any exercise that would carry me from home. In fact, I no longer dared trust myself out of the immediate presence of those who were aware of my proneness to catalepsy, lest, falling into one of my usual fits, I should be buried before my real condition could be ascertained. I doubted the care, the fidelity of my dearest friends. I dreaded that, in some trance of more than customary duration, they might be prevailed upon to regard me as irrecoverable. I even went so far as to fear that, as I occasioned much trouble, they might be glad to consider any very protracted attack as sufficient excuse for getting rid of me altogether. It was in vain they endeavored to reassure me by the most solemn promises. I exacted the most sacred oaths, that under no circumstances they would bury me until decomposition had so materially advanced as to render farther preservation impossible. And, even then, my mortal terrors would listen to no reason -- would accept no consolation. I entered into a series of elaborate precautions. Among other things, I had the family vault so remodelled as to admit of being readily opened from within. The slightest pressure upon a long lever that extended far into the tomb would cause the iron portal to fly back. There were arrangements also for the free admission of air and light, and convenient receptacles for food and water, within immediate reach of the coffin intended for my reception. This coffin was warmly and softly padded, and was provided with a lid, fashioned upon the principle of the vault-door, with the addition of springs so contrived that the feeblest movement of the body would be sufficient to set it at liberty. Besides all this, there was suspended from the roof of the tomb, a large bell, the rope of which, it was designed, should extend through a hole in the coffin, and so be fastened to one of the hands of the corpse. But, alas? what avails the vigilance against the Destiny of man? Not even these well-contrived securities sufficed to save from the uttermost agonies of living inhumation, a wretch to these agonies foredoomed!

There arrived an epoch -- as often before there had arrived -- in which I found myself emerging from total unconsciousness into the first feeble and indefinite sense of existence. Slowly -- with a tortoise gradation -- approached the faint gray dawn of the psychal day. A torpid uneasiness. An apathetic endurance of dull pain. No care -- no hope -- no effort. Then, after a long interval, a ringing in the ears; then, after a lapse still longer, a prickling or tingling sensation in the extremities; then a seemingly eternal period of pleasurable quiescence, during which the awakening feelings are struggling into thought; then a brief re-sinking into non-entity; then a sudden recovery. At length the slight quivering of an eyelid, and immediately thereupon, an electric shock of a terror, deadly and indefinite, which sends the blood in torrents from the temples to the heart. And now the first positive effort to think. And now

the first endeavor to remember. And now a partial and evanescent success. And now the memory has so far regained its dominion, that, in some measure, I am cognizant of my state. I feel that I am not awaking from ordinary sleep. I recollect that I have been subject to catalepsy. And now, at last, as if by the rush of an ocean, my shuddering spirit is overwhelmed by the one grim Danger -- by the one spectral and ever-prevalent idea.

For some minutes after this fancy possessed me, I remained without motion. And why? I could not summon courage to move. I dared not make the effort which was to satisfy me of my fate -- and yet there was something at my heart which whispered me it was sure. Despair -- such as no other species of wretchedness ever calls into being -- despair alone urged me, after long irresolution, to uplift the heavy lids of my eyes. I uplifted them. It was dark -- all dark. I knew that the fit was over. I knew that the crisis of my disorder had long passed. I knew that I had now fully recovered the use of my visual faculties -- and yet it was dark -- all dark -- the intense and utter raylessness of the Night that endureth for evermore.

I endeavored to shriek-, and my lips and my parched tongue moved convulsively together in the attempt -- but no voice issued from the cavernous lungs, which oppressed as if by the weight of some incumbent mountain, gasped and palpitated, with the heart, at every elaborate and struggling inspiration.

The movement of the jaws, in this effort to cry aloud, showed me that they were bound up, as is usual with the dead. I felt, too, that I lay upon some hard substance, and by something similar my sides were, also, closely compressed. So far, I had not ventured to stir any of my limbs -- but now I violently threw up my arms, which had been lying at length, with the wrists crossed. They struck a solid wooden substance, which extended above my person at an elevation of not more than six inches from my face. I could no longer doubt that I reposed within a coffin at last.

And now, amid all my infinite miseries, came sweetly the cherub Hope -- for I thought of my precautions. I writhed, and made spasmodic exertions to force open the lid: it would not move. I felt my wrists for the bell-rope: it was not to be found. And now the Comforter fled for ever, and a still sterner Despair reigned triumphant; for I could not help perceiving the absence of the paddings which I had so carefully prepared -- and then, too, there came suddenly to my nostrils the strong peculiar odor of moist earth. The conclusion was irresistible. I was not within the vault. I had fallen into a trance while absent from home-while among strangers -- when, or how, I could not remember -- and it was they who had buried me as a dog -- nailed up in some common coffin -- and thrust deep, deep, and for ever, into some ordinary and nameless grave.

As this awful conviction forced itself, thus, into the innermost chambers of my soul, I once again struggled to cry aloud. And in this second endeavor I succeeded. A long, wild, and continuous shriek, or yell of agony, resounded through the realms of the subterranean Night.

"Hillo! hillo, there!" said a gruff voice, in reply.

"What the devil's the matter now!" said a second.

"Get out o' that!" said a third.

"What do you mean by yowling in that ere kind of style, like a cattymount?" said a fourth; and hereupon I was seized and shaken without ceremony, for several minutes, by a junto of very rough-looking individuals. They did not arouse me from my slumber -- for I was wide awake when I screamed -- but they restored me to the full possession of my memory.

This adventure occurred near Richmond, in Virginia. Accompanied by a friend, I had proceeded, upon a gunning expedition, some miles down the banks of the James River. Night approached, and we were overtaken by a storm. The cabin of a small sloop lying at anchor in the stream, and laden with garden mould, afforded us the only available shelter. We made the best of it, and passed the night on board. I slept in one of the only two berths in the vessel -- and the berths of a sloop of sixty or twenty tons need scarcely be described. That which I occupied had no bedding of any kind. Its extreme width was eighteen inches. The distance of its bottom from the deck overhead was precisely the same. I found it a matter of exceeding difficulty to squeeze myself in. Nevertheless, I slept soundly, and the whole of my vision -- for it was no dream, and no nightmare -- arose naturally from the circumstances of my position -- from my ordinary bias of thought -- and from the difficulty, to which I have alluded, of collecting my senses, and especially of regaining my memory, for a long time after awaking from slumber. The men who shook me were the crew of the sloop, and some laborers engaged to unload it. From the load itself came the earthly smell. The bandage about the jaws was a silk handkerchief in which I had bound up my head, in default of my customary nightcap.

The tortures endured, however, were indubitably quite equal for the time, to those of actual sepulture. They were fearfully -- they were inconceivably hideous; but out of Evil proceeded Good; for their very excess wrought in my spirit an inevitable revulsion. My soul acquired tone -- acquired temper. I went abroad. I took vigorous exercise. I breathed the free air of Heaven. I thought upon other subjects than Death. I discarded my medical books. "Buchan" I burned. I read no "Night Thoughts" -- no fustian about churchyards -- no bugaboo tales -- such as this. In short, I became a new man, and lived a man's life. From that memorable night, I dismissed forever my charnel apprehensions, and with them vanished the cataleptic disorder, of which, perhaps, they had been less the consequence than the cause.

There are moments when, even to the sober eye of Reason, the world of our sad Humanity may assume the semblance of a Hell -- but the imagination of man is no Carathis, to explore with impunity its every cavern. Alas! the grim legion of sepulchral terrors cannot be regarded as altogether fanciful -- but, like the Demons in whose company Afrasiab made his voyage down the Oxus, they must sleep, or they will devour us -- they must be suffered to slumber, or we perish.

"Sandburg composed his poetry primarily in free verse. Concerning rhyme versus non-rhyme Sandburg once said airily: "If it jells into free verse, all right. If it jells into rhyme, all right." Some critics noted that the illusion of poetry in his works was based more on the arrangement of the lines than on the lines themselves. Sandburg, aware of the criticism, wrote in the preface to *Complete Poems*: "There is a formal poetry only in form, all dressed up and nowhere to go. The number of syllables, the designated and required stresses of accent, the rhymes if wanted—they all come off with the skill of a solved crossword puzzle.... The fact is ironic. A proficient and sometimes exquisite performer in rhymed verse goes out of his way to register the point that the more rhyme there is in poetry the more danger of its tricking the writer into something other than the urge in the beginning." ...In *Good Morning, America*, he published thirty-eight definitions of poetry..."

"Carl Sandburg." Poetry Foundation. Poetry Foundation. Web. 21 Mar. 2016.

38 DEFINITIONS OF POETRY by Carl Sandburg

1. Poetry is a projection across silence of cadences arranged to break that silence with definite intentions of echoes, syllables, wave lengths.
2. Poetry is an art practiced with the terribly plastic material of human language.
3. Poetry is the report of a nuance between two moments, when people say, 'Listen!' and 'Did you see it?' 'Did you hear it? What was it?'
4. Poetry is the tracing of the trajectories of a finite sound to the infinite points of its echoes.
5. Poetry is a sequence of dots and dashes, spelling depths, crypts, cross-lights, and moon wisps.
6. Poetry is a puppet-show, where riders of skyrockets and divers of sea fathoms gossip about the sixth sense and the fourth dimension.
7. Poetry is a plan for a slit in the face of a bronze fountain goat and the path of fresh drinking water.
8. Poetry is a slipknot tightened around a time-beat of one thought, two thoughts, and a last interweaving thought there is not yet a number for.
9. Poetry is an echo asking a shadow dancer to be a partner.
10. Poetry is the journal of a sea animal living on land, wanting to fly the air.
11. Poetry is a series of explanations of life, fading off into horizons too swift for explanations.
12. Poetry is a fossil rock-print of a fin and a wing, with an illegible oath between.
13. Poetry is an exhibit of one pendulum connecting with other and unseen pendulums inside and outside the one seen.
14. Poetry is a sky dark with a wild-duck migration.
15. Poetry is a search for syllables to shoot at the barriers of the unknown and the unknowable.
16. Poetry is any page from a sketchbook of outlines of a doorknob with thumb-prints of dust, blood, dreams.
17. Poetry is a type-font design for an alphabet of fun, hate, love, death.
18. Poetry is the cipher key to the five mystic wishes packed in a hollow silver bullet fed to a flying fish.
19. Poetry is a theorem of a yellow-silk handkerchief knotted with riddles, sealed in a balloon tied to the tail of a kite flying in a white wind against a blue sky in spring.
20. Poetry is a dance music measuring buck-and-wing follies along with the gravest and stateliest dead-marches.
21. Poetry is a sliver of the moon lost in the belly of a golden frog.
22. Poetry is a mock of a cry at finding a million dollars and a mock of a laugh at losing it.
23. Poetry is the silence and speech between a wet struggling root of a flower and a sunlit blossom of that flower.

24. Poetry is the harnessing of the paradox of earth cradling life and then entombing it.
25. Poetry is the opening and closing of a door, leaving those who look through to guess about what is seen during a moment.
26. Poetry is a fresh morning spider-web telling a story of moonlit hours of weaving and waiting during a night.
27. Poetry is a statement of a series of equations, with numbers and symbols changing like the changes of mirrors, pools, skies, the only never-changing sign being the sign of infinity.
28. Poetry is a packsack of invisible keepsakes.
29. Poetry is a section of river-fog and moving boat-lights, delivered between bridges and whistles, so one says, 'Oh!' and another, 'How?'
30. Poetry is a kinetic arrangement of static syllables.
31. Poetry is the arithmetic of the easiest way and the primrose path, matched up with foam-flanked horses, bloody knuckles, and bones, on the hard ways to the stars.
32. Poetry is a shuffling of boxes of illusions buckled with a strap of facts.
33. Poetry is an enumeration of birds, bees, babies, butterflies, bugs, bambinos, babayagas, and bipeds, beating their way up bewildering bastions.
34. Poetry is a phantom script telling how rainbows are made and why they go away.
35. Poetry is the establishment of a metaphorical link between white butterfly-wings and the scraps of torn-up love-letters.
36. Poetry is the achievement of the synthesis of hyacinths and biscuits.
37. Poetry is a mystic, sensuous mathematics of fire, smoke-stacks, waffles, pansies, people, and purple sunsets.
38. Poetry is the capture of a picture, a song, or a flair, in a deliberate prism of words.

"Numbers are the essential building blocks of mathematics, the essential tool of arithmetic, as described by Carl Sandburg" Birken, Marcia, and Anne C. Coon. *Discovering Patterns in Mathematics and Poetry*. Amsterdam: Rodopi, 2008. Web.

1. How do you think the speaker feels about Arithmetic? Use quotations from the poem to prove your point.
2. The rhythm of a poem is often created by repetition of words or phrases. Find words that are repeated and explain why you think they were repeated.
3. Circle the alliterations in the poem and explain how they are used.
4. How does the quotation by Birken and Coon help to explain the poem?

Arithmetic

Arithmetic is where numbers fly like pigeons in and out of your head.

Arithmetic tells you how many you lose or win if you know how many you had before you lost or won.

Arithmetic is seven eleven all good children go to heaven -- or five six bundle of sticks.

Arithmetic is numbers you squeeze from your head to your hand to your pencil to your paper till you get the answer.

Arithmetic is where the answer is right and everything is nice and you can look out of the window and see the blue sky -- or the answer is wrong and you have to start all over and try again and see how it comes out this time.

If you take a number and double it and double it again and then double it a few more times, the number gets bigger and bigger and goes higher and higher and only arithmetic can tell you what the number is when you decide to quit doubling.

Arithmetic is where you have to multiply -- and you carry the multiplication table in your head and hope you won't lose it.

If you have two animal crackers, one good and one bad, and you eat one and a striped zebra with streaks all over him eats the other, how many animal crackers will you have if somebody offers you five six seven and you say No no no and you say Nay nay nay and you say Nix nix nix?

If you ask your mother for one fried egg for breakfast and she gives you two fried eggs and you eat both of them, who is better in arithmetic, you or your mother?

Literal Meaning	Doors	Figurative Meaning
	An open door says, "Come in." A shut door says, "Who are you?" Shadows and ghosts go through shut doors. If a door is shut and you want it shut, why open it? If a door is open and you want it open, why shut it? Doors forget but only doors know what it is doors forget.	

In "Jazz Fantasia," Carl Sandburg uses several literary techniques, including alliteration, onomatopoeia, and assonance, to evoke sound imagery. These techniques not only reinforce the central idea of the poem (appreciating the wide range of emotions and sounds of jazz music) but also add a musical quality to the poem's language. The overall effect mimics a spontaneous musical composition, or fantasia.

Jazz Fantasia

Drum on your drums, batter on your banjos,
Sob on the long cool winding saxophones.
Go to it, O jazzmen.

Sling your knuckles on the bottoms of the happy tin pans,
Let your trombones ooze,
And go hushahusha-hush with the slippery sand-paper.

Moan like an autumn wind high in the lonesome tree-tops,
Moan soft like you wanted somebody terrible,
Cry like a racing car slipping away from a motorcycle cop,
Bang-bang! you jazzmen,
Bang altogether drums, traps, banjos, horns, tin cans-
Make two people fight on the top of a stairway
And scratch each other's eyes in a clinch tumbling down the stairs.

Can the rough stuff ...
Now a Mississippi steamboat pushes up the night river
With a hoo-hoo-hoo-oo ...
And the green lanterns calling to the high soft stars ...
A red moon rides on the humps of the low river hills ...
Go to it, O jazzmen.

Jazz Fantasia (Choral Reading)

1. - Drum on your drums, batter on your banjos,
2. - Sob on the long cool winding saxophones.
- All - Go to it, O jazzmen.

3. - Sling your knuckles on the bottoms of the happy tin pans,
4. - Let your trombones ooze,
5. - And go hushahusha-hush with the slippery sand-paper.

6. - Moan like an autumn wind high in the lonesome tree-tops,
7. - Moan soft like you wanted somebody terrible,
8. - Cry like a racing car slipping away from a motorcycle cop,
- All - Bang-bang! you jazzmen,
9. - Bang altogether drums, traps, banjos, horns, tin cans-
- 10.-Make two people fight on the top of a stairway

And scratch each other's eyes in a clinch tumbling down the stairs.

11.-Can the rough stuff ...

12.-Now a Mississippi steamboat pushes up the night river
With a hoo-hoo-hoo-oo ...

13.-And the green lanterns calling to the high soft stars ...

A red moon rides on the humps of the low river hills ...

All-Go to it, O jazzmen.

Choose one of the Carl Sandburg poems listed below. In your small group interpret, choreograph and act out one of the poems. Try to convey the meaning and tone of the poem to your audience. Think about literal, figurative, and connotative meanings of the words and/or phrases used in the text.

Stumbling

Stumbling is where you walk and find you are not walking

Stumbling is where you find yourself spread on the ground, instead of
standing on your feet

Stumbling is where your feet try to make a fool of you

Stumbling is to go where you are not looking when you mean to go
where you are looking

Stumbling is to get your feet mixed so you go down

Stumblers are two kinds, those who come up quick and those who say,
"Where am I?"

If you never want to stumble, be a fish or a bird.

MANNERS

Manners is how to behave

Manners is when you know how to eat without being bashful

Manners is not afraid of what you are wearing

Manners is like a man tips his hat when he meets a lady

Manners is "EXUSE ME" OR "I BEG YOUR PARDON" instead
of...

"HOW DO YOU GET THERE?" OR "I'LL KNOCK YOUR
BLOCK OFF."

PRIMER LESSON

Look out how you use proud words.

When you let proud words go, it is

Not easy to call them back.

They wear long boots, hard boots; they

walk off proud; they can't hear you

calling—

Look out how you use proud words.

BRAINWASHING

Repeat and repeat till they say what you
are saying.
Repeat and repeat till they are helpless
before your repetitions.
Say it over and over till their brains can
hold only what you are saying.
Speak it soft, yell it and yell it, change
to a whisper, always in repeats.
Come back to it day on day, hour after hour,
till they say what you tell them to say.
To wash A B C out of a brain and replace it
with X Y Z—this is it.

BOXES AND BAGS

The bigger the box the more it holds.
Empty boxes hold the same as empty heads.
Enough small empty boxes thrown into a big empty box fill it full.
A half-empty box says, "Put more in."
A big enough box could hold the world.
Elephants need big boxes to hold a dozen elephant handkerchiefs.
Fleas fold little handkerchiefs and fix them nice and neat in flea
handkerchief boxes.
Bags lean against each other and boxes stand independent.
Boxes are square with corners unless round with circles.
Box can be piled on box till the whole works comes tumbling.
Pile box on box and the bottom box says, "If you will kindly take notice you
will see it all rests on me."
Pile box on box and the top says, "Who falls farthest if or when we fall? I ask
you."
Box people go looking for boxes and bag people go looking for bags.

We Must Be Polite

(Lessons for children on how to behave under peculiar circumstances)

1

If we meet a gorilla
what shall we do?
Two things we may do
if we so wish to do.

Speak to the gorilla,
very, very respectfully,
"How do you do, sir?"

Or, speak to him with less
distinction of manner,
“Hey, why don't you go back
where you came from?”

2

If an elephant knocks on your door
and asks for something to eat,
there are two things to say:
Tell him there are nothing but cold
victuals in the house and he will do
better next door.

Or say: We have nothing but six bushels
of potatoes—will that be enough for
your breakfast, sir?

Chicago, Illinois is a common topic of Carl Sandburg poetry, having been where he spent a lot of his life. This poem is not speaking out against a specific political issue, but it is instead doing the opposite. Chicago is known for the crime and corruption that is clearly present in the city, but in this poem, Sandburg speaks out for Chicago, saying that despite all of its flaws it is a beautiful city that he loves. It shows a different way poems can speak out politically. Instead of speaking against a political issue, this poem speaks for one. How does this poem counter all of the corrupt connotations of the city of Chicago, and show Sandburg's love for the city and his opinion that despite corruption, crime, and other wrongdoings of society, a city can still be beautiful? How does Sandburg use poetic techniques to express the beauty of the city?

Special Focus Section - Carl Sandburg Poetry with a Political Theme - Justine Rose AP English Site. Web. 21 Mar. 2016.
<<https://sites.google.com/site/justineroseapenglisite/home/poetry-anthology/special-focus-section---carl-sandburg-poetry-with-a-political-theme>>.

"Chicago"

Hog Butcher for the World,
Tool Maker, Stacker of Wheat,
Player with Railroads and the Nation's Freight Handler;
Stormy, husky, brawling,
City of the Big Shoulders:
They tell me you are wicked and I believe them, for I have seen your painted women
under the gas lamps luring the farm boys.
And they tell me you are crooked and I answer: Yes, it is true I have seen the gunman
kill and go free to kill again.
And they tell me you are brutal and my reply is: On the faces of women and children I
have seen the marks of wanton hunger.
And having answered so I turn once more to those who sneer at this my city, and I give
them back the sneer and say to them:
Come and show me another city with lifted head singing so proud to be alive and coarse
and strong and cunning.

Flinging magnetic curses amid the toil of piling job on job, here is a tall bold slugger set
vivid against the little soft cities;
Fierce as a dog with tongue lapping for action, cunning as a savage pitted against the
wilderness,
Bareheaded,
Shoveling,
Wrecking,
Planning,
Building, breaking, rebuilding,
Under the smoke, dust all over his mouth, laughing with white teeth,
Under the terrible burden of destiny laughing as a young man laughs,
Laughing even as an ignorant fighter laughs who has never lost a battle,
Bragging and laughing that under his wrist is the pulse, and under his ribs the heart of
the people,
Laughing!
Laughing the stormy, husky, brawling laughter of Youth, half-naked, sweating, proud to
be Hog Butcher, Tool Maker, Stacker of Wheat, Player with Railroads and Freight Handler
to the Nation.

Grass Pile the bodies high at Austerlitz and Waterloo. Shovel them under and let me work— I am the grass; I cover all. 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? I am the grass. Let me work.	What is the dominate figure of speech in the poem? Why is it effective? Why does Nature appear frustrated? Why do people seemed to forget the past so quickly? Does that cause us to repeat our tragic errors? What is the “work” of grass?
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Austerlitz: Major battle of the Napoleonic wars, fought on December 2, 1805. Nearly 25,000 men died. Napoleon Bonaparte and his army of nearly 70,000 soldiers defeated a force of Russians and Austrians numbering about 90,000. Austerlitz is in the present-day Czech Republic.

Waterloo: The final battle of the Napoleonic wars, fought near Waterloo, Belgium, on June 18, 1815, and resulting in more than 60,000 casualties. British forces under the Duke of Wellington, General Arthur Wellesley, and Prussian forces under Field Marshal Gebhard Leberecht von Blücher combined to defeat Napoleon.

Gettysburg: Major battle of the U.S. Civil War in which Union forces of General George G. Meade defeated Confederate forces under General Robert E. Lee near the small town of Gettysburg, Pennsylvania, on July 1-3, 1863, resulting in 45,000 to 50,000 casualties. The battle turned the tide of the war in favor of the Union.

Ypres: (pronounced E pruh): Town in Belgium that was the site of three major World War I battles (October-November 1914, April-May 1915, and July-November 1917) that resulted in more than 850,000 German and allied casualties.

Verdun: Indecisive World War I battle between the French and the Germans fought at Verdun, France, from February to December, 1916. Total casualties numbered more than 700,000.

"Masses"

Among the mountains I wandered and saw blue haze and
red crag and was amazed;
On the beach where the long push under the endless tide
maneuvers, I stood silent;
Under the stars on the prairie watching the Dipper slant
over the horizon's grass, I was full of thoughts.
Great men, pageants of war and labor, soldiers and workers,
mothers lifting their children--these all I
touched, and felt the solemn thrill of them.
And then one day I got a true look at the Poor, millions
of the Poor, patient and toiling; more patient than
crag, tides, and stars; innumerable, patient as the
darkness of night--and all broken, humble ruins of nations.

In "Masses", Carl Sandburg poem speaks out against the treatment of the poor in our society, whom he labels as the masses. He recognizes that the poor are patient, they are the majority, and they are as much a part of this country as any other member of society. Sandburg uses "Masses" to speak out against poverty, calling for a change in the treatment of the poor and the way that we just push poverty aside as if it is not a pressing issue in our country. Sandburg describes the poor as people who are always present, who endure all of the suffering, and who should be given the opportunity to live at a higher standard of living because they are the masses. Discuss the poetic techniques that Sandburg uses to call our attention to the plight of the masses.

Special Focus Section - Carl Sandburg Poetry with a Political Theme - Justine Rose AP English Site. Web. 21 Mar. 2016.

<<https://sites.google.com/site/justinroseapenglishsite/home/poetry-anthology/special-focus-section---carl-sandburg-poetry-with-a-political-theme>>.

"Trying to write briefly about Carl Sandburg," said a friend of the poet, "is like trying to picture the Grand Canyon in one black and white snapshot." His range of interests was enumerated by his close friend, Harry Golden, who, in his study of the poet, called Sandburg

"the one American writer who distinguished himself in five fields—poetry, history, biography, fiction, and music." "Carl Sandburg." *Poetry Foundation*. Poetry Foundation. Web. 04 Feb. 2016.

<<http://www.poetryfoundation.org/bio/carl-sandburg>>.

Has the telephone lived up to the promise of technology that Sandburg celebrates here?

Under A Telephone Pole

I am a copper wire slung in the air,
Slim against the sun I make not even a clear line of shadow.
Night and day I keep singing--humming and thrumming:
It is love and war and money; it is the fighting and the
tears, the work and want,
Death and laughter of men and women passing through
me, carrier of your speech,
In the rain and the wet dripping, in the dawn and the
shine drying,
A copper wire.

(*Polonius's Advice to Laertes* from *Hamlet* by William Shakespeare and *A Father To His Son* by Carl Sandburg) The following two poems are examples of fatherly advice given to a son. Read the poems carefully. Then write an essay in which you compare and contrast the two poems, analyzing how each poet uses literary devices to make his point.

Polonius's Advice to Laertes
(excerpted from *Hamlet*, Act I, scene iii)
William Shakespeare

Yet here, Laertes? Aboard, aboard, for shame!
The wind sits in the shoulder of your sail,
And you are stayed for. There - my blessing with thee,
And these few precepts in thy memory
Look thou character. Give thy thoughts no tongue,
Nor any unproportioned thought his act.
Be thou familiar, but by no means vulgar.
Those friends thou hast, and their adoption tried,
Grapple them unto thy soul with hoops of steel,
But do not dull thy palm with entertainment
Of each new-hatched, unfledged courage. Beware
Of entrance to a quarrel; but being in,
Bear't that th' opposed may beware of thee.
Give every man thine ear, but few thy voice;
Take each man's censure, but reserve thy judgment.
Costly thy habit as thy purse can buy,
But not expressed in fancy; rich, not gaudy,
For the apparel oft proclaims the man,
And they in France of the best rank and station
Are of a most select and generous chief in that.
Neither a borrower nor a lender be,
For loan oft loses both itself and friend,
And borrowing dulleth edge of husbandry.
This above all, to thine own self be true,
And it must follow as the night the day
Thou canst not then be false to any man.
Farewell. My blessing season this in thee!

A Father To His Son – Carl Sandburg

A father sees his son nearing manhood.
What shall he tell that son?

'Life is hard; be steel; be a rock.'

And this might stand him for the storms
and serve him for humdrum monotony
and guide him among sudden betrayals
and tighten him for slack moments.

'Life is a soft loam; be gentle; go easy.'

And this too might serve him.

Brutes have been gentled where lashes failed.

The growth of a frail flower in a path up
has sometimes shattered and split a rock.

A tough will counts. So does desire.

So does a rich soft wanting.

Without rich wanting nothing arrives.

Tell him too much money has killed men
and left them dead years before burial:
the quest of lucre beyond a few easy needs
has twisted good enough men
sometimes into dry thwarted worms.

Tell him time as a stuff can be wasted.

Tell him to be a fool every so often
and to have no shame over having been a fool
yet learning something out of every folly
hoping to repeat none of the cheap follies
thus arriving at intimate understanding
of a world numbering many fools.

Tell him to be alone often and get at himself
and above all tell himself no lies about himself
whatever the white lies and protective fronts
he may use against other people.

Tell him solitude is creative if he is strong
and the final decisions are made in silent rooms.

Tell him to be different from other people
if it comes natural and easy being different.

Let him have lazy days seeking his deeper motives.

Let him seek deep for where he is born natural.

Then he may understand Shakespeare
and the Wright brothers, Pasteur, Pavlov,
Michael Faraday and free imaginations
Bringing changes into a world resenting change.

He will be lonely enough
to have time for the work
he knows as his own.

Choices

They offer you many things,
I a few.

Moonlight on the play of fountains at night
With water sparkling a drowsy monotone,
Bare-shouldered, smiling women and talk
And a cross-play of loves and adulteries
And a fear of death and a remembering of regrets:
All this they offer you.

I come with:
salt and bread
a terrible job of work
and tireless war;
Come and have now:
hunger.

danger
and hate.

This next poem contains the typical message of political poetry and speaks out against an aspect of society. In "And They Obey", Carl Sandburg speaks out against war, describing its terrible effects and conveying his disgust towards it. Sandburg fought in the Spanish American War, which influenced many of his poems for a while afterwards. In this poem, Sandburg's negative attitude towards war and everything involved in it is made clear.

Special Focus Section - Carl Sandburg Poetry with a Political Theme - Justine Rose AP English Site. Web. 21 Mar. 2016.
<<https://sites.google.com/site/justineroaseapenglishsite/home/poetry-anthology/special-focus-section---carl-sandburg-poetry-with-a-political-theme>>.

And They Obey

Smash down the cities.
Knock the walls to pieces.
Break the factories and cathedrals, warehouses
and homes
Into loose piles of stone and lumber and black
burnt wood:
You are the soldiers and we command you.

Build up the cities.
Set up the walls again.
Put together once more the factories and cathedrals,
warehouses and homes
Into buildings for life and labor:
You are workmen and citizens all: We
command you.

When Sandburg turned 19, he left home to explore the American West, becoming one of the many hoboes who hopped freight trains in order to travel free. Sandburg was not only a poet but also a noted collector and performer of American folk music. His anthology, **American Songbag**, contains words and music to 290 songs that people have sung in the making of Americana. Even though this is not a poem by Sandburg, thought this was a fun way to end this collection of Sandburg materials. It fits him.

Hallelujah, I'm a Bum

Sandburg: "This old song heard at the water tanks of railroads in Kansas in 1897 and from harvest hands who worked in the wheat fields of Pawnee County, was picked up later by the I.W. W.'s, who made verses of their own for it, and gave it a wide fame. The migratory workers are familiar with the Salvation Army missions, and have adopted the Army custom of occasionally abandoning all polite formalities and striking deep into the common things and ways for their music and words. A "handout" is food handed out from a back door as distinguished from a "a sit down" which means an entrance into a house and a chair at a table."

Lyrics:

1. Oh, why don't you work
Like other men do?
How the hell can I work
When there's no work to do?
Hallelujah, I'm a bum,
Hallelujah, bum again,
Hallelujah, give us a handout,
To revive us again!
2. Oh, I love my boss
And my boss loves me,
And that is the reason
I'm so hungry,
Hallelujah, etc.
3. Oh, the springtime has come
And I'm just out of jail,
Without any money,
Without any bail.
Hallelujah, etc.
4. I went to a house,
And I knocked on the door;
A lady came out, says,
"You been here before."
Hallelujah, etc.
5. I went to a house,
And I asked for a piece of bread;
A lady came out, says,
"The baker is dead."
Hallelujah, etc.
6. When springtime does come,
O won't we have fun,
We'll throw up our jobs
And we'll go on the bum.
Hallelujah, etc.

White Sands is a mesmerizing place—an outdoor museum of mankind’s highest ambitions and deepest fears. The missile range is still an active facility. Lately, the Defense Threat Reduction Agency has been using an area nearby to study the effects of explosives on underground bunkers. One corner of White Sands is occupied by LINEAR, the Lincoln Near Earth Asteroid Research project, which scans the skies for errant asteroids, particularly those big enough to cause mass extinctions. At the same time, the range functions as an unofficial wildlife refuge, the secrecy of the place serving to protect various species. It is home to herds of oryx, an African antelope. They are noble animals with horns like medieval spikes, and they can go for extended periods without water.

J. Robert Oppenheimer, the man who oversaw the building of the first atomic bombs, called the test site Trinity, in honor of John Donne's sonnet "Batter my heart, three-person'd God." The poem contains the words "break, blow, burn, and make me new." Oppenheimer was made new by the explosion, or, at least, was not the same afterward. The terrain beneath the bomb—Ground Zero, it was called—also underwent a transformation, which scientists are still trying to understand. When Trinity personnel came back to inspect the site, they found a green, glassy substance covering the ground. The latest hypothesis is that this artificial mineral, which was named trinitite, formed when soil, water, and organic matter were lifted off the ground and fused in the heat of the blast. Over the years, tourists have carried away much of the trinitite in their pockets—the site is open to visitors twice a year—and most of the rest was buried beneath the soil. Looking down at the ground, you would never know that anything out of the ordinary had happened here.

What happened at Trinity is the subject of "Doctor Atomic," a new opera, with music by John Adams and a libretto by Peter Sellars. The opening scenes take place at Los Alamos, the headquarters of the Manhattan Project, two weeks before the test. The rest takes place on the night of July 15th-16th, in the hours leading up to the detonation. It had its première at the San Francisco Opera on October 1, 2005. <http://www.doctor-atomic.com/>

Additional information about the aria "Batter my heart".

The crux of the opera arrives: Oppenheimer, alone at the bottom of the tower, sings "Batter my heart, three person'd God." The most telling lines may be the last: "for I / Except you enthrall me, never shall be free, / Nor ever chaste, except you ravish me." The aria is in the key of D minor, in the manner of a Renaissance lament, with a hint of synagogue chant; Oppenheimer sings a grand, doleful, nobly stammering melody, while the orchestra mimics the sound of viols and lutes.

"That music just sort of fluttered down and landed on my desk one day," Adams told me. "Part of me said, 'No, you can't do that,' and the other half said, 'That's it, go ahead and do it.' Afterward, I realized the reason it was right. Naming the site after a John Donne sonnet was itself an archaic gesture. Oppenheimer was always referring back to ancient things, summing up his state through very dignified forms."

The Collar background information

Ancient Greek and Roman thinkers and physicians theorized that physical and mental disorders were the result of an imbalance in one of the four humours. An excess of any of the four was thought to correspond a certain temperament in the patient. A large quantity of blood made the patient *sanguine* or cheerful, perhaps with too much energy. Too much phlegm (viscous liquid, mucous) made him or her *phlegmatic*, or cool and apathetic. An excess of black bile, also called spleen or melancholy and thought to be excreted by the spleen, would make a person

melancholic or depressive. Finally, too much yellow bile, or choler, made for a *choleric* or easily angered temperament.

	wet	dry
hot	air/blood – sanguine, cheerful	fire/yellow bile – choleric, angry
cold	water/phlegm – phlegmatic, sluggish	earth/black bile – melancholy, sad

The Collar from *The Temple* (1633)

by George Herbert

I struck the board¹, and cried, “No more:
 I will abroad!
 What? shall I ever sigh and pine?
 My lines and life are free, free as the road,
 Loose as the wind, as large as store. 5
 Shall I be still in suit?²
 Have I no harvest but a thorn
 To let me blood, and not restore
 What I have lost with cordial³ fruit?
 Sure there was wine 10
 Before my sighs did dry it: there was corn
 Before my tears did drown it.
 Is the year only lost to me?
 Have I no bays⁴ to crown it,
 No flowers, no garlands gay? all blasted? 15
 All wasted?
 Not so, my heart; but there is fruit,
 And thou hast hands.
 Recover all thy sigh-blown age
 On double pleasures: leave thy cold dispute 20
 Of what is fit, and not. Forsake thy cage,
 Thy rope of sands,⁵
 Which petty thoughts have made, and made to thee
 Good cable, to enforce and draw,
 And be thy law, 25
 While thou didst wink and wouldst not see.
 Away! take heed;

I will abroad.
Call in thy death's-head⁶ there; tie up thy fears.
He that forbears 30
To suit and serve his need,
Deserves his load."
But as I raved and grew more fierce and wild
At every word,
Methought I heard one calling, "Child!" 35
And I replied, "My Lord."

¹Table

²In attendance, waiting on someone for a favor

³Giving heart's ease. Restorative

⁴The poet's wreath

⁵Illusory constraints

⁶The skull, a reminder of death.

The Collar by George Herbert

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

1. The poem as a whole dramatizes
 - a. a strained love affair
 - b. the restraint of political freedom
 - c. religious rebellion and reconciliation
 - d. the stain of economic loss
 - e. lack of parental understanding
2. It can be inferred that when the speaker says "No more" (line 1), he is turning away from
 - a. self-discipline and sacrifice
 - b. concern for other men's opinions
 - c. devotion to home and family
 - d. patriotic loyalty
 - e. childish fantasies

3. The speaker's statements within the quotation marks (lines 1-32) are addressed to
 - a. an aging friend
 - b. his parent
 - c. his loved one
 - d. the Lord
 - e. himself
4. In context, the phrase "as large as store" (line 5) is best interpreted to mean as
 - a. full as abundance itself
 - b. expensive as a treasure
 - c. burdensome as can be imagined
 - d. majestic as a mountain
 - e. precious as a pleasant memory
5. The imagery in the phrase "no harvest but a thorn" (line 7) is especially appropriate because it
 - a. relates to the harsh side of a farmer's life
 - b. has spiritual as well as physical associations
 - c. stresses the difference between the way a man views himself and the way others view him
 - d. emphasizes the harvest time or autumn of one's life
 - e. suggests the transcendence of man in nature
6. The tone of the speaker's questions in lines 3-16 is primarily one of
 - a. enthusiasm
 - b. timidity
 - c. haughtiness
 - d. inquisitiveness
 - e. bitterness
7. In the context of the poem, "bays," "flowers," and "garlands gay" (lines 14-15) imply
 - a. youthfulness
 - b. freedom from imprisonment
 - c. secular pleasures
 - d. the beauties of nature
 - e. memories of the past
8. The change in tone from lines 1-16 to lines 17-32 can best be described as a change from
 - a. restraint to freedom
 - b. querying to assertion
 - c. assertion to denial
 - d. freedom to entrapment
 - e. grief to joy

9. The speaker urges his heart to stop its “cold dispute” (line 20) so that he may
 - a. regain his emotional composure
 - b. become a religious convert
 - c. seek the advice of more experienced philosophers
 - d. enjoy natural pleasures with enthusiasm
 - e. experience the simple life of a farmer
10. The “cage” (line 21) represents a kind of prison formed by
 - a. religious scruples
 - b. secular tyranny
 - c. human bestiality
 - d. foolish pleasures
 - e. material possessions
11. It can be inferred that the speaker’s desire to go abroad (lines 2 and 28) represents
 - a. an initiation rite
 - b. an abandonment of the strictures of conscience
 - c. a suspect means of self-development
 - d. a more mature way to attain freedom
 - e. an escape from worldly temptations
12. The statement “tie up thy fears” (line 29) is best interpreted to mean
 - a. analyze your aspirations
 - b. dismiss your hopes
 - c. overcome your anxieties
 - d. be aware of your weaknesses
 - e. maintain a humble stance
13. The pronoun “He” (line 30) refers to
 - a. “death’s-head” (line 29)
 - b. “one” (line 35)
 - c. “My Lord” (line 36)]
 - d. anyone who has died
 - e. any human being
14. What does the speaker wish for in lines 17-32?
 - a. aid from compassionate men
 - b. restoration of law and order
 - c. rededication to the Lord
 - d. unrestricted behavior
 - e. more enlightened self-scrutiny

15. The major change in the speaker's attitude occurs between lines
- a. 2 and 3
 - b. 16 and 17
 - c. 18 and 19
 - d. 26 and 27
 - e. 32 and 33
16. The tone of the address "Child" (line 35) is best described as one of
- a. benevolent paternalism
 - b. near desperation
 - c. uncertainty and fear
 - d. delight and elation
 - e. veiled contempt
17. At the end of the poem, the speaker's attitude is one of
- a. defeat
 - b. deceit
 - c. acquiescence
 - d. bewilderment
 - e. anger
18. In relation to the entire poem, the title, "The Collar," provides an emblem of
- a. the road to adventure
 - b. the fear of death
 - c. delight in earthly pleasures
 - d. an artist's search for perfection
 - e. servitude to God
19. The "Collar" can be thought of a pun on the word
- a. choral
 - b. collapse
 - c. calendar
 - d. choler
 - e. cholera

- ✓ What is meant by “Thou knowest that this cannot be said/A sin, nor shame, nor loss of maidenhead.”?
- ✓ Define “maidenhead”.
- ✓ What is meant by the repetition of “this” in the first stanza?
- ✓ What is the religious imagery in this stanza?
- ✓ What is the rhyme scheme of the first stanza?
- ✓ What do you think the first stanza is about (literal then metaphorical)?

Read the second stanza

- ✓ Visualize the speaker talking to the other person. Where does flea fit in?
- ✓ What is about to happen that causes the speaker to say “Oh, stay, three lives in one flea spare,...”?
- ✓ Whose lives are in the flea?
- ✓ What is the religious imagery in this stanza?
- ✓ What is the definition of “jet”, of “grudge”, and of “cloistered”?
- ✓ What does the speaker mean when stating “Though use make you apt to kill me...”
- ✓ What is the rhyme scheme of the second stanza?
- ✓ What do you think the second stanza is about (literal then metaphorical)?
- ✓ How does the speaker’s argument change from the first to the second stanza?

Do the third stanza on your own

General Questions:

- ✓ What appears to be the relationship between the speaker and who he/she is speaking to?
- ✓ What is the attitude/tone of the speaker?
- ✓ What issue or problem is the speaker trying to address?
- ✓ How does consistent rhyme scheme add to the speaker’s argument.
- ✓ How does the speaker’s argument “move” through the poem?
- ✓ If time, write a personal response to the poem explaining what the poem is about and why you think that.

To his Coy Mistress

by Andrew Marvell

Had we but world enough, and time,
This coyness¹, lady, were no crime.
We would sit down and think which way²

To walk, and pass our long love's day;
Thou by the Indian Ganges³ side
Shouldst rubies⁴ find; I by the tide
Of Humber⁵ would complain. I would
Love you ten years before the Flood⁶;
And you should, if you please, refuse
Till the conversion of the Jews.
My vegetable love⁷ should grow
Vaster than empires, and more slow.
An hundred years should go to praise
Thine eyes, and on thy forehead gaze;
Two hundred to adore each breast,
But thirty thousand to the rest;
An age at least to every part,
And the last age should show your heart.
For, lady, you deserve this state⁸,
Nor would I love at lower rate.

But at my back I always hear
Time's winged chariot⁹ hurrying near;
And yonder all before us lie
Deserts of vast eternity.
Thy beauty shall no more be found,
Nor, in thy marble vault¹⁰, shall sound
My echoing song; then worms¹¹ shall try
That long preserv'd virginity,
And your quaint¹² honour turn to dust,
And into ashes all my lust.
The grave's a fine and private place,
But none I think do there embrace.

Now therefore, while the youthful hue
Sits on thy skin like morning dew¹³,
And while thy willing soul transpires¹⁴
At every pore with instant fires,
Now let us sport us while we may;
And now, like am'rous birds of prey,

Rather at once our time devour,
Than languish in his slow-chapp'd¹⁵ power.
Let us roll all our strength, and all
Our sweetness, up into one ball;
And tear our pleasures with rough strife
Thorough¹⁶ the iron gates of life.
Thus, though we cannot make our sun
Stand still, yet we will make him run.

1 coyness: Evasiveness, hesitancy, modesty, coquetry, reluctance; playing hard to get.

2 which . . . walk: Example of enjambment (carrying the sense of one line of verse over to the next line without a pause).

3 Ganges: River in Asia originating in the Himalayas and flowing southeast, through India, to the Bay of Bengal. The young man here suggests that the young lady could postpone her commitment to him if her youth lasted a long, long time. She could take real or imagined journeys abroad, even to India. She could also refuse to commit herself to him until all the Jews convert to Christianity. But since youth is fleeting (as the poem later points out), there is no time for such journeys. She must submit herself to him now.

4 rubies: Gems that may be rose red or purplish red. In folklore, it is said that rubies protect and maintain virginity. Ruby deposits occur in various parts of the world, but the most precious ones are found in Asia, including Myanmar (Burma), India, Thailand, Sri Lanka, Afghanistan, and Russia.

5 Humber: River in northeastern England. It flows through Hull, Andrew Marvell's hometown.

6 Flood. . . Jews: Resorting to hyperbole, the young man says that his love for the young lady is unbounded by time. He would love her ten years before great flood that Noah outlasted in his ark (Gen. 5:28-10:32) and would still love her until all Jews became Christians at the end of the world.

7 vegetable love: love cultivated and nurtured like a vegetable so that it flourishes prolifically

8 this state: This lofty position; this dignity.

9 Time's wingèd chariot: In Greek mythology, the sun was personified as the god Apollo, who rode his golden chariot from east to west each day. Thus, Marvell here associates the sun god with the passage of time.

10 marble vault: The young lady's tomb.

11 worms: a morbid phallic reference.

12 quaint: Preserved carefully or skillfully.

13 dew: The 1681 manuscript of the poem uses *glew* (not *dew*), apparently as a coined past tense for *glow*.

14 transpires: Erupts, breaks out, emits, gives off.

15 slow-chapt: Chewing or eating slowly.

16 Thorough: Through.

The title suggests (1) that the author looked over the shoulder of a young man as he wrote a plea to a young lady and (2) that the author then reported the plea exactly as the young man expressed it.

However, the author added the title, using the third-person possessive pronoun "his" to refer to the young man. The word "coy" tells the reader that the lady is no easy catch; the word "mistress" can mean *lady*, *manager*, *caretaker*, *courtesan*, *sweetheart*, and *lover*. It can also serve as the female equivalent of *master*. In "To His Coy Mistress," the word appears to be a synonym for lady or sweetheart.

Great Chain of Being

God (perfect reason and understanding)

Angels (reason and understanding)

Man (reason, emotion, sensation, existence)

Woman (emotion, limited reason, sensation, existence)

Animal kingdom (emotion, sensation, and existence)

Vegetable kingdom (sensation and existence)

Stones and inanimate objects (existence).

Picture at <http://www.stanford.edu/class/engl174b/chain.html>

“In a metaphysical poem the conceits are instruments of definition in an argument or instruments to persuade. The poem has something to say which the conceit explicates or something to urge which the conceit helps to forward.” (Helen Gardner, “Introduction to The Metaphysical Poets, 1957).

“One of the stock devices used by a poet is imagery. Images which are just and natural are employed by all the poets; conceits, however, are unusual and fantastic similes. Comparisons indicate similarity in dissimilar objects, but conceits emphasise the degree of heterogeneity—the strong element of unlikeness and the violence or strain used in bringing together dissimilar objects. There is more of the incongruity rather than the similarity in a conceit. Comparing the cheeks of the beloved to a rose is an image, while comparing the cheeks of the lover to a rose because they have lost their colour and are bleeding from thorns, (and the consequent gloom) is a conceit.

Donne’s conceits are metaphysical because they are taken from the extended world of knowledge, from science, astrology, astronomy, scholastic philosophy, fine arts, etc. They are scholarly and learned conceits and much too far-fetched and obscure. Moreover, they are elaborate. The well-known conceit of the two lovers being compared to a pair of compasses, where one leg remains fixed at the centre and the other rotates is an elaborate and extended conceit. Similarly, the comparison of the flea to a bridal bed or a marriage temple is another example of an elaborate conceit.”

<http://neoenglish.wordpress.com/2010/11/07/conceits-and-images-of-john-donne/>

***A Valediction: Forbidding Mourning* (1611)**

As virtuous men pass mildly' away,
And whisper to their souls to go,
Whilst some of their sad friends do say
The breath goes now, and some say, no;

5 So let us melt, and make no noise,
No tear-floods, nor sigh-tempests move,

'Twere profanation of our joys
To tell the laity our love.

Moving of the earth brings harms and fears,
10 Men reckon what it did and meant;
But trepidation of the spheres,
Though greater far, is innocent.

Dull sublunary lovers' love
(Whose soul is sense) cannot admit
15 Absence, because it doth remove
Those things which elemented it.

But we by a love so much refined
That our selves know not what it is,
Inter-assured of the mind,
20 Care less, eyes, lips, and hands to miss.

Our two souls therefore, which are one,
Though I must go, endure not yet
A breach, but an expansion,
Like gold to airy thinness beat.

25 If they be two, they are two so
As stiff twin compasses are two;
Thy soul, the fixed foot, makes no show
To move, but doth, if the other do.

And though it in the center sit,
30 Yet when the other far doth roam,
It leans and hearkens after it,
And grows erect, as that comes home.

Such wilt thou be to me, who must
Like the other foot, obliquely run;
35 Thy firmness makes my circle just,
And makes me end where I begun.

Death, be not proud (Holy Sonnet 10)

by John Donne

Death, be not proud, though some have called thee
Mighty and dreadful, for thou are not so;
For those whom thou think'st thou dost overthrow
Die not, poor Death, nor yet canst thou kill me.
From rest and sleep, which but thy pictures be,
Much pleasure; then from thee much more must flow,
And soonest our best men with thee do go,
Rest of their bones, and soul's delivery.
Thou art slave to fate, chance, kings, and desperate men,
And dost with poison, war, and sickness dwell,
And poppy or charms can make us sleep as well
And better than thy stroke; why swell'st thou then?
One short sleep past, we wake eternally,
And death shall be no more; Death, thou shalt die.

A HYMN TO GOD THE FATHER.

by John Donne

Wilt Thou forgive that sin where I begun,
Which was my sin, though it were done before?
Wilt Thou forgive that sin, through which I run,
And do run still, though still I do deplore?
When Thou hast done, Thou hast not done,
For I have more.

II.

Wilt Thou forgive that sin which I have won
Others to sin, and made my sin their door?
Wilt Thou forgive that sin which I did shun
A year or two, but wallowed in a score?
When Thou hast done, Thou hast not done,
For I have more.

III.

I have a sin of fear, that when I have spun
My last thread, I shall perish on the shore ;
But swear by Thyself, that at my death Thy Son
Shall shine as he shines now, and heretofore ;
And having done that, Thou hast done ;
I fear no more.

Henry Vaughan : The Retreat

Happy those early days! when I
Shined in my angel-infancy,
Before I understood this place
Appointed for my second race¹,
Or taught my soul to fancy ought
But a white, celestial thought;
When yet I had not walked above
A mile or two from my first love,
And looking back—at that short space—
Could see a glimpse of His bright face;
When on some gilded cloud, or flower,
My gazing soul would dwell an hour,
And in those weaker glories spy
Some shadows of eternity;
Before I taught my tongue to wound
My conscience with a sinful sound,
Or had the black art to dispense
A several² sin to every sense,
But felt through all this fleshy dress
Bright shoots of everlastingness.

Oh how I long to travel back,
And tread again that ancient track!
That I might once more reach that plain,
Where first I left my glorious train³;
From whence the enlightened spirit sees
That shady city of palm trees⁴.
But ah! my soul with too much stay⁵
Is drunk, and staggers in the way.
Some men a forward motion love,
But I by backward steps would move
And when this dust falls to the urn,
In that state I came, return.

1 life, some believe the soul had a heavenly existence before life in this world.

2 separate

3 i.e. that way of existence

4 heaven

5 delay

Emily Dickinson

Renunciation—is a piercing Virtue—

The letting go
A Presence—for an Expectation—
Not now—
The putting out of Eyes—
Just Sunrise—
Lest Day—
Day's Great Progenitor—
Outvie
Renunciation—is the Choosing
Against itself—
Itself to justify
Unto itself—
When larger function—
Make that appear—
Smaller—that Covered Vision—Here—

I felt a funeral in my brain,

And mourners, to and fro,
Kept treading, treading, till it seemed
That sense was breaking through.

And when they all were seated,
A service like a drum
Kept beating, beating, till I thought
My mind was going numb.

And then I heard them lift a box,
And creak across my soul
With those same boots of lead,
Then space began to toll

As all the heavens were a bell,
And Being but an ear,
And I and silence some strange race,
Wrecked, solitary, here.

And then a plank in reason, broke,
And I dropped down and down--
And hit a world at every plunge,
And finished knowing--then--

Quarrel In Old Age

Where had her sweetness gone?
What fanatics invent
In this blind bitter town,
Fantasy or incident
Not worth thinking of,
put her in a rage.
I had forgiven enough
That had forgiven old age.
All lives that has lived;
So much is certain;
Old sages were not deceived:
Somewhere beyond the curtain
Of distorting days
Lives that lonely thing
That shone before these eyes
Targeted, trod like Spring.

William Butler Yeats

The Balloon Of The Mind

Hands, do what you're bid:
Bring the balloon of the mind
That bellies and drags in the wind
Into its narrow shed.

William Butler Yeats

The Collar: **Answer Key: 1c, 2a, 3e, 4a, 5b, 6e, 7c, 8b, 9d, 10a, 11b, 12c, 13e, 14d, 15e, 16a, 17c, 18e, 19d**

"*Fooling with Words* is a PBS documentary special produced with young people in mind. We wanted them to see just how vital, compelling, and enjoyable poetry can be....

The result is a film that will introduce your students to the power and pleasure of poetry in many guises—from the rhythmic cadences of Amira Baraka and Kurtis Lamkin (who accompanies his poems on the kora, the African ancestor of the harp) to the haunting evocations of Lorna Dee Cervantes and Shirley Geok-lin Lim, the puckish wit of Paul Muldoon, the spiritual power of Jane Hirshfield, the wry commentary by Deborah Garrison on the life of women in the workplace, and the moving remembrances of "Halley's Comet" by Stanley Kunitz, at 95 the dean of American poets."

"We have fallen into the place where everything is music. That's what the Festival feels like—we feel this vast interconnectedness. It's amazing that this many people can be really genuinely excited about **fooling with words**."
—Coleman Barks

from <i>New Year's Day Nap</i> by Coleman Barks	My Notes
<p>Fiesta Bowl on low. My son lying here on the couch on the "Dad" pillow he made for me in the Seventh Grade. Now a sophomore at Georgia Southern, driving back later today, he sleeps with his white top hat over his face.</p> <p><i>I'm a dancin' fool.</i></p> <p>Twenty years ago, half the form he sleeps within came out of nowhere with a million micro-lemmings who all died but one piercer of membrane, specially picked to start a brainmaking, egg-drop soup, that stirred two sun and moon centers for a new-painted sky in the tiniest ballroom imaginable.</p> <p>Now he's rousing, six feet long, turning on his side. Now he's gone.</p>	<p>What is the speaker's attitude toward the subject of the poem? How do you know?</p> <p>Why this line by itself and in <i>italics</i>?</p> <p>What is unusual about the choice words in this section?</p> <p>What is the significance of the abrupt ending?</p>

<i>Jars of Springwater</i>	My Notes
<p>Jars of springwater are not enough anymore. Take us down to the river!</p> <p>The face of peace, the sun itself. No more the slippery cloudlike moon.</p> <p>Give us one clear morning after another and the one whose work remains unfinished,</p> <p>who <i>is</i> our work as we diminish, idle, though occupied, empty, and open.</p> <p>by Jelaluddin Rumi, translated by Coleman Barks</p>	

Where Everything Is Music	My Notes
<p>Don't worry about saving these songs! And if one of our instruments breaks, it doesn't matter.</p> <p>We have fallen into the place where everything is music.</p> <p>The strumming and the flute notes rise into the atmosphere, and even if the whole world's harp should burn up, there will still be hidden instruments playing.</p> <p>So the candle flickers and goes out. We have a piece of flint, and a spark.</p> <p>This singing art is sea foam. The graceful movements come from a pearl somewhere on the ocean floor.</p> <p>Poems reach up like spindrift and the edge of driftwood along the beach, wanting!</p> <p>They derive from a slow and powerful root that we can't see.</p> <p>Stop the words now. Open the window in the center of your chest, and let the spirits fly in and out.</p> <p>by Jelaluddin Rumi, translated by Coleman Barks</p>	

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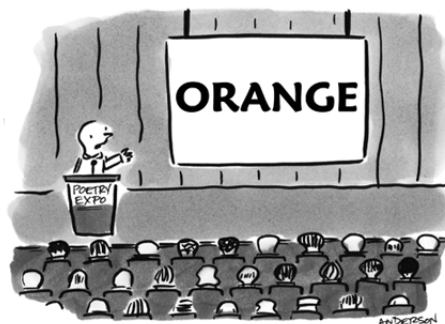
"I don't understand!
It just shouldn't be this hard
to write a haiku!"

<i>oh absalom my son my son by Lucille Clifton</i>	My Notes
<p>even as i turned myself from you i longed to hold you oh my wild haired son</p> <p>running in the wilderness away from me from us into a thicket you could not foresee</p> <p>if you had stayed i feared you would kill me if you left i feared you would die</p> <p>oh my son my son what does the Lord require</p>	

<p><i>Golden Retrievals by Mark Doty</i></p> <p>Fetch? Balls and sticks capture my attention seconds at a time. Catch? I don't think so. Bunny, tumbling leaf, a squirrel who's—oh joy—actually scared. Sniff the wind, then</p> <p>I'm off again: muck, pond, ditch, residue of any thrillingly dead thing. And you? Either you're sunk in the past, half our walk, thinking of what you can never bring back,</p> <p>or else you're off in some fog concerning —tomorrow, is that what you call it? My work: to unsnare time's warp (and woof!), retrieving, my haze-headed friend, you. This shining bark,</p> <p>a Zen master's bronzy gong, calls you here, entirely, now: bow-wow, bow-wow, bow-wow.</p>	
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"This, fellow poets, is the enemy."

Messiah (Christmas Portions)

By Mark Doty

*A little heat caught
in gleaming rags,
in shrouds of veil,
torn and sun-shot swaddlings:*

*over the Methodist roof,
two clouds propose a Zion
of their own, blazing
(colors of tarnish on copper)*

*against the steely close
of a coastal afternoon, December,
while under the steeple
the Choral Society*

*prepares to perform
Messiah, pouring, in their best
blacks and whites, onto the raked stage.
Not steep, really,*

*but from here,
the first pew, they're a looming
cloudbank of familiar angels:
that neighbor who*

*fights operatically
with her girlfriend, for one,
and the friendly bearded clerk
from the post office*

*—tenor trapped
in the body of a baritone? Altos
from the A&P, soprano
from the T-shirt shop:*

*today they're all poise,
costume and purpose
conveying the right note
of distance and formality.*

*Silence in the hall,
anticipatory, as if we're all
about to open a gift we're not sure
we'll like;*

*how could they
compete with sunset's burnished
oratorio? Thoughts which vanish,
when the violins begin.*

*Who'd have thought
they'd be so good? Every valley,
proclaims the solo tenor,
(a sleek blonde*

*I've seen somewhere before
—the liquor store?) shall be exalted,
and in his handsome mouth the word
is lifted and opened*

*into more syllables
than we could count, central ah
dilated in a baroque melisma,
liquefied; the pour*

*of voice seems
to make the unplanned landscape
the text predicts the Lord
will heighten and tame.*

*This music
demonstrates what it claims:
glory shall be revealed. If art's
acceptable evidence,*

*mustn't what lies
behind the world be at least
as beautiful as the human voice?
The tenors lack confidence,*

*and the soloists,
half of them anyway, don't
have the strength to found
the mighty kingdoms*

*these passages propose
—but the chorus, all together,
equals my burning clouds,
and seems itself to burn,*

*commingled powers
deeded to a larger, centering claim.
These aren't anyone we know;
choiring dissolves*

*familiarity in an up-
pouring rush which will not
rest, will not, for a moment,
be still.*

*Aren't we enlarged
by the scale of what we're able
to desire? Everything,
the choir insists,*

*might flame;
inside these wrappings
burns another, brighter life,
quickened, now,*

*by song: hear how
it cascades, in overlapping,
lapidary waves of praise? Still time.
Still time to change.*

Brian Age Seven by Mark Doty

Grateful for their tour
of the pharmacy,
the first-grade class
has drawn these pictures,
each self-portrait taped
to the window-glass,
faces wide to the street,
round and available,
with parallel lines for hair.

I like this one best: Brian,
whose attenuated name
fills a quarter of the frame,
stretched beside impossible
legs descending from the ball
of his torso, two long arms
springing from that same
central sphere. He breathes here,

on his page. It isn't craft
that makes this figure come alive;
Brian draws just balls and lines,
in wobbly crayon strokes.
Why do some marks
seem to thrill with life,
possess a portion
of the nervous energy
in their maker's hand?

That big curve of a smile
reaches nearly to the rim
of his face; he holds
a towering ice cream,
brown spheres teetering
on their cone,
a soda fountain gift
half the length of him
—as if it were the flag

of his own country held high
by the unadorned black line
of his arm. Such naked support
for so much delight! Artless boy,
he's found a system of beauty:
he shows us pleasure
and what pleasure resists.
The ice cream is delicious.
He's frail beside his relentless standard.

The Envoy by Jane Hirshfield

One day in that room, a small rat.
Two days later, a snake.

Who, seeing me enter,
whipped the long stripe of his
body under the bed,
then curled like a docile house-pet.

I don't know how either came or left.
Later, the flashlight found nothing.

For a year I watched
as something—terror? happiness? grief?—
entered and then left my body.

Not knowing how it came in,
Not knowing how it went out.

It hung where words could not reach it.
It slept where light could not go.
Its scent was neither snake nor rat,
neither sensualist nor ascetic.

There are openings in our lives
of which we know nothing.

Through them
the belled herds travel at will,
long-legged and thirsty, covered with foreign dust.

Symposium by Paul Muldoon

You can lead a horse to water but you can't make it hold
its nose to the grindstone and hunt with the hounds.
Every dog has a stitch in time. Two heads? You've been
sold
one good turn. One good turn deserves a bird in the hand.

A bird in the hand is better than no bread.
To have your cake is to pay Paul.
Make hay while you can still hit the nail on the head.
For want of a nail the sky might fall.

People in glass houses can't see the wood
for the new broom. Rome wasn't built between two stools.
Empty vessels wait for no man.

A hair of the dog is a friend indeed.
There's no fool like the fool
who's shot his bolt. There's no smoke after the horse is
gone.

Halley's Comet by Stanley Kunitz

Miss Murphy in first grade
wrote its name in chalk
across the board and told us
it was roaring down the stormtracks
of the Milky Way at frightful speed
and if it wandered off its course
and smashed into the earth
there'd be no school tomorrow.
A red-bearded preacher from the hills
with a wild look in his eyes

stood in the public square
at the playground's edge
proclaiming he was sent by God
to save every one of us,
even the little children.
"Repent, ye sinners!" he shouted,
waving his hand-lettered sign.
At supper I felt sad to think
that it was probably
the last meal I'd share
with my mother and my sisters;
but I felt excited too
and scarcely touched my plate.
So mother scolded me
and sent me early to my room.
The whole family's asleep
except for me. They never heard me steal
into the stairwell hall and climb
the ladder to the fresh night air.

Look for me, Father, on the roof
of the red brick building
at the foot of Green Street—
that's where we live, you know, on the top floor.
I'm the boy in the white flannel gown
sprawled on this coarse gravel bed
searching the starry sky,
waiting for the world to end.

The Clasp by Sharon Olds

She was four, he was one, it was raining, we had colds,
we had been in the apartment two weeks straight,
I grabbed her to keep her from shoving him over on his
face, again, and when I had her wrist
in my grasp I compressed it, fiercely, for a couple
of seconds, to make an impression on her,
to hurt her, our beloved firstborn, I even almost
savored the stinging sensation of the squeezing,
the expression, into her, of my anger,
"Never, never, again," the righteous
chant accompanying the clasp. It happened very
fast—grab, crush, crush,
crush, release—and at the first extra
force, she swung her head, as if checking
who this was, and looked at me,
and saw me—yes, this was her mom,
her mom was doing this. Her dark,

deeply open eyes took me
in, she knew me, in the shock of the moment
she learned me. This was her mother, one of the
two whom she most loved, the two
who loved her most, near the source of love
was this.

To Television by Robert Pinsky

Not a “window on the world”
But as we call you,
A box a tube

Terrarium of dreams and wonders.
Coffer of shades, ordained
Cotillion of phosphors
Or liquid crystal

Homey miracle, tub
Of acquiescence, vein of defiance.
Your patron in the pantheon would be Hermes

Raster dance,
Quick one, little thief, escort
Of the dying and comfort of the sick,

In a blue glow my father and little sister sat
Snuggled in one chair watching you
Their wife and mother was sick in the head
I scorned you and them as I scorned so much

Now I like you best in a hotel room,
Maybe minutes
Before I have to face an audience: behind
The doors of the armoire, box
Within a box—Tom & Jerry, or also brilliant
And reassuring, Oprah Winfrey.

Thank you, for I watched, I watched
Sid Caesar speaking French and Japanese not
Through knowledge but imagination,
His quickness, and Thank you, I watched live
Jackie Robinson stealing

Home, the image—O strung shell—enduring
Fleeter than light like these words we
Remember in: they too are winged
At the helmet and ankles.

I Chop Some Parsley While Listening To Art Blakey's Version Of "Three Blind Mice"

And I start wondering how they came to be blind.
If it was congenital, they could be brothers and sister,
and I think of the poor mother
brooding over her sightless young triplets.

Or was it a common accident, all three caught
in a searing explosion, a firework perhaps?
If not,
if each came to his or her blindness separately,

how did they ever manage to find one another?
Would it not be difficult for a blind mouse
to locate even one fellow mouse with vision
let alone two other blind ones?

And how, in their tiny darkness,
could they possibly have run after a farmer's wife
or anyone else's wife for that matter?
Not to mention why.

Just so she could cut off their tails
with a carving knife, is the cynic's answer,
but the thought of them without eyes
and now without tails to trail through the moist grass

or slip around the corner of a baseboard
has the cynic who always lounges within me
up off his couch and at the window
trying to hide the rising softness that he feels.

By now I am on to dicing an onion
which might account for the wet stinging
in my own eyes, though Freddie Hubbard's
mournful trumpet on "Blue Moon,"

which happens to be the next cut,
cannot be said to be making matters any better.

Billy Collins

Because My Students Asked Me
By Taylor Mali

what i would want them to do
at my funeral, i told them:

write & perform a collective poem
in which each of you says a line
about what i was like as a teacher,
about how i made you reach for stars
until you became them,
about how much you loved
to pretend
you hated me.

*You mean even after you die
You're going to make us do work?*



Long Walk to Forever by Kurt Vonnegut, Jr.	My Notes
<p>1 They had grown up next door to each other, on the fringe of a city, near fields and woods and orchards, within sight of a lovely bell tower that belonged to a school for the blind.</p> <p>2 Now they were twenty, had not seen each other for nearly a year. There had always been playful, comfortable warmth between them, but never any talk of love.</p> <p>3 His name was Newt. Her name was Catharine. In the early afternoon, Newt knocked on Catharine's front door.</p> <p>4 Catharine came to the door. She was carrying a fat, glossy magazine she had been reading. The magazine was devoted entirely to brides. "Newt!" she said. She was surprised to see him.</p> <p>5 "Could you come for a walk?" he said. He was a shy person, even with Catharine. He covered his shyness by speaking absently, as though what really concerned him were far away—as though he were a secret agent pausing briefly on a mission between beautiful, distant, and sinister points. This manner of speaking had always been Newt's style, even in matters that concerned him desperately.</p> <p>6 "A walk?" said Catharine.</p> <p>7 "One foot in front of the other," said Newt, "through leaves, over bridges—"</p> <p>8 "I had no idea you were in town," she said.</p> <p>9 "Just this minute got in," he said.</p> <p>10 "Still in the Army, I see," she said.</p> <p>11 "Seven more months to go," he said. He was a private first class in the Artillery. His uniform was rumpled. His shoes were dusty. He needed a shave. He held out his hand for the magazine. "Let's see the pretty book," he said.</p> <p>12 She gave it to him. "I'm getting married, Newt," she said.</p> <p>13 "I know," he said. "Let's go for a walk."</p> <p>14 "I'm awfully busy, Newt," she said. "The wedding is only a week away."</p> <p>15 "If we go for a walk," he said, "it will make you rosy. It will make you a rosy bride." He turned the pages of the magazine. "A rosy bride like her—like her—like her," he said, showing her rosy brides.</p> <p>16 Catharine turned rosy, thinking about rosy brides.</p> <p>17 "That will be my present to Henry Stewart Chasens," said Newt. "By taking you for a walk, I'll be giving him a rosy bride."</p> <p>18 "You know his name?" said Catharine.</p> <p>19 "Mother wrote," he said. "From Pittsburgh?"</p> <p>20 "Yes," she said. "You'd like him."</p> <p>21 "Maybe," he said.</p> <p>22 "Can—can you come to the wedding, Newt?" she said.</p> <p>23 "That I doubt," he said.</p>	<p>What details does the author use to create a tranquil mood in paragraph 1?</p> <p>What can you infer from the writer's description of Newt in paragraph 5?</p> <p>What details does the author use to characterize Newt in paragraph 11? What can you infer about Newt from these details?</p>

<p>24 "Your furlough isn't for long enough?" she said. 25 "Furlough?" said Newt. He was studying a two-page ad for flat silver. "I'm not on furlough," he said. 26 "Oh?" she said. 27 "I'm what they call A.W.O.L.," said Newt. 28 "Oh, Newt! You're not!" she said. 29 "Sure I am," he said, still looking at the magazine. 30 "Why, Newt?" she said. 31 "I had to find out what your silver pattern is," he said. He read names of silver patterns from the magazine. "Albermarle? Heather?" he said. "Legend? Rambler Rose?" He looked up, smiled. "I plan to give you and your husband a spoon," he said. 32 "Newt, Newt—tell me really," she said. 33 "I want to go for a walk," he said. 34 She wrung her hands in sisterly anguish. "Oh, Newt—you're fooling me about being A.W.O.L.," she said. 35 Newt imitated a police siren softly, raised his eyebrows. 36 "Where—where from?" she said. 37 "Fort Bragg," he said. 38 "North Carolina?" she said. 39 "That's right," he said. "Near Fayetteville—where Scarlet O'Hara went to school." 40 "How did you get here, Newt?" she said. 41 He raised his thumb, jerked it in a hitchhike gesture. "Two days," he said. 42 "Does your mother know?" she said. 43 "I didn't come to see my mother," he told her. 44 "Who did you come to see?" she said. 45 "You," he said. 46 "Why me?" she said. 47 "Because I love you," he said. "Now can we take a walk?" he said. "One foot in front of the other—through leaves, over bridges—" 48 They were taking the walk now, were in a woods with a brown-leaf floor. 49 Catharine was angry and rattled, close to tears. "Newt," she said, "this is absolutely crazy." 50 "How so?" said Newt. 51 "What a crazy time to tell me you love me," she said. "You never talked that way before." She stopped walking. 52 "Let's keep walking," he said. 53 "No," she said. "So far, no farther. I shouldn't have come out with you at all," she said. 54 "You did," he said. 55 "To get you out of the house," she said. "If somebody walked in</p>	<p>What is Catharine's reaction when she learns that Newt is A.W.O.L.? (absent without leave)</p> <p>What is ironic in paragraph 31?</p> <p>What details lead to suspect that Newt does not really want to buy Catharine and Henry a spoon?</p> <p>What can you infer from paragraph 43?</p> <p>Why does Newt repeat this phrase from paragraph 7?</p> <p>Why does the writer include extra space here?</p> <p>Do you think Catherine's</p>
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<p>and heard you talking to me that way a week before the wedding—”</p> <p>56 “What would they think?” he said.</p> <p>57 “They’d think you were crazy,” she said.</p> <p>58 “Why?” he said.</p> <p>59 Catharine took a deep breath, made a speech. “Let me say that I’m deeply honored by this crazy thing you’ve done,” she said. “I can’t believe you’re really A.W.O.L., but maybe you are. I can’t believe you really love me, but maybe you do. But—”</p> <p>60 “I do,” said Newt.</p> <p>61 “Well, I’m deeply honored,” said Catharine, “and I’m very fond of you as a friend, Newt, extremely fond—but it’s just too late.” She took a step away from him. “You’ve never even kissed me,” she said, and she protected herself with her hands. “I don’t mean you should do it now. I just mean this is all so unexpected. I haven’t got the remotest idea of how to respond.”</p> <p>62 “Just walk some more,” he said. “Have a nice time.”</p> <p>63 They started walking again.</p> <p>64 “How did you expect me to react?” she said.</p> <p>65 “How would I know what to expect?” he said. “I’ve never done anything like this before.”</p> <p>66 “Did you think I would throw myself into your arms?” she said.</p> <p>67 “Maybe,” he said.</p> <p>68 “I’m sorry to disappoint you,” she said.</p> <p>69 “I’m not disappointed,” he said. “I wasn’t counting on it. This is very nice, just walking.”</p> <p>70 Catharine stopped again. “You know what happens next?” she said.</p> <p>71 “Nope,” he said.</p> <p>72 “We shake hands,” she said. “We shake hands and part friends,” she said. “That’s what happens next.”</p> <p>73 Newt nodded. “All right,” he said. “Remember me from time to time. Remember how much I loved you.”</p> <p>74 Involuntarily, Catharine burst into tears. She turned her back to Newt, looked into the infinite colonnade of the woods.</p> <p>75 “What does that mean?” said Newt.</p> <p>76 “Rage!” said Catharine. She clenched her hands. “You have no right—”</p> <p>77 “I had to find out,” he said.</p> <p>78 “If I’d loved you,” she said, “I would have let you know before now.”</p> <p>79 “You would?” he said.</p> <p>80 “Yes,” she said. She faced him, looked up at him, her face quite red. “You would have known,” she said.</p> <p>81 “How?” he said.</p> <p>82 “You would have seen it,” she said. “Women aren’t very clever at hiding it.”</p> <p>83 Newt looked closely at Catharine’s face now. To her</p>	<p>real reason is just to get him out of the house? Why?</p> <p>What characteristics does Catherine's speech in paragraph 59 reveal about her?</p> <p>What conflict does Catharine's speech reveal? How does the writer reveal Catharine's affection for Newt?</p> <p>How would you describe Newt's approach to pursuing Catherine? What does this reveal about him?</p> <p>Catherine feels that her tears are caused by rage. What other emotions might be causing her outburst?</p> <p>What are the context clues for the word "consternation"?</p>
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<p>consternation, she realized that what she had said was true, that a woman couldn't hide love.</p> <p>84 Newt was seeing love now.</p> <p>85 And he did what he had to do. He kissed her.</p>	<p>Why does the writer include extra space again?</p>
<p>86 "You're hell to get along with!" she said when Newt let her go.</p> <p>87 "I am?" said Newt.</p> <p>88 "You shouldn't have done that," she said.</p> <p>89 "You didn't like it?" he said.</p> <p>90 "What did you expect," she said—"wild, abandoned passion?"</p> <p>91 "I keep telling you," he said, "I never know what's going to happen next."</p> <p>92 "We say good-bye," she said.</p> <p>93 He frowned slightly. "All right," he said.</p> <p>94 She made another speech. "I'm not sorry we kissed," she said. "That was sweet. We should have kissed, we've been so close. I'll always remember you, Newt, and good luck."</p> <p>95 "You too," he said.</p> <p>96 "Thank you, Newt," she said.</p> <p>97 "Thirty days," he said.</p> <p>98 "What?" she said.</p> <p>99 "Thirty days in the stockade," he said—"that's what one kiss will cost me."</p> <p>100 "I—I'm sorry," she said, "but I didn't ask you to go A.W.O.L."</p> <p>101 "I know," he said.</p> <p>102 "You certainly don't deserve any hero's reward for doing something as foolish as that," she said.</p> <p>103 "Must be nice to be a hero," said Newt. "Is Henry Stewart Chasens a hero?"</p> <p>104 "He might be, if he got the chance," said Catharine. She noted uneasily that they had begun to walk again. The farewell had been forgotten.</p> <p>105 "You really love him?" he said.</p> <p>106 "Certainly I love him!" she said hotly. "I wouldn't marry him if I didn't love him!"</p> <p>107 "What's good about him?" said Newt.</p> <p>108 "Honestly!" she cried, stopping again. "Do you have an idea how offensive you're being? Many, many, many things are good about Henry! Yes," she said, "and many, many, many things are probably bad too. But that isn't any of your business. I love Henry, and I don't have to argue his merits with you!"</p> <p>109 "Sorry," said Newt.</p> <p>110 "Honestly!" said Catharine.</p> <p>111 Newt kissed her again. He kissed her again because she wanted him to.</p>	<p>What important change does the writer begin to reveal to the reader?</p> <p>What can you infer from the fact that Catharine continues to walk?</p> <p>Describe Catharine's feelings toward Henry.</p> <p>Why the white space?</p>

<p>112 They were now in a large orchard. 113 "How did we get so far from home, Newt?" said Catharine. 114 "One foot in front of the other—through leaves, over bridges," said Newt. 115 "They add up—the steps," she said. 116 Bells rang in the tower of the school for the blind nearby. 117 "School for the blind," said Newt. 118 "School for the blind," said Catharine. She shook her head in drowsy wonder. "I've got to go back now," she said. 119 "Say good-bye," said Newt. 120 "Every time I do," said Catharine, "I seem to get kissed." 121 Newt sat down on the close-cropped grass under an apple tree. "Sit down," he said. 122 "No," she said. 123 "I won't touch you," he said. 124 "I don't believe you," she said. 125 She sat down under another tree, 20 feet away from him. She closed her eyes. 126 "Dream of Henry Stewart Chasens," he said. 127 "What?" she said. 128 "Dream of your wonderful husband-to-be," he said. 129 "All right, I will," she said. She closed her eyes tighter, caught glimpses of her husband-to-be. 130 Newt yawned. 131 The bees were humming in the trees, and Catharine almost fell asleep. When she opened her eyes she saw that Newt really was asleep. 132 He began to snore softly. 133 Catharine let Newt sleep for an hour, and while he slept she adored him with all her heart. 134 The shadows of the apple tree grew to the east. The bells in the tower of the school for the blind rang again. 135 "Chick-a-dee-dee-dee," went a chickadee. 136 Somewhere far away an automobile starter nagged and failed, nagged and failed, fell still. 137 Catharine came out from under her tree, knelt by Newt. 138 "Newt?" she said. 139 "H'm?" he said. He opened his eyes. 140 "Late," she said. 141 "Hello, Catharine," he said. 142 "Hello, Newt," she said. 143 "I love you," he said. 144 "I know," she said. 145 "Too late," he said. 146 "Too late," she said. 147 He stood, stretched groaningly. "A very nice walk," he said. 148 "I thought so," she said.</p>	<p>Why does Newt repeat this from paragraph 7 again?</p> <p>Why the repetition of "school for the blind"?</p> <p>Why does Newt tell Catherine to dream of Henry?</p> <p>Why does the writer have Newt yawn in paragraph 130?</p> <p>What are paragraphs 132-137 mostly about? What is the significance of the "starter" in paragraph 136?</p> <p>What is the significance of the short lines beginning with paragraph 138?</p>
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<p>149 "Part company here?" he said. 150 "Where will you go?" she said. 151 "Hitch into town, turn myself in," he said. 152 "Good luck," she said. 153 "You, too," he said. "Marry me, Catharine?" 154 "No," she said. 155 He smiled, stared at her hard for a moment then walked away quickly. 156 Catharine watched him grow smaller in the long perspective of shadows and trees, knew that if he stopped and turned now, if he called to her, she would run to him. She would have no choice. 157 Newt did stop. He did turn. He did call. "Catharine," he said. 158 She ran to him, put her arms around him, could not speak.</p> <p>Long Walk to Forever," from WELCOME TO THE MONKEY HOUSE by Kurt Vonnegut, Jr., copyright © 1961 by Kurt Vonnegut, Jr.</p>	<p>What characteristic of Newt does paragraph 153 reveal?</p> <p>Why does the writer use short sentences in paragraph 157?</p>
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Biting and Harsh

Juvenalian Satire - is biting, bitter, and angry; it points out the corruption of human beings and institutions with contempt, using *saeva indignation*, a savage outrage based on the style of the Roman poet Juvenal.

Sometimes perceived as enraged, Juvenalian satire sees the vices and follies in the world as intolerable. Juvenalian satirists use large doses of sarcasm and irony.

Invective - Speech or writing that abuses, denounces, or vituperates against. It can be directed against a person, cause, idea, or system. It employs a heavy use of negative emotive language

Sarcasm - From the Greek meaning, "to tear flesh," sarcasm involves bitter, caustic language that is meant to hurt or ridicule someone or something. It may use irony as a device, but not all ironic statements are sarcastic. When well done, sarcasm can be witty and insightful; when poorly done, it's simply cruel.

Middle Ground

Hyperbole - A figure of speech using deliberate exaggeration or overstatement. Hyperboles sometimes have a comic effect; however, a serious effect is also possible. Hyperbole often produces irony at the same time.

Understatement - The ironic minimizing of fact, understatement presents something as less significant than it is. The effect can frequently be humorous and emphatic. Understatement is the opposite of hyperbole.

Irony - The contrast between what is stated explicitly and what is really meant; the difference between what appears to be and what actually is true. Irony is used for many reasons, but frequently, it's used to create poignancy or humor.

Parody - A satiric imitation of a work or of an author with the idea of ridiculing the author, his ideas, or work. The parodist exploits the peculiarities of an author's expression--his propensity to use too many parentheses, certain favorite words, or whatever. It may also be focused on, say, an improbable plot with too many convenient events.

Light and Humorous

Wit - In modern usage, wit is intellectually amusing language that surprises and delights. A witty statement is humorous, while suggesting the speaker's verbal power in creating ingenious and perceptive remarks. Wit usually uses terse language that makes a pointed statement.

Horatian Satire - is gentle, urbane, smiling; it aims to correct with broadly sympathetic laughter. Based on the Roman lyrical poet Horace, its purpose may be "to hold up a mirror" so readers can see themselves and their world honestly. The vices and follies satirized are not destructive; however, they reflect the foolishness of people, the superficiality and meaninglessness of their lives, and the barrenness of their values.

Caricature - A representation, especially pictorial or literary, in which the subject's distinctive features or peculiarities are deliberately exaggerated to produce a comic or grotesque effect. Sometimes caricature can be so exaggerated that it becomes a grotesque imitation or misrepresentation.

Kurt Vonnegut "Of course we're all tired. We spend the entire day reasoning in a universe that was not meant to be reasonable."

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First published in 1879 as “Mark Twain as a Presidential Candidate.”

A Presidential Candidate	My Notes
<p>I have pretty much made up my mind to run for President. What the country wants is a candidate who cannot be injured by investigation of his past history, so that the enemies of the party will be unable to rake up anything against him that nobody ever heard of before. If you know the worst about a candidate, to begin with, every attempt to spring things on him will be checkmated. Now I am going to enter the field with an open record. I am going to own up in advance to all the wickedness I have done, and if any Congressional committee is disposed to prowl around my biography in the hope of discovering any dark and deadly deed that I have secreted, why—let it prowl.</p> <p>In the first place, I admit that I treed a rheumatic grandfather of mine in the winter of 1850. He was old and inexpert in climbing trees, but with the heartless brutality that is characteristic of me I ran him out of the front door in his night-shirt at the point of a shotgun, and caused him to bowl up a maple tree, where he remained all night, while I emptied shot into his legs. I did this because he snored. I will do it again if I ever have another grandfather. I am as inhuman now as I was in 1850. I candidly acknowledge that I ran away at the battle of Gettysburg. My friends have tried to smooth over this fact by asserting that I did so for the purpose of imitating Washington, who went into the woods at Valley Forge for the purpose of saying his prayers. It was a miserable subterfuge. I struck out in a straight line for the Tropic of Cancer because I was scared. I wanted my country saved, but I preferred to have somebody else save it. I entertain that preference yet. If the bubble reputation can be obtained only at the cannon's</p>	

mouth, I am willing to go there for it, provided the cannon is empty. If it is loaded my immortal and inflexible purpose is to get over the fence and go home. My invariable practice in war has been to bring out of every fight two-thirds more men than when I went in. This seems to me to be Napoleonic in its grandeur.

My financial views are of the most decided character, but they are not likely, perhaps, to increase my popularity with the advocates of inflation. I do not insist upon the special supremacy of rag money or hard money. The great fundamental principle of my life is to take any kind I can get.

The rumor that I buried a dead aunt under my grapevine was correct. The vine needed fertilizing, my aunt had to be buried, and I dedicated her to this high purpose. Does that unfit me for the Presidency? The Constitution of our country does not say so. No other citizen was ever considered unworthy of this office because he enriched his grapevines with his dead relatives. Why should I be selected as the first victim of an absurd prejudice?

I admit also that I am not a friend of the poor man. I regard the poor man, in his present condition, as so much wasted raw material. Cut up and properly canned, he might be made useful to fatten the natives of the cannibal islands and to improve our export trade with that region. I shall recommend legislation upon the subject in my first message. My campaign cry will be: "Desiccate the poor workingman; stuff him into sausages."

These are about the worst parts of my record. On them I come before the country. If my country don't want me, I will go back again. But I recommend myself as a safe man—a man who starts from the basis of total depravity and proposes to be fiendish to the last.

In the following story how does Vonnegut reveal the absurdity of life? In a well-organized essay discuss how the author uses literary techniques to provide a social commentary.

“Tom Edison’s Shaggy Dog” by Kurt Vonnegut

1 Two old men sat on a park bench one morning in the sunshine of Tampa, Florida, —one trying doggedly to read a book he was plainly enjoying while the other, Harold K. Bullard told him the story of his life in the full, round, head tones of a public address system. At their feet lay Bullard's Labrador retriever, who further tormented the aged listener by probing his ankles with a large, wet nose.

2 Bullard, who had been, before he retired, successful in many fields, enjoyed reviewing his important past. But he faced the problem that complicates the lives of cannibals— which is that a single victim cannot be used over and over. Anyone who had passed the time of day with him and his dog refused to share a bench with them again.

3 So Bullard and his dog set out through the park each day in quest of new faces. They had had good luck this morning, for they had found this stranger right away, clearly a new arrival in Florida, still buttoned up tight in heavy stiff collar and necktie and with nothing better to do than read.

4 "Yes," said Bullard, rounding out the first hour of his lecture, "made and lost five fortunes in my time."

5 "So you said," said the stranger, whose name Bullard had neglected to ask. "Easy, boy! No, no, no, boy," he said to the dog, who was growing more aggressive toward his ankles.

6 "Oh? Already told you that, did I?" said Bullard.

7 "Twice."

8 "Two in real estate, one in scrap iron, and one in oil and one in trucking."

9 "So you said."

10 "I did? Yes, guess I did. Two in real estate, one in scrap iron, one in oil, and one in trucking.

Wouldn't take back a day of it."

11 "No, I suppose not," said the stranger. "Pardon me, but do you suppose you could move your dog somewhere else? He keeps—"

12 "Him?" said Bullard, heartily. "Friendliest dog in the world. Don't need to be afraid of him." 13 "I'm not afraid of him. It's just that he drives me crazy, sniffing at my ankles."

13 "Plastic," said Bullard, chuckling.

14 "What?"

15 "Plastic. Must be something plastic on your garters. By golly, I'll bet it's those little buttons. Sure as we're sitting here, those buttons must be plastic. That dog is nuts about plastic. Don't know why that is, but he'll sniff it out and find it if there's a speck around. Must be a deficiency in his diet, though, by gosh, he eats better than I do. Once he chewed up a whole plastic humidor. Can you beat it? *That's* the business I'd go into now, by glory, if the pill rollers hadn't told me to let up, to give the old ticker a rest."

16 "You could tie the dog to that tree over there," said the stranger.

17 "I get so darn' sore at all the youngsters these days!" said Bullard. "All of 'em mooning around about no frontiers anymore. There never have been so many frontiers as there are today. You know what Horace Greeley would say today?"

18 "His nose is wet," said the stranger, and he pulled his ankles away, but the dog humped forward in patient pursuit. "Stop it, boy!"

19 "His wet nose shows he's healthy," said Bullard. "'Go plastic, young man!' That's what Greeley'd say. 'Go atom young man!'"

20 The dog had definitely located the plastic buttons on the stranger's garters and was cocking his head one way and another, thinking out ways of bringing his teeth to bear on those delicacies.

21 "Scat!" said the stranger.

22 "Go electronic, young man!" said Bullard. "Don't talk to me about no opportunity anymore. Opportunity's knocking down every door in the country, trying to get in. When I was young, a man had to go out and find opportunity and drag it home by the ears. Nowadays—"

23 "Sorry," said the stranger, evenly. He slammed his book shut, stood and jerked his ankle away from the dog. "I've got to be on my way. So good day, sir."

24 He stalked across the park, found another bench, sat down with a sigh and began to read. His respiration had just returned to normal when he felt the wet sponge of the dog's nose on his ankles again.

25 "Oh, it's you!" said Bullard, sitting down beside him. "He was tracking you. He was on the scent of something, and I just let him have his head. What'd I tell you about plastic?" He looked about contentedly. "Don't blame you for moving on. It was stuffy back there. No shade to speak of and not a sign of a breeze."

26 "Would the dog go away if I bought him a humidifier?" said the stranger.

27 "Pretty good joke, pretty good joke," said Bullard, amiably.

28 Suddenly he clapped the stranger on his knee. "Say, you aren't in plastics, are you? Here I've been blowing off about plastics, and for all I know that's your line."

29 "My line?" said the stranger crisply, laying down his book. "Sorry—I've never had a line. I've been a drifter since the age of nine, since Edison set up his laboratory next to my home, and showed me the intelligence analyzer."

30 "Edison?" said Bullard. "Thomas Edison, the inventor?"

31 "If you want to call him that, go ahead," said the stranger.

32 "If I *want* to call him that?"—Bullard guffawed—"I guess I just will! Father of the light bulb and I don't know what all."

33 "If you want to think he invented the light bulb, go ahead. No harm in it." The stranger resumed his reading.

34 "Say, what is this?" said Bullard, suspiciously. "You pulling my leg? What's this about an intelligence analyzer? I never heard of that."

35 "Of course you haven't," said the stranger. "Mr. Edison and I promised to keep it a secret. I've never told anyone. Mr. Edison broke his promise and told Henry Ford, but Ford made him promise not to tell anybody else—for the good of humanity."

36 Bullard was entranced. "Uh, this intelligence analyzer," he said, "it analyzed intelligence, did it?"

37 "It was an electric butter churn," said the stranger.

38 "Seriously now," Bullard coaxed.

39 "Maybe it *would* be better to talk it over with someone," said the stranger. "It's a terrible thing to keep bottled up inside me, year in and year out. But how can I be sure that it won't go any further?"

40 "My, word as a gentleman," Bullard assured him.

41 "I don't suppose I could find a stronger guarantee than that, could I?" said the stranger, judiciously.

42 "There is no stronger guarantee," said Bullard, proudly. "Cross my heart and hope to die!"

43 "Very well." The stranger leaned back and closed his eyes, seeming to travel backward through time. He was silent for a full minute, during which Bullard watched with respect.

44 "It was back in the fall of eighteen seventy-nine," said the stranger at last, softly. "Back in the

village of Menlo Park, New Jersey. I was a boy of nine. A young man we all thought was a wizard had set up a laboratory next door to my home, and there were flashes and crashes inside, and all sorts of scary goings on. The neighborhood children were warned to keep away, not to make any noise that would bother the wizard.

45 "I didn't get to know Edison right off, but his dog Sparky and I got to be steady pals. A dog a whole lot like yours, Sparky was, and we used to wrestle all over the neighborhood. Yes, sir, your dog is the image of Sparky."

46 "Is that so?" said Bullard, flattered.

47 "Gospel," replied the stranger. "Well, one day Sparky and I were wrestling around, and we wrestled right up to the door of Edison's laboratory. The next thing I knew, Sparky had pushed me in through the door and bam! I was sitting on the laboratory floor, looking tip at Mr. Edison himself."

48 "Bet he was sore," said Bullard, delighted.

49 "You can bet I was scared," said the stranger. "I thought I was face to face with Satan himself. Edison had wires hooked to his ears and running down to a little black box in his lap! I started to scoot, but he caught me by my collar and made me sit down.

50 "'Boy,' said Edison, 'it's always darkest before the dawn. I want you to remember that.' 5 1 " 'Yes, sir,' I said.

51 "'For over a year, my boy,' Edison said to me, 'I've been trying to find a filament that will last in an incandescent lamp. Hair, string, splinters—nothing works. So while I was trying to think of something else to try, I started tinkering with another idea of mine, just letting off steam. I put this together,' he said, showing me the little black box. 'I thought maybe intelligence was just a certain kind of electricity, so I made this intelligence analyzer here. It works! You're the first one to know about it, my boy. But I don't know why you shouldn't be. It will be your generation that will grow up in the glorious new era when people will be as easily graded as oranges.' "

52 "I don't believe it!" said Bullard.

53 "May I be struck by lightning this very instant!" said the stranger. "And it did work, too. Edison had tried out the analyzer on the men in his shop, without telling them what he was up to. The smarter a man was, by gosh, the farther the needle on the indicator in the little black box swung to the right. I let him try it on me, and the needle just lay where it was and trembled. But dumb as I was, then is when I made my one and only contribution to the world. As I say, I haven't lifted a finger since."

54 "Whadja do?" said Bullard, eagerly.

55 "I said, 'Mr. Edison, sir, let's try it on the dog.' And I wish you could have seen the show that dog put on when I said it! Old Sparky barked and howled and scratched to get out. When he saw we meant business, that he wasn't going to get out, he made a beeline right for the intelligence analyzer and knocked it out of Edison's hands. But we cornered him, and Edison held him down while I touched the wires to his ears. And would you believe it, that needle sailed clear across the dial, way past a little red pencil marker on the dial face!"

56 "The dog busted it," said Bullard.

57 "'Mr. Edison, sir,' I said, 'what's the red mark mean?'

58 "'My boy,' said Edison, 'it means that the instrument is broken, because that red mark is me.' "

5 9 "I'll say it was broken," said Bullard.

60 The stranger said gravely, "But it wasn't broken. No, sir. Edison checked the whole thing, and it was in apple pie order. When Edison told me that, it was then that Sparky, crazy to get out, gave himself away."

61 "How?" said Bullard suspiciously.

62 "We really had him locked in, see? There were three locks on the door— a hook and eye, a bolt, and a regular knob and latch. That dog stood up, unhooked the hook, pushed the bolt back and had the knob in his teeth when Edison stopped him."

63 "No!" said Bullard.

64 "Yes!" said the stranger, his eyes shining. "And then is when Edison showed me what a great scientist he was. He was willing to face the truth, no matter how unpleasant it might be.

65 "'So!' said Edison to Sparky. 'Man's best friend, huh? Dumb animal, huh?'

66 "That Sparky was a caution. He pretended not to hear. He scratched himself and bit fleas and went around growling at ratholes, anything to get out of looking Edison in the eye.

67 "'Pretty soft, isn't it, Sparky?' said Edison. 'Let somebody else worry about getting food, building shelters and keeping warm, while you sleep in front of a fire or go chasing after the girls or raise hell with the boys. No mortgages, no politics, no war, no work, no worry. Just wag the old tail or lick a hand, and you're all taken care of.'

68 "'Mr. Edison,' I said, 'do you mean to tell me that dogs are smarter than people?' 7 0 "'Smarter?' said Edison. 'I'll tell the world! And what have I been doing for the past year? Slaving to work out a light bulb so dogs can play at night!'

6 9 "'Look, Mr. Edison,' said Sparky, 'why not--' "

7 0 "Hold on!" roared Bullard.

71 "Silence!" shouted the stranger, triumphantly. "'Look, Mr. Edison,' said Sparky, 'why not keep quiet about this? It's been working out to everybody's satisfaction for hundreds of thousands of years. Let sleeping dogs lie. You forget all about it, destroy the intelligence analyzer, and I'll tell you what to use for a lamp filament.'"

72 "Hogwash!" said Bullard, his face purple.

73 The stranger stood. "You have my solemn word as a gentleman. That dog rewarded me for my silence with a stock-market tip that made me independently wealthy for the rest of my days. And the last words that Sparky ever spoke were to Thomas Edison. 'Try a piece of carbonized cotton thread,' he said. Later, he was torn to bits by a pack of dogs that had gathered outside the door, listening."

74 The stranger removed his garters and handed them to Bullard's dog. "A small token of esteem, sir, for an ancestor of yours who talked himself to death. Good day." He tucked his book under his arm and walked away.

<p>Luck by Mark Twain [Note - This is not a fancy sketch. I got it from a clergyman who was an instructor at Woolwich forty years ago, and who vouched for its truth.]</p> <p>It was at a banquet in London in honour of one of the two or three conspicuously illustrious English military names of this generation. For reasons which will presently appear, I will withhold his real name and titles, and call him Lieutenant General Lord Arthur Scoresby, V.C., K.C.B., etc., etc., etc. What a fascination there is in a renowned name! There sat the man, in actual flesh, whom I had heard of so many thousands of times since that day, thirty years before, when his name shot suddenly to the zenith from a Crimean battlefield, to remain forever celebrated. It was food and drink to me to look, and look, and look at that demigod; scanning, searching, noting: the quietness, the reserve, the noble gravity of his countenance; the simple honesty that expressed itself all over him; the sweet unconsciousness of his greatness - unconsciousness of the hundreds of admiring eyes fastened upon him, unconsciousness of the deep, loving, sincere worship welling out of the breasts of those people and flowing toward him.</p> <p>The clergyman at my left was an old acquaintance of mine - clergyman now, but had spent the first half of his life in the camp and field, and as an instructor in the military school at Woolwich. Just at the moment I have been talking about, a veiled and singular light glimmered in his eyes, and he leaned down and muttered confidentially to me - indicating the hero of the banquet with a gesture:</p> <p>"Privately - he's an absolute fool."</p> <p>This verdict was a great surprise to me. If its subject had been Napoleon, or Socrates, or Solomon, my astonishment could not have been greater. Two things I was well aware of: that the Reverend was a man of strict veracity, and that his judgement of men was good. Therefore I knew, beyond doubt or question, that the world was mistaken about this hero: he <i>was</i> a fool. So I meant to find out, at a convenient moment, how the Reverend, all solitary and alone, had discovered the secret.</p> <p>Some days later the opportunity came, and this is what the Reverend told me.</p> <p>About forty years ago I was an instructor in the military academy at Woolwich. I was present in one of the sections when young Scoresby underwent his preliminary examination. I was touched to the quick</p>	<p>As the story opens, what is narrator's attitude toward Scoresby? How do you know?</p> <p>Why do you think the narrator repeats the word "unconsciousness" so many times?</p> <p>Do you think the clergyman is honest and reliable? Why or why not?</p> <p>The clergyman will need supporting details for us to believe this.</p> <p>Does the narrator believe the clergyman to be reliable? Why or why not?</p> <p>How does the clergyman describe Scoresby? How does the language reveal the difference between his</p>
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<p>with pity; for the rest of the class answered up brightly and handsomely, while he - why, dear me, he didn't know <i>anything</i>, so to speak. He was evidently good, and sweet, and loveable, and guileless; and so it was exceedingly painful to see him stand there, as serene as a graven image, and deliver himself of answers which were veritably miraculous for stupidity and ignorance. All the compassion in me was aroused in his behalf. I said to myself, when he comes to be examined again, he will be flung over, of course; so it will be simply a harmless act of charity to ease his fall as much as I can. I took him aside, and found that he knew a little of Caesar's history; and as he didn't know anything else, I went to work and drilled him like a galley slave on a certain line of stock questions concerning Caesar which I knew would be used. If you'll believe me, he went through with flying colours on examination day! He went through on that purely superficial "cram," and got compliments too, while others, who knew a thousand times more than he, got plucked. By some strangely lucky accident - an accident not likely to happen twice in a century - he was asked no question outside of the narrow limits of his drill.</p> <p>It was stupefying. Well, all through his course I stood by him, with something of the sentiment which a mother feels for a crippled child; and he always saved himself - just by miracle, apparently.</p> <p>Now of course the thing that would expose him and kill him at last was mathematics. I resolved to make his death as easy as I could; so I drilled him and crammed him, and crammed him and drilled him, just on the line of questions which the examiners would be most likely to use, and then launching him on his fate. Well, sir, try to conceive of the result: to my consternation, he took the first prize! And with it he got a perfect ovation in the way of compliments.</p> <p>Sleep? There was no more sleep for me for a week. My conscience tortured me day and night. What I had done I had done purely through charity, and only to ease the poor youth's fall - I never had dreamed of any such preposterous result as the thing that had happened. I felt as guilty and miserable as the creator of Frankenstein. Here was a woodenhead whom I had put in the way of glittering promotions and prodigious responsibilities, and but one thing could happen: he and his responsibilities would all go to ruin together at the first opportunity.</p> <p>The Crimean war had just broken out. Of course</p>	<p>personality and his intelligence?</p> <p>How does the language disclose the clergyman's feelings about Scoresby?</p> <p>Ever had this experience on a test?</p> <p>Why does the clergyman still want to help Scoresby?</p> <p>Once again the results for Scoresby are rather astounding. How does the language reveal the clergyman's feeling? Is he beginning to change?</p> <p>Why does the clergyman begin to lose sleep? Does the language reveal a further change in his feeling about what he has done? How?</p>
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<p>there had to be a war, I said to myself: we couldn't have peace and give this donkey a chance to die before he is found out. I waited for the earthquake. It came. And it made me reel when it did come. He was actually gazetted to a captaincy in a marching regiment! Better men grow old and grey in the service before they climb to a sublimity like that. And who could ever have foreseen that they would go and put such a load of responsibility on such green and inadequate shoulders? I could just barely have stood it if they had made him a cornet; but a captain - think of it! I thought my hair would turn white.</p> <p>Consider what I did - I who so loved repose and inaction. I said to myself, I am responsible to the country for this, and I must go along with him and protect the country against him as far as I can. So I took my poor little capital that I had saved up through years of work and grinding economy, and went with a sigh and bought a cornetcy in his regiment, and away we went to the field.</p> <p>And there - oh dear, it was awful. Blunders? Why, he never did anything <i>but</i> blunder. But, you see, nobody was in the fellow's secret - everybody had him focused wrong, and necessarily misinterpreted his performance every time - consequently they took his idiotic blunders for inspirations of genius; they did, honestly! His mildest blunders were enough to make a man in his right mind cry; and they did make me cry - and rage and rave too, privately. And the thing that kept me always in a sweat of apprehension was the fact that every fresh blunder he made increased the lustre of his reputation! I kept saying to myself, he'll get so high, that when discovery does finally come, it will be like the sun falling out of the sky.</p> <p>He went right along up, from grade to grade, over the dead bodies of his superiors, until at last, in the hottest moment of the battle of ----- down went our colonel, and my heart jumped into my mouth, for Scoresby was next in rank! Now for it, said I; we'll all land in Sheol in ten minutes, sure.</p> <p>The battle was awfully hot; the allies were steadily giving way all over the field. Our regiment occupied a position that was vital; a blunder now must be destruction. At this crucial moment, what does this immortal fool do but detach the regiment from its place and order a charge over a neighbouring hill where there wasn't a suggestion of an enemy! "There you go!" I said to myself; "this <i>is</i> the end at last."</p>	<p>Why is the clergyman concerned about the war and Scoresby's advancement in rank?</p> <p>Why does the clergyman decide he must accompany Scoresby to the Crimea?</p> <p>Why does Scoresby's reputation continue to be enhanced?</p> <p>Why does the clergyman think this episode will finally reveal Scoresby's ignorance?</p>
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<p>And away we did go, and were over the shoulder of the hill before the insane movement could be discovered and stopped. And what did we find? An entire and unsuspected Russian army in reserve! And what happened? We were eaten up? That is necessarily what would have happened in ninety-nine cases out of a hundred. But no, those Russians argued that no single regiment would come browsing around there at such a time. It must be the entire English army, and that the sly Russian game was detected and blocked; so they turned tail, and away they went, pell-mell, over the hill and down into the field, in wild confusion, and we after them; they themselves broke the solid Russian centre in the field, and tore through, and in no time there was the most tremendous rout you ever saw, and the defeat of the allies was turned into a sweeping and splendid victory! Marshal Canrobert looked on, dizzy with astonishment, admiration, and delight; and sent right off for Scoresby, and hugged him, and decorated him on the field, in presence of all the armies!</p> <p>And what was Scoresby's blunder that time? Merely the mistaking his right hand for his left - that was all. An order had come to him to fall back and support our right; and instead, he fell <i>forward</i> and went over the hill to the left. But the name he won that day as a marvellous military genius filled the world with his glory, and that glory will never fade while history books last.</p> <p>He is just as good and sweet and loveable and unpretending as a man can be, but he doesn't know enough to come in when it rains. Now that is absolutely true. He is the supremest ass in the universe; and until half an hour ago nobody knew it but himself and me. He has been pursued, day by day and year by year, by a most phenomenal and astonishing luckiness. He has been a shining soldier in all our wars for a generation; he has littered his whole military life with blunders, and yet has never committed one that didn't make him a knight or a baronet or a lord or something. Look at his breast; why, he is just clothed in domestic and foreign decorations. Well, sir, every one of them is the record of some shouting stupidity or other; and taken together, they are proof that the very best thing in all this world that can befall a man is to be born lucky. I say again, as I said at the banquet, Scoresby's an absolute fool.</p>	<p>Why does the clergyman think this is "the end"?</p> <p>Why do the Russians leave?</p> <p>What is the "twist" in the story?</p> <p>How does this story expose the contrast between reputation and reality?</p>
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Differentiating Reality from a Hoax

Petrified Man



Illustration of the Petrified Man from 1882 edition of Twain's Sketches, New and Old.

The following news report appeared in the *Territorial Enterprise*, Virginia City, Nevada's leading newspaper, on October 4, 1862:

A petrified man was found some time ago in the mountains south of Gravelly Ford. Every limb and feature of the stony mummy was perfect, not even excepting the left leg, which has evidently been a wooden one during the lifetime of the owner - which lifetime, by the way, came to a close about a century ago, in the opinion of a savan who has examined the defunct.

The body was in a sitting posture, and leaning against a huge mass of croppings; the attitude was pensive, the right thumb resting against the side of the nose; the left thumb partially supported the chin, the forefinger pressing the inner corner of the left eye and drawing it partly open; the right eye was closed, and the fingers of the right hand spread apart.

This strange freak of nature created a profound sensation in the vicinity, and our informant states that by request, Justice Sewell or Sowell, of Humboldt City, at once proceeded to the spot and held an inquest on the body. The verdict of the jury was that "deceased came to his death from protracted exposure," etc. The people of the neighborhood volunteered to bury the poor unfortunate, and were even anxious to do so; but it was discovered, when they attempted to remove him, that the water which had dripped upon him for ages from the crag above, had coursed down his back and deposited a limestone sediment under him which had glued him to the bed rock upon which he sat, as with a cement of adamant, and Judge S. refused to allow the charitable citizens to blast him from his position. The opinion expressed by his Honor that such a course would be little less than sacrilege, was eminently just and proper. Everybody goes to see the stone man, as many as three hundred having visited the hardened creature during the past five or six weeks.

Background Information:

Note the position of the Petrified Man's hands. It was a fascinating little blurb. So fascinating that many other papers soon reprinted it. The only problem was that not a word of it was true. It had been written by a young man named Samuel Clemens (better known later as Mark Twain) who was a recent employee of the *Territorial Enterprise*. (He had arrived in Nevada in 1861 hoping to make his fortune as a miner, but having failed at that endeavor, accepted a job at the newspaper.)

Twain later admitted that he was surprised at how many people were fooled by his story. It was his first attempt at a hoax, and when he penned it he had considered it "a string of roaring absurdities."

But once he realized how well his deception had succeeded, he admitted feeling a “soothing secret satisfaction.”

His intention in writing it had been two-fold. First, he wanted to poke fun at the many petrification stories that were all the rage at the time. He later wrote: “One could scarcely pick up a paper without finding in it one or two glorified discoveries of this kind. The mania was becoming a little ridiculous. I was a brand-new local editor in Virginia City, and I felt called upon to destroy this growing evil; we all have our benignant, fatherly moods at one time or another, I suppose. I chose to kill the petrification mania with a delicate, a very delicate satire.”

Of course, his satire didn’t exactly work, since most people failed to recognize it as satire. Indeed, he was later “stunned to see the creature I had begotten to pull down the wonder-business with, and bring derision upon it, calmly exalted to the grand chief place in the list of the genuine marvels our Nevada had produced.”

His second motive was to mock a local politician, Judge Sewall, whom he considered to be a bit of a pompous fool. He explained, “I had had a temporary falling out with Mr.—, the new coroner and justice of the peace of Humboldt, and thought I might as well touch him up a little at the same time and make him ridiculous, and thus combine pleasure with business.” For months the hoax continued to spread, appearing in newspaper after newspaper around the world. According to Twain, it even graced the pages of the London Lancet. Twain mischievously sent Sewall copies of all the papers that it appeared in: “I think that for about eleven months, as nearly as I can remember, Mr.—’s daily mail-bag continued to be swollen by the addition of half a bushel of newspapers hailing from many climes with the Petrified Man in them, marked around with a prominent belt of ink. I sent them to him. I did it for spite, not for fun. He used to shovel them into his back yard and curse.”

Twain noted that the Petrified Man article did contain one prominent clue that, for careful readers, should have identified it immediately as a farce. Note the position of the Petrified Man’s hands. They’re arranged in a gesture of ridicule. But the gesture was too obliquely described. Twain admitted that:

“I was too ingenious. I mixed it up rather too much; and so all that description of the attitude, as a key to the humbuggery of the article, was entirely lost, for nobody but me ever discovered and comprehended the peculiar and suggestive position of the petrified man’s hands”

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>.

"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"?

brushed a window, the shade snapped up. The bird, startled, flew off! No, not even a bird must touch the house!

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.

17 *Twelve noon.*

18 A dog whined, shivering, on the front porch.

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.

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.

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

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.

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.

24 *Two o'clock*, sang a voice.

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

26 *Two-fifteen.*

27 The dog was gone.

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

29 *Two thirty-five.*

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.

31 But the tables were silent and the cards untouched.

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

33 *Four-thirty.*

34 The nursery walls glowed.

35 Animals took shape: yellow giraffes, blue lions, pink antelopes, lilac panthers cavorting in crystal substance. The

Why the use of a “religious” metaphor?

How is the dog symbolic of what happened to its masters?

The reference to “evil Baal” becomes an extended metaphor. Why?

What is implied by the house continuing to pump out pancakes, but not tend to the starving dog?

Why does Bradbury use so much language referring to decay and dying?

What does the use of the words “sprouted”, “fluttered”, “shower”, and “butterflies” suggest? How do they contrast with other actions of the house?

What is the paradox of the artificial nature being brought into this technologically superior house?

<p>walls were glass. They looked out upon color and fantasy. Hidden films docked through well-oiled sprockets, and the walls lived. The nursery floor was woven to resemble a crisp, cereal meadow. Over this ran aluminum roaches and iron crickets, and in the hot still air butterflies of delicate red tissue wavered among the sharp aroma of animal spoor! There was the sound like a great matted yellow hive of bees within a dark bellows, the lazy bumble of a purring lion. And there was the patter of okapi feet and the murmur of a fresh jungle rain, like other hoofs, falling upon the summer-starched grass. Now the walls dissolved into distances of parched weed, mile on mile, and warm endless sky. The animals drew away into thorn brakes and water holes.</p> <p>36 It was the children's hour.</p> <p>37 <i>Five o'clock.</i> The bath filled with clear hot water.</p> <p>38 <i>Six, seven, eight o'clock.</i> The dinner dishes manipulated like magic tricks, and in the study a click. In the metal stand opposite the hearth where a fire now blazed up warmly, a cigar popped out, half an inch of soft gray ash on it, smoking, waiting.</p> <p>39 <i>Nine o'clock.</i> The beds warmed their hidden circuits, for nights were cool here.</p> <p>40 <i>Nine-five.</i> A voice spoke from the study ceiling:</p> <p>41 "Mrs. McClellan, which poem would you like this evening?"</p> <p>42 The house was silent.</p> <p>43 The voice said at last, "Since you express no preference, I shall select a poem at random." Quiet music rose to back the voice. "Sara Teasdale. As I recall, your favorite....</p> <p>44 "There will come soft rains and the smell of the ground, And swallows circling with their shimmering sound; And frogs in the pools singing at night, And wild plum trees in tremulous white; Robins will wear their feathery fire, Whistling their whims on a low fence-wire; And not one will know of the war, not one Will care at last when it is done. Not one would mind, neither bird nor tree, If mankind perished utterly; And Spring herself, when she woke at dawn Would scarcely know that we were gone."</p>	<p>How does Bradbury utilize "white space" in the story?</p> <p>How does the language begin change here? Note "hot", "fire", "blazed", "ash", "warmed". What is being suggested?</p> <p>Is the poem chosen really "random"?</p> <p>The poem opens the same as the story. Why? What are other similarities between the poem and the story?</p> <p>Describe the language used in first three stanzas. What "divides" the poem—where is the shift?</p> <p>How does the language change in the last three stanzas? Why?</p> <p>What hints have we been given</p>
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<p>45 The fire burned on the stone hearth and the cigar fell away into a mound of quiet ash on its tray. The empty chairs faced each other between the silent walls, and the music played.</p> <p>46 At ten o'clock the house began to die.</p> <p>47 The wind blew. A failing tree bough crashed through the kitchen window. Cleaning solvent, bottled, shattered over the stove. The room was ablaze in an instant!</p> <p>48 "Fire!" screamed a voice. The house lights flashed, water pumps shot water from the ceilings. But the solvent spread on the linoleum, licking, eating, under the kitchen door, while the voices took it up in chorus: "Fire, fire, fire!"</p> <p>49 The house tried to save itself. Doors sprang tightly shut, but the windows were broken by the heat and the wind blew and sucked upon the fire.</p> <p>50 The house gave ground as the fire in ten billion angry sparks moved with flaming ease from room to room and then up the stairs. While scurrying water rats squeaked from the walls, pistoled their water, and ran for more. And the wall sprays let down showers of mechanical rain.</p> <p>51 But too late. Somewhere, sighing, a pump shrugged to a stop. The quenching rain ceased. The reserve water supply which had filled baths and washed dishes for many quiet days was gone.</p> <p>52 The fire crackled up the stairs. It fed upon Picassos and Matisse in the upper halls, like delicacies, baking off the oily flesh, tenderly crisping the canvases into black shavings.</p> <p>53 Now the fire lay in beds, stood in windows, changed the colors of drapes!</p> <p>54 And then, reinforcements.</p> <p>55 From attic trapdoors, blind robot faces peered down with faucet mouths gushing green chemical.</p> <p>56 The fire backed off, as even an elephant must at the sight of a dead snake. Now there were twenty snakes whipping over the floor, killing the fire with a clear cold venom of green froth.</p> <p>57 But the fire was clever. It had sent flames outside the house, up through the attic to the pumps there. An explosion! The attic brain which directed the pumps was shattered into bronze shrapnel on the beams.</p> <p>58 The fire rushed back into every closet and felt of the clothes hung there.</p> <p>59 The house shuddered, oak bone on bone, its bared skeleton cringing from the heat, its wire, its nerves revealed as if a surgeon had torn the skin off to let the red veins and capillaries quiver in the scalded air. Help, help! Fire! Run, run!</p>	<p>about the ending of the story?</p> <p>Why drop the use of <i>italics</i> with the times? How has the natural world finally intruded?</p> <p>How does the diction used to describe the fire give it a life of its own?</p> <p>What other natural force assists the fire?</p> <p>What do the verb choices in paragraph 53 suggest? What is the effect of the "reinforcements"?</p> <p>What are the sequence of events in paragraph 57? What has happened to the house?</p> <p>How does Bradbury intensify the personification of the house? What is happening to the house?</p>
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Heat snapped mirrors like the brittle winter ice. And the voices wailed Fire, fire, run, run, like a tragic nursery rhyme, a dozen voices, high, low, like children dying in a forest, alone, alone. And the voices fading as the wires popped their sheathings like hot chestnuts. One, two, three, four, five voices died.

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

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

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

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

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

65 Smoke and silence. A great quantity of smoke.

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

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

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

How does the syntax change in these paragraphs? What is the effect of phrase after phrase joined together? How is the syntax different from the opening of the story? Why such a change here?

In paragraph 65, why does Bradbury use fragments?

How did the Teasdale poem end? How does the end of the story parallel the poem?

Writing Assignment:

Each assertion you make should be supported by evidence and argumentation. Evidence is either facts you present yourself, or **citations from sources of evidence supporting the assertion**. Argumentation is logical reasoning that supports the more general assertion. Arguments from readings should also be properly cited. The overall thesis of the essay or other piece of work should be supported by the individual paragraphs. **The assertion of each paragraph(s) should be stated at or near the beginning of the paragraph(s), and the rest of the paragraph(s) should provide support for the assertion.**

Major Assertion:

Possible minor assertions:

Decide which ones appear to be worded in the most interesting and precise manner. Which ones could you improve with “minor” changes? Which ones would you completely eliminate. Why? Are you able to add additional minor assertions you think would work?

The fond, protective diction that begins the story contrasts to the brave, hopeless words used toward the end.

Mirroring the house’s slip into decay, the structured diction becomes disorderly and chaotic.

The use of repetition shifts from child-like and youthful to showing the house’s feelings of helplessness at the end.

From beginning to end Bradbury’s use of syntax, especially repetition, demonstrates the house’s denial and determination to not break its routine.

The changes in syntax reveal that the house, although calm and monotonous in the beginning, turns harsh and frantic in the end.

Bradbury’s use of imagery describes the house in detail and then illustrates the house’s gradual demise as it tries to function without humans.

The frequent use of allusion and repetition as tools of language emphasize the scheduled days and “scheduled” destruction of the house.

The author uses syntax to show that even when the house begins to malfunction, the daily routines still continued oblivious to what was really happening.

The gradual shift in the style of the language beginning with the poetic flow to a more chaotic staccato suggests the breakdown of the house.

The changes in the style of the poetic language through the story show the shift of attitude in the house.

The alteration of the diction from structured and organized to chaotic at the end of the piece show the changes that are occurring in the “thoughts” of the house.

INTRODUCTION –

MAJOR ASSERTION - In “August 2026: There Will Come Soft Rains”, Ray Bradbury uses imagery, syntax, and sound devices to reveal the desperate struggle of the house to maintain normalcy.

MINOR ASSERTION A

EVIDENCE FOR A

APPLICATION OF EVIDENCE FOR A

MINOR ASSERTION B

EVIDENCE FOR B

APPLICATION OF EVIDENCE FOR B

MINOR ASSERTION C

EVIDENCE FOR C

APPLICATION OF EVIDENCE FOR C

CONCLUSION

Literary Analysis in Sentence Outline Form (Thanks to Marcia Hilsabeck)

Write the analysis of There Will Come Soft Rains as a **sentence outline**, using the framework below.

1. Major Assertion (Theme): In There Will Come Soft Rains Ray Bradbury uses imagery, syntax, diction, (sound devices, figurative language) to reveal the desperate struggle of the house to maintain normalcy.

[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. _____

[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. _____

[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. _____

Conclusion: _____

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.

PLOT/CONFLICT	PLOT 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]
CHARACTER	CHARACTER 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]
SETTING	SETTING 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]
POINT OF VIEW	POINT OF VIEW 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]
STYLE	STYLE is the distinctive and unique manner in which a writer arranges words to achieve particular effects.
TONE, IMAGERY, AND SYMBOL	TONE 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 IMAGE is a word, phrase, or figure of speech that addresses the senses, suggesting mental pictures of sights, sounds, smells tastes, feelings or actions. SYMBOL 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, 8th 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, discolored¹, 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!

Why read fiction in the first place?

The Surprising Power of Reading Fiction: 9 Ways it Makes Us Happier and More Creative

1. Empathy: Imagining creates understanding

To put yourself in the shoes of others and grow your capacity for empathy, you can hardly do better than reading fiction. Multiple studies have shown that imagining stories helps activate the regions of your brain responsible for better understanding others and seeing the world from a new perspective.

When the psychologist Raymond Mar analyzed 86 fMRI studies, he saw substantial overlap in the brain networks used to understand stories and the networks used to navigate interactions with other individuals.

“...In particular, interactions in which we’re trying to figure out the thoughts and feelings of others. Scientists call this capacity of the brain to construct a map of other people’s intentions ‘theory of mind.’ Narratives offer a unique opportunity to engage this capacity, as we identify with characters’ longings and frustrations, guess at their hidden motives and track their encounters with friends and enemies, neighbors and lovers.”

That’s because when we read about a situation or feeling, it’s very nearly as if we’re feeling it ourselves. ...

*Two researchers from Washington University in St. Louis scanned the brains of fiction readers and discovered that their test subjects created intense, graphic mental simulations of the sights, sounds, movements, and tastes they encountered in the narrative. **In essence, their brains reacted as if they were actually living the events they were reading about.***

2. Disengagement: Reading is most effective for stress

Your brain can’t operate at maximum capacity 24/7—far from it. We all need periods of disengagement to rest our cognitive capabilities and get back to peak functionality.

Tony Schwartz talks about this as one of the most overlooked elements of our lives: Even the fastest racing car can’t win the race with at least one or two great pit stops. The same holds true for ourselves. If we don’t have “pit-stops” built into our days, there is now chance we can race at a high performance.

And **reading fiction is among the very best ways to get that disengaged rest.** The New Yorker reports that:

Reading has been shown to put our brains into a pleasurable trance-like state, similar to meditation, and it brings the same health benefits of deep relaxation and inner calm. Regular readers sleep better, have lower stress levels, higher self-esteem, and lower rates of depression than non-readers.

Research at the University of Sussex shows that reading is the most effective way to overcome stress, beating out other methods like listening to music or taking a walk.

Within 6 minutes of silent reading, participants’ heart rates slowed and tension in their muscles eased up to 68%. Psychologists believe reading works so well because the mind’s concentration creates a distraction that eases the body’s stress.

3. Sleep: Regular readers sleep better

In fact, the kind of relaxed disengagement that reading creates can become the perfect environment for helping you sleep.

Creating a sleep ritual is a great way to build up a consistent sleep pattern. One of the key things is to have **the last activity completely disengage you from the tasks of the rest of your day.**

...the power of reading before bed—fiction only:

“Do not read non-fiction prior to bed, which encourages projection into the future and preoccupation/planning. Read fiction that engages the imagination and demands present-state attention.”...

4. Improved relationships: Books are a ‘reality simulator’

Life is complicated. Oftentimes, interpersonal relationships and challenges don’t have the simple resolutions we might like. How can we become more accepting of this reality? By using fiction to explore ideas of change, complex emotions and the unknown.

Keith Oatley, an emeritus professor of cognitive psychology at the University of Toronto, proposed to the New York Times that reading produces a kind of reality simulation that “runs on minds of readers just as computer simulations run on computers.”

Fiction, Dr. Oatley notes, “is a particularly useful simulation because negotiating the social world effectively is extremely tricky, requiring us to weigh up myriad interacting instances of cause and effect. Just as computer simulations can help us get to grips with complex problems such as flying a plane or forecasting the weather, so novels, stories and dramas can help us understand the complexities of social life.”

Writer Eileen Gunn suggests that reading science fiction, in particular, helps us accept change more readily:

“What science fiction does, especially in those works that deal with the future, is help people understand that things change and that you can live through it. Change is all around us. Probably things change faster now than they did four or five hundred years ago, particularly in some parts of the world.”

5. Memory: Readers have less mental decline in later life

We know that hearing a story is a great way to remember information for the long-term.

Now there’s also evidence that readers experience slower memory decline later in life compared to non-readers. In particular, later-in-life readers have a 32 percent lower rate of mental decline compared to their peers.

In addition to slower memory decline, those who read more have been found to show less characteristics of Alzheimer’s disease, according to a 2001 study published in the journal *Proceedings of the National Academy of Sciences*.

6. Inclusivity: Stories open your mind

Can reading *Harry Potter* make us more inclusive, tolerant and open-minded? One study says yes. ...

The study, published in the Journal of Applied Social Psychology, tested whether the novels of *Harry Potter* could be used as a tool for improving attitudes toward stigmatized groups.

After 3 experiments in which students read passages of the books about discrimination, the students showed changed attitudes about everything from immigrants to gay students.

Mic reports that “the researchers credited the books with improving readers’ ability to assume the perspective of marginalized groups. They also claimed that young children, with the help of a teacher,

were able to understand that Harry's frequent support of "mudbloods" was an allegory towards bigotry in real-life society."

There's no doubt that books can open your mind. This great, short [TED talk by Lisa Bu](#) shows just how much.

7. Vocabulary: Fiction readers build more language

We all want the kind of vocabulary that can help us express ourselves and connect with others.

Fiction can help you get there. A 2013 Emory University compared the brains of people after they read fiction (specifically, Robert Harris' *Pompeii* over nine nights) to the brains of people who didn't read.

The brains of the readers showed more activity in certain areas than those who didn't read—especially the left temporal cortex, the part of the brain typically associated with understanding language.

The website [testyourvocab.com](#) analyzed millions of its test-takers to discover the somewhat expected conclusion that reading more builds a bigger vocabulary. What was less expected was how much of a difference the *type* of reading made: Fiction readers were significantly more likely to have a larger vocabulary:

The study noted: "That fiction reading would increase vocabulary size more than just non-fiction was one of our hypotheses — it makes sense, after all, considering that fiction tends to use a greater variety of words than nonfiction does. However, we hadn't expected its effect to be this prominent."

8. Creativity: Fictions allows for uncertainty (where creativity thrives!)

In the movies, we often long for a happy ending. Have you noticed that fiction can be much more ambiguous?

That's exactly what makes it the perfect environment for creativity. A study published in *Creativity Research Journal* asked students to read either a short fictional story or a non-fiction essay and then measured their emotional need for certainty and stability.

Researchers discovered that the fiction readers had less need for "cognitive closure" than those who read nonfiction, and added:

"These findings suggest that reading fictional literature could lead to better procedures of processing information generally, including those of creativity."

9. Pleasure: Reading makes you happier

All the above factors are great. But the very biggest reason I try to read every single day? I love it. It makes me happy, and I'm not alone—a survey of 1,500 adult readers in the UK found that 76% of them said reading improves their life and helps to make them feel good.

Other findings of the survey are that those who read books regularly are on average more satisfied with life, happier, and more likely to feel that the things they do in life are worthwhile.

The Surprising Power of Reading Fiction: 9 Ways It Make Us Happier and More Creative." *Buffer Open*. 2015. Web. 24 Feb. 2016. <https://open.buffer.com/reading-fiction/>

The value of rereading

The novelist Vladimir Nabokov (1980) writes the following about the necessity for rereading:

When we read a book for the first time the very process of laboriously moving our eyes from left to right, line after line, page after page, this complicated physical work upon the book, the very process of learning in terms of space and time what the book is about, this stands between us and artistic appreciation. When we look at a painting we do not have to move our eyes in a special way even if, as in a book, the picture contains elements of depth and development. The element of time does not readily enter in a first contact with a painting. In reading a book, we must have time to acquaint ourselves with it. We have no physical organ (as we have one in regard to the eye in a painting) that takes in the whole picture and then can enjoy the details. But at a second, or third, or fourth reading we do, in a sense, behave toward a book as we do toward a painting. (p. 62)

Another argument for rereading is provided by Broyard (1985) when he writes how during a first reading of a book we are often distracted by pleasure, excitement or curiosity. The book may actually so seize us that we rush through it in what he refers to as a "kind of delirium." If we only read a book once, we may only remember the main outline of the work. The beautiful sentences and heartbreaking scenes may be either missed or forgotten, not necessarily because we are careless readers but because a book, especially a good or great book, can often be a very subtle, intricate and demanding experience.

New insights through rereading

Perhaps the strongest case for rereading made by educators comes from Tierney and Pearson (1983). They believe that readers are more likely to gain new insights into a variety of perspectives, or in their words: "try out different alignments or stances" as they read. Eleanor Gibson's description of how she approaches the work of Jane Austen provides an example of the different stances a reader may take toward a text:

Her novels are not for airport reading They are for reading over and over, savoring every phrase, memorizing the best of them, and setting an even deeper understanding of Jane's "sense of human comedy" ... As I read the book for perhaps the twenty-fifth time, I consider what point she is trying to make in the similarities and differences between the characters ... I want to discover for myself what this sensitive and perceptive individual is trying to tell me. Sometimes I only want to sink back and enjoy it and laugh myself. (Gibson & Levin, 1975,458-460)

In order to read in this way, students must take the time to rethink, reexamine, and review what they read. And this will not happen during a single reading; rather it occurs only after engaging in rereading the text several times. Tierney and Pearson also suggest that we think of a reader as someone who revises in the same way that a writer is a reviser. They consider revising as important to reading as it is to writing. Students are only able to construct models of meaning for a text if they approach the text with the same degree of deliberation and reflection that writers engage in when they revise a text. Readers should examine their developing interpretations and view the models of meaning they build as draft-like in nature, subject to revision that emerges through subsequent rereading.

Encouraging rereading

David Wyatt (1986), in describing the draft-like quality of our interpretations of a text, notes that we take what we need from what we read, and what we need changes. The meaning of a text should be located less in a particular interpretation than in the history of our return to it. Wyatt is making a point about what he refers to as the "unfixedness" of the reader and the reader's interpretation which, in Shakespeare's words, "alters when it alteration finds." The alteration found is alteration of the reader, and it has the effect of conditioning any interpretation a book has for a reader. As readers, we are only finished reading a book when we stop second-guessing it, and that means that we are probably never finished with it.

Once teachers accept the value of rereading, and students are convinced that they should engage in rereading, how can teachers encourage rereading? Tierney and Pearson (1983) remind us that we should not assume that merely allowing time for rethinking, reexamining, reviewing or rereading will guarantee that students will revise their readings. Students should receive instructional guidance when they are asked to go through a text a second, third, or fourth time. They need to be given reasons for another reading of a text, such as to get a general feel for the topic, to find specific information, to appreciate the author's use of language or imagery, or to read from another point of view or perspective. And students need the support and feedback that can only come from having an opportunity to share and discuss their different interpretations of the text with thoughtful teachers and interested peers

Perez, Samuel A. "Rereading to Enhance Text Understanding in the Secondary Classroom." Rereading to Enhance Text Understanding in the Secondary Classroom. Reading Horizons. Web. 20 Mar. 2016.
<http://scholarworks.wmich.edu/cgi/viewcontent.cgi?article=1654&context=reading_horizons>.

Ways to "maybe" get students to re-read.

This is an example of a general re-reading protocol on fiction that might be handled either in a reading journal or, more collaboratively, in an on-line discussion.

How did the story's general purport and orientation change after second reading?

What aspects of the story have you "misremembered," adapted to conform to your first reading?

What possibilities of the text have you ignored (not account for) during earlier reading?

What "mysteries" or "gaps" in the narrative have you tried to settle and how successfully?

What aspects in the story are still unresolved, what questions unanswered?

Who did you identify with during first reading, and how did this identification change in subsequent rereadings?

Have your generic or thematic expectations about the story changed?

Is the story more/or less satisfying after second reading, and why?

As you begin to sort out the textual "evidence" in support of an interpretation of the story, which details do you find useful, and which seem difficult to resolve with your interpretation?

Has this approach to reading given you more confidence in your judgments and helped you understand the intricate details of the text better?

Another rereading protocol, focused in this case on a poetic text, can be built from questions such as these:

Exploring the text

Read the poem slowly and "out loud" several times. Look up any words you are unsure about, noting different meanings, synonyms, antonyms, linguistic roots as relevant, including allusions you don't know (such as references to classical mythology or the Bible). Note any images in the poem and experience them in sensory as well as intellectual terms.

Exploring patterns

What is/are the metrical pattern(s) of the poem? Where are there breaks in the pattern? Are there any repeated words, phrases, or images? Does the poem rhyme? Is it a regular rhyme scheme? Are there any approximate or off-rhymes?

Questioning the text

Where are the gaps or ambiguities of syntax or meaning in the poem? Are there any hints of a subtext which conflicts or questions the surface text?

Exploring the author's and work's general repertoire (adapted after McCormick, Waller, Flower, 16-27)

What do you know about the author and the personal conditions under which he/she wrote? What can you deduce from the poem? How do you think age, gender, race, social or financial status of the author might be relevant to the poem? What else do you know about the time, the place, and social, cultural, and/or political conditions of the work? Which of these might be relevant to this particular text?

Exploring the author's and work's literary repertoire (adapted after McCormick, Waller, Flower, 16-27)

What are the literary conventions and expectations of the time which affect this work in terms of genre and form, rhetorical strategies, imagery, meter (or lack of it), etc. Do you know any other works by this author? If so, what patterns and ideas seem to recur in those works that you think may be in this one?

Matching up your own personal, literary, and general repertoires

What expectations do you have for the genre and the subject represented by this poem? How does it meet or disappoint those expectations? How do your relevant personal experiences (as recorded in your free association) match or clash with those suggested in the poem? Are they so strong that they might block your ability to respond to the poem? What differences (from the author) in age, race, gender, social or political status, etc. might color and shape your reading of this poem?

"The Rereading/Rewriting Process: Theory and Collaborative, On-line Pedagogy." *The Rereading/Rewriting Process: Theory and Collaborative, On-line Pedagogy*. Web. 20 Mar. 2016. <<http://www.vcu.edu/engweb/ReReadingTheorychapter.htm>>.

1 Corinthians 13:11 *When I was a child, I spake as a child, I understood as a child, I thought as a child: but when I became a man, I put away childish things.*

Pages 1 – 5

Little Jack Horner

Sat in the corner

Eating his Christmas pie,

He stuck in this thumb,

Pulled out a plum

And said “What a good boy am I!”

Pages 7 – 8

Jack be nimble, Jack be quick,

Jack jumped over a candlestick.

Pages 27 – 29

Humpty-Dumpty sat on a wall,

Humpty-Dumpty had a great fall.

All the King’s horses and all the King’s men,

Couldn’t put Humpty together again.

Pages 30 – 32

Sing a song of sixpence,

A pocket full of rye,

Four and twenty blackbirds,

Baked in a pie.

When the pie was opened,

The birds began to sing,

Now, wasn’t that a dainty dish

To set before the King?

The King was in his counting house,

Counting out his money.

The Queen was in the parlour,

Eating bread and honey.

The maid was in the garden

Hanging out the clothes.

When along came a blackbird,

And snipped off her nose!

Pages 41-43

Baa, baa, black sheep, have you any wool?

Yes, sir, yes, sir, three bags full.

One for the master, one for the dame,

And one for the little boy who lives down the lane.

Dr. Seuss? in the high school classroom. Sure!

Read a Dr. Seuss book to the class. Allow students to look at the pictures, and ask them to think about the messages and main points of the story.

Discuss the main ideas and themes in the book. Also discuss the techniques Dr. Seuss uses to convey these messages and themes. Some examples of techniques include using simple words and word structure, specific words or phrases that rhyme or repeat, drawings, and characters' actions. How do his techniques help get his points across?

- Have students read a Dr. Seuss book of their choice and determine the themes they discover. Ask them to list these themes and write explaining the book's message with regard to the themes.

Horton Hears A Who

Themes: democratization in post-war Japan, treating Japanese people with respect and really listening to them

Explain that the United States occupied Japan after World War II, and this is the period with which Horton is dealing.

Yertle the Turtle

Themes: Hitler, thirst for power

The Sneetches

Themes: anti-Semitism, racism, tolerance

Explain to students that the Nazis often required Jews to wear yellow stars on their clothing to identify themselves as Jewish.

The Cat in the Hat

Themes: general subversion and rebellion against authority, new optimism and energy of the 1960s

The Lorax

Themes: conservation, corporate greed, against the consumer culture

The Butter Battle Book

Themes: Cold War, against silly conflict that escalates into a dangerous situation.

FISH? - Shel Silverstein

The little fish eats the tiny fish,
The big fish eats the little fish—
So only the biggest fish gets fat.
Do you know any folks like that?

Listen to the Mustn'ts - Shel Silverstein

*Listen to the MUSTN'TS, child,
Listen to the DON'TS
Listen to the SHOULDN'TS
The IMPOSSIBLES, the WONT'S
Listen to the NEVER HAVES
Then listen close to me—
Anything can happen, child,
ANYTHING can be.*

SARAH CYNTHIA SYLVIA STOUT WOULD NOT TAKE THE GARBAGE OUT



Sarah Cynthia Sylvia Stout
Would not take the garbage out!
She'd scour the pots and scrape the pans,
Candy the yams and spice the hams,
And though her daddy would scream and shout,
She simply would not take the garbage out.
And so it piled up to the ceilings:
Coffee grounds, potato peelings,
Brown bananas, rotten peas,
Chunks of sour cottage cheese.
It filled the can, it covered the floor,
It cracked the window and blocked the door
With bacon rinds and chicken bones,
Drippy ends of ice cream cones,
Prune pits, peach pits, orange peel,
Gloppy glumps of cold oatmeal,
Pizza crusts and withered greens,
Soggy beans and tangerines,
Crusts of black burned buttered toast,
Gristly bits of beefy roasts. . .
The garbage rolled on down the hall,
It raised the roof, it broke the wall. . .
Greasy napkins, cookie crumbs,
Globs of gooey bubble gum,
Cellophane from green baloney,
Rubbery blubbery macaroni,
Peanut butter, caked and dry,
Curdled milk and crusts of pie,
Moldy melons, dried-up mustard,
Eggshells mixed with lemon custard,
Cold french fried and rancid meat,
Yellow lumps of Cream of Wheat.
At last the garbage reached so high
That it finally touched the sky.
And all the neighbors moved away,
And none of her friends would come to play.
And finally Sarah Cynthia Stout said,
"OK, I'll take the garbage out!"
But then, of course, it was too late. . .
The garbage reached across the state,
From New York to the Golden Gate.
And there, in the garbage she did hate,
Poor Sarah met an awful fate,
That I cannot now relate
Because the hour is much too late.
But children, remember Sarah Stout
And always take the garbage out!

Shel Silverstein, 1974

Read the following quotations from books you may (hopefully) have read when you were younger. Try to remember what you thought the meaning was when you first read the book. How has your understanding of the quotation changed now that you are older? If you have not read the book, go ahead and decide what you might have thought in the past and then what do you think it means now.

In the last chart, try to remember quotations (you may paraphrase) from books/stories/poems that you read when you were younger that impressed you. What did you think they meant then and how has the meaning changed as you have matured?

Quotations from The Phantom Tollbooth .	What I thought or might have thought when I was younger.	What I think now. Why? Why did the meaning change?
<p><i>There was once a boy named Milo who didn't know what to do with himself – not just sometimes, but always.</i></p> <p><i>When he was in school he longed to be out, and when he was out he longed to be in. On the way he thought about coming home, and coming home he thought about going. Wherever he was he wished he were somewhere else, and when he got there he wondered why he'd bothered.</i></p> <p>Nothing really interested him – least of all the things that should have.</p>		
<p><i>"Have you ever heard the wonderful silence just before the dawn? Or the quiet and calm just as a storm ends? Or perhaps you know the silence when you haven't the answer to a question you've been asked, or the hush of a country road at night, or the expectant pause of a room full of people when someone is just about to speak, or, most beautiful of all, the moment after the door closes and you're alone in the whole house? Each one is different, you know, and all very beautiful if you listen carefully."</i></p>		
<p><i>"You must never feel badly about making mistakes ... as long as you take the trouble to learn from them. For you often learn more by being wrong for the right reasons than you do by being right for the wrong reasons."</i></p>		
<p><i>"Everybody is so terribly sensitive about the things they know best."</i></p>		
<p><i>"You can swim all day in the Sea of Knowledge and not get wet."</i></p>		
<p><i>"The most important reason for going from one place to another is to see what's in between."</i></p>		
<p><i>"But just because you can never reach it, doesn't</i></p>		

<i>mean that it's not worth looking for."</i>		
<i>"... what you learn today, for no reason at all, will help you discover all the wonderful secrets of tomorrow."</i>		
Quotations from <i>A Wrinkle In Time</i>		
<i>"But Charles Wallace doesn't look different from anybody else." "No, Meg, but people are more than just the way they look. Charles Wallace's difference isn't physical. It's in essence."</i>		
<i>"I don't understand it any more than you do, but one thing I've learned is that you don't have to understand things for them to be."</i>		
<i>"But you see, Meg, just because we don't understand doesn't mean that the explanation doesn't exist."</i>		
<i>"Nothing is hopeless; we must hope for everything"</i>		
<i>"Like and equal are not the same thing at all!"</i>		
<i>"You mean you're comparing your lives to a sonnet? A strict form but with freedom within it?" 'Yes,' said Mrs. Whatsit. 'You're given the form, but you have to write the sonnet yourself. What you say is completely up to you'"</i>		
Quotations from <i>Alice Through the Looking Glass</i>		
<i>Alice laughed. "There's no use trying," she said: "one can't believe impossible things." "I daresay you haven't had much practice," said the Queen. "When I was your age, I always did it for half-an-hour a day. Why, sometimes I've believed as many as six impossible things before breakfast."</i>		
<i>'Are we nearly there?' Alice managed to pant out at last. 'Nearly there!' the Queen repeated. 'Why, we passed it ten minutes ago! Faster!' 'Well, in OUR country,' said Alice, still panting a little, 'you'd generally get to somewhere else—if you ran very fast for a long time, as we've been doing.' 'A slow sort of country!' said the Queen. 'Now, HERE, you see, it takes all the running YOU can do, to keep in the same place. If you want to get somewhere else, you must run at least twice as fast as that!'</i>		
<i>That's the effect of living backwards,' the Queen</i>		

<p><i>said kindly: 'it always makes one a little giddy at first—'</i></p> <p><i>'Living backwards!' Alice repeated in great astonishment. 'I never heard of such a thing!'</i></p> <p><i>'—but there's one great advantage in it, that one's memory works both ways.'</i></p> <p><i>'I'm sure MINE only works one way,' Alice remarked. 'I can't remember things before they happen.'</i></p> <p><i>'It's a poor sort of memory that only works backwards,' the Queen remarked.</i></p> <p><i>'What sort of things do YOU remember best?'</i></p> <p><i>Alice ventured to ask.</i></p> <p><i>'Oh, things that happened the week after next,' the Queen replied in a careless tone. 'For instance, now,' she went on, sticking a large piece of plaster [band-aid] on her finger as she spoke, 'there's the King's Messenger. He's in prison now, being punished: and the trial doesn't even begin till next Wednesday: and of course the crime comes last of all.'</i></p> <p><i>'Suppose he never commits the crime?'</i> said Alice.</p> <p><i>'That would be all the better, wouldn't it?' the Queen said, as she bound the plaster round her finger with a bit of ribbon.</i></p>		
<p><i>'I should like to buy an egg, please,' she said timidly. 'How do you sell them?'</i></p> <p><i>'Fivepence farthing for one—Twopence for two,' the Sheep replied.</i></p> <p><i>'Then two are cheaper than one?' Alice said in a surprised tone, taking out her purse.</i></p> <p><i>'Only you MUST eat them both, if you buy two,' said the Sheep.</i></p> <p><i>'Then I'll have ONE, please,' said Alice, as she put the money down on the counter. For she thought to herself, 'They mightn't be at all nice, you know.'</i></p>		
<p><i>'My NAME is Alice, but—'</i></p> <p><i>'It's a stupid enough name!' Humpty Dumpty interrupted impatiently. 'What does it mean?'</i></p> <p><i>'MUST a name mean something?' Alice asked doubtfully.</i></p> <p><i>'Of course it must,' Humpty Dumpty said with a short laugh: 'MY name means the shape I am—and a good handsome shape it is, too. With a name like yours, you might be any shape, almost.'</i></p>		

Quotation or paraphrase from a book/story/poem you read when you were younger.	What it meant to you when you were younger and why (if you remember).	What it means to you today. Why did the meaning change? Why do you like the quotation?

Jack Horner meaning

Little “Jack” Horner was actually Thomas Horner, steward to the Abbot of Glastonbury during the reign of King Henry VIII. Shortly after the dissolution of the monasteries, Mr. Horner settled into a very comfortable house. The rhyme tells the story of his acquisition of the property.

Always keen to raise fresh funds, Henry had shown an interest in Glastonbury (and other abbeys). Hoping to appease the royal appetite, the nervous Abbot, Richard Whiting, allegedly sent Thomas Horner to the King with a special gift. This was a pie containing the title deeds to twelve manor houses in the hope that these would deflect the King from acquiring Glastonbury Abbey. On his way to London, the not so loyal courier Horner apparently stuck his thumb into the pie and extracted the deeds for Mells Manor, a plum piece of real estate. The attempted bribe failed and the dissolution of the monasteries (including Glastonbury) went ahead from 1536 to 1540. Richard Whiting was subsequently executed, but the Horner family kept the house, so the moral of this one is: treachery and greed pay off, but bribery is a bad idea.

Jack be Nimble meaning

Various pagan associations here, with fortune-telling, fertility, and it being considered good luck to be able to jump over a candlestick without the flame going out. The ability to do this meant a prosperous year ahead. For no apparent reason, Buckinghamshire was once a real hot spot for candle leaping and even elevated it to a sport, which considering some current Olympic “events,” is probably a reasonable thing to do. ...

Perhaps if you were nimble enough to clear the flame, it meant you were a lean and healthy person up to the challenges of the year ahead, whereas the lardier among the crowd might cause a draught and put the fire out. ...

There are happier links for this rhyme in pre-Christian fertility rituals involving jumping over fire and some, perhaps more sensible, young couples today still “jump the broomstick.”

Humpty Dumpty meaning

...Other, deeper analysts see the egg as a motif for mankind, representing the essential fragility of the human condition, while in some cultures the egg symbolizes the soul. This is all well and happy as a means of explaining the roots of the rhyme, but there is an eggstra-ordinary twist to this tale, at least according to another theory

Apart from being the name of a drink and a means of referring to an ungainly person, “Humpty-Dumpty” was also the name given to a huge and powerful cannon that stood on the walls of Colchester. At least, that’s the tale from the East Anglia tourist board—the local museum in Colchester is more sceptical.

The story goes that, during the English Civil War (1642—49), Humpty was mounted on top of the wall of St. Mary’s Church in Colchester. In common with other cannons of the time, it was made of cast iron. Now, while cast iron is not as light as an egg, it is nevertheless quite brittle and shatters if mishandled.

The city of Colchester—a Parliamentarian* (Roundhead) stronghold—had been captured by Royalists (Cavaliers) in 1648. It might be fair to deduce from this that, as a defensive fixture, Humpty can’t have been all that great. The King’s men held on to the city for eleven weeks and during the Parliamentarian counter-siege, decided to use Humpty against the Parliamentarians. Unfortunately, they lacked the skill to fire Humpty-Dumpty properly and managed to blow the cannon to pieces. (In an alternative version the enemy hit the church tower.) Either way, Humpty-Dumpty was left in pieces all over the ground and “all the King’s horses and all the King’s men couldn’t put Humpty together again.” So here is a case of an ancient folk rhyme being given new life as an anti-Royalist chant.

Sing a Song of Sixpence meaning

Alternative theories abound for this one, but first a little culinary history. Once upon a time apparently, people baked little clay whistles into the pastry on the top of pies. These whistles were shaped like the heads of birds with their beaks wide open. The idea was that when the pie was cut and the crust broken, the cold air outside met the hot contents inside, creating lots of steam. Also, the eating of songbirds was considered normal in English, and still is in parts of Italy, so if blackbirds were considered to be a culinary delicacy, then they were fit for royal consumption. Therefore, the whole thing could just be about a meal, simple as that. All sorts of creatures were put in pies in the past,

although the notion of people jumping out of food dishes did not come along until the reign of Queen Anne.

According to the leading theory, this rhyme is about Henry VIII and two of his six wives; the maid handing out the washing in the garden is Anne Boleyn, blissfully unaware of her future loss of head and status, and the Queen is Catherine of Aragon, mother of Mary Tudor.

As with “Little Jack Horner,” the business about the pie is related to the dissolution of the monasteries. Nowadays many “crusties” take jobs as cycle couriers, but in the past there was a real crusty courier service whereby valuable documents were hidden in pies (and other everyday objects) in order to conceal their worth from brigands. The story goes that King Henry VIII had the deeds to yet more monasteries concealed in a pie that was sent to him. The King’s men went to the monasteries to open them up and persuade the “blackbirds” there (clergymen were often jokingly associated with blackbirds, as nuns are associated with penguins today) to sing—that is, to “sing” in the more modern (Mafia, if you like) sense, meaning to plead and betray. Some monks tried to advance themselves by grassing up (informing on) the abbot, who may have hidden a few items from the King’s men—little things like gold crosses and ruby-encrusted mitres, valuable things that would cause even a monarch to reassess his cash value.

So the King is in the counting house. Queen Catherine is out of the way in the parlour, divorced from the action. Ms. Boleyn waits in the garden and finds all her new-found riches come to an abrupt end with her beheading. Elements of the clergy (those blackbirds again) are also getting their own back with accusations of witchcraft against her. In real life Anne got to choose her own executioner, a Frenchman, and is quoted as having said, “I head he’s quite good and I have a very small neck!” She referred to herself in the tower as “Queen Lackhead,” which has to be the epitome of gallows humour. The whole break with the Church of Rome, and the dissolution of the monasteries, came about as a result of the divorce of Catherine for Anne. It is perhaps a shame that the rhyme doesn’t go on to chronicle what happened to the other wives. For that we have, “Divorced, beheaded, died; divorced, beheaded, survived” as a handy mnemonic to remind us of their fates.

Baa, Baa, Black Sheep meaning

“Baa, Baa, Black Sheep” is an early complaint about taxes. Some version even end, “And none for the little boy who lives down the lane,” which seems very unfair, as the “little boy” represented either the farmers or the people of England.

The wealth of England was largely a result of the trade in wool, hence the “woolsack” on which the Lord Chancellor still sits today in the House of Lords. The woolsack was introduced by King Edward III in the fourteenth century and though originally filled with English wool, it is currently packed with wool from each of the countries of the Commonwealth, in order to express unity among member states. Quite how a British lord plonking himself down on the produce of more than fifty countries symbolizes concord is hard to say, though it does provide a good metaphor for the British Empire.

During feudal times, taxes did not go to the Chancellor or even the European Union. In the Middle Ages, farmers were required to give one-third of their income (which could be in the form of goods such as wool) to their “master”—the local lord—who would in turn pass one-third of it to the King, and another third to the “dame” (representing the Church). The final third they kept for themselves or sold, and this was the part that went to the “little boy.” Of course, if you really want to bleat about it, the sheep started off with all the wool but ended up with none at all.

Roberts, Chris. *Heavy Words Lightly Thrown: The Reason behind the Rhyme*. New York: Gotham, 2005. Print.

READING FOR SIGNPOSTS

Signpost and Definitions	Clues to the Signpost	What Literary Element it Helps Us Understand	Anchor Questions
Contrasts and Contradictions A sharp contrast between what we would expect and what we observe the character doing; behavior contradicts previous behavior or well-established patterns. Also contrasts between characters or situations.	A character behaves or thinks in a way we don't expect, or an element of a setting is something we would not expect	Character development Internal conflict Theme Relationship between setting and plot	Why would the character act or feel this way? How do the contrasts between characters help us understand them? How might contrasts between situations help us predict plot or conflict?
Again and Again Events, images, or particular words that recur over a portion of the novel	A word is repeated, sometimes used in an odd way, over and over in the story An image reappears several times during the course of the book	Plot Setting Symbolism Theme Character development Conflict	Why might the author bring this up again and again?
Memory Moment A recollection by a character that interrupts the forward progress of the story	The ongoing flow of the narrative is interrupted by a memory that comes to the character, often taking several paragraphs to recount before we are returned to events of the present moment.	Character development Plot Theme Relationship between character and plot	Why might this memory be important?
Aha Moment A character's realization of something that shifts his actions or understanding of himself, others, or the world around him.	Phrases usually expressing suddenness, like: "Suddenly I understood..." "It came to me in a flash that..." "The realization hit me like a lightning bolt..." "In an instant I knew..."	Character development Internal conflict Plot	How might this change things?

READING FOR SIGNPOSTS

Signpost and Definitions	Clues to the Signpost	What Literary Element it Helps Us Understand	Anchor Questions
Tough Questions Questions a character raises that reveal his/her inner struggles	Phrases expressing serious doubt or confusion: “What could I possibly do to...?” “I couldn’t imagine how I could cope with...” “How could I ever understand why she...?” Never had I been so confused about...”	Internal conflict Theme Character development	What does this question make me wonder about?
Words of the Wiser The advice or insight a wiser character--usually older--offers about life to the main character	The main character and another are usually off by themselves in a quiet serious moment, and the wiser figure shares his wisdom or advice in an effort to help the main character with a problem or a decision	Theme Internal conflict Relationship between character and plot	What the life lesson, and how might it affect the character?

Beers, G. Kylene, and Robert E. Probst. Notice & Note: Strategies for Close Reading. Print.

"Comedic Criticism: Tracking and Taming Irony and Satire"

Kenneth Burke has stated, "We cannot use language maturely until we are spontaneously at home in irony." In this session, participants will consider techniques of irony and satire and how to assist students with these concepts which consistently appear in both the poetry and prose selections on the AP Literature and Composition test.

Irony deals with opposites; it has nothing to do with coincidence. If two baseball players from the same hometown, on different teams, receive the same uniform number, it is not ironic. It is a coincidence. If Barry Bonds attains lifetime statistics identical to his father's it will not be ironic. It will be a coincidence. Irony is "a state of affairs that is the reverse of what was to be expected; a result opposite to and in mockery of the appropriate result." For instance:

- If a diabetic, on his way to buy insulin, is killed by a runaway truck, he is the victim of an accident. If the truck was delivering sugar, he is the victim of an oddly poetic coincidence. But if the truck was delivering insulin, ah! Then he is the victim of an irony.
- If a Kurd, after surviving bloody battle with Saddam Hussein's army and a long, difficult escape through the mountains, is crushed and killed by a parachute drop of humanitarian aid, that, my friend, is irony writ large.
- Darryl Stingley, the pro football player, was paralyzed after a brutal hit by Jack Tatum. Now Darryl Stingley's son plays football, and if the son should become paralyzed while playing, it will not be ironic. It will be coincidental. If Darryl Stingley's son paralyzes someone else, that will be closer to ironic. If he paralyzes Jack Tatum's son that will be precisely ironic.

"If I were in charge of the networks"
excerpt from George Carlin's book, *Brain Droppings* – (irony)

To analyze a satirical piece, employ the following questions:

1. What are the underlying assumptions or unwritten attitudes in the piece?
2. What foolish, flawed, or wrong human action or aspect of society is being lampooned?
3. What would the author's argument look like stripped of its humor?
4. What resources of language does the satirist use to skewer the target?
5. In what ways do these techniques disarm the intended target or sweeten the criticism to make it acceptable to its target?
6. What is the goal of the satirist (i.e., how does the satirist wish society, the individual, the body politic, or an institution to change or amend itself?)
7. How effective are the methods of this particular satirist?

Some tools of the satirist

Biting and Harsh

Juvenalian Satire - is biting, bitter, and angry; it points out the corruption of human beings and institutions with contempt, using *saeva indignation*, a savage outrage based on the style of the Roman poet Juvenal.

Sometimes perceived as enraged, Juvenalian satire sees the vices and follies in the world as intolerable.

Juvenalian satirists use large doses of sarcasm and irony.

Invective - Speech or writing that abuses, denounces, or vituperates against. It can be directed against a person, cause, idea, or system. It employs a heavy use of negative emotive language

Sarcasm - From the Greek meaning, "to tear flesh," sarcasm involves bitter, caustic language that is meant to hurt or ridicule someone or something. It may use irony as a device, but not all ironic statements are sarcastic. When well done, sarcasm can be witty and insightful; when poorly done, it's simply cruel.

Middle Ground

Hyperbole - A figure of speech using deliberate exaggeration or overstatement. Hyperboles sometimes have a comic effect; however, a serious effect is also possible. Hyperbole often produces irony at the same time.

Understatement - The ironic minimizing of fact, understatement presents something as less significant than it is. The effect can frequently be humorous and emphatic. Understatement is the opposite of hyperbole.

Irony - The contrast between what is stated explicitly and what is really meant; the difference between what appears to be and what actually is true. Irony is used for many reasons, but frequently, it's used to create poignancy or humor.

Parody - A satiric imitation of a work or of an author with the idea of ridiculing the author, his ideas, or work. The parodist exploits the peculiarities of an author's expression--his propensity to use too many parentheses, certain favorite words, or whatever. It may also be focused on, say, an improbable plot with too many convenient events.

Light and Humorous

Wit - In modern usage, wit is intellectually amusing language that surprises and delights. A witty statement is humorous, while suggesting the speaker's verbal power in creating ingenious and perceptive remarks. Wit usually uses terse language that makes a pointed statement.

Horatian Satire - is gentle, urbane, smiling; it aims to correct with broadly sympathetic laughter. Based on the Roman lyrical poet Horace, its purpose may be "to hold up a mirror" so readers can see themselves and their world honestly. The vices and follies satirized are not destructive; however, they reflect the foolishness of people, the superficiality and meaninglessness of their lives, and the barrenness of their values.

Caricature - A representation, especially pictorial or literary, in which the subject's distinctive features or peculiarities are deliberately exaggerated to produce a comic or grotesque effect. Sometimes caricature can be so exaggerated that it becomes a grotesque imitation or misrepresentation.

William Blake - The Chimney Sweeper - Two Poems

The wretched figure of the child sweep is a key emblem in Blake's poems of social protest. Not only are the sweeps innocent victims of the cruelest exploitation but they are associated with the smoke of industrialization, thus uniting two central Romantic preoccupations: childhood; and the impact of the Industrial Revolution on the natural world. A report to a parliamentary committee on the employment of child sweeps in 1817 noted that 'the climbing boys' as young as four were sold by their parents to master-sweeps, or recruited from workhouses. As the average size of a London chimney was only seven inches square, to encourage the sweeps to climb more quickly, pins were 'forced into their feet' by the boy climbing behind; lighted straw was applied for the same purpose. 'Easy prey to those whose occupation is to delude the ignorant and entrap the unwary', a sweep might be shut up in a flue for six hours and expected to carry bags of soot weighing up to 30lbs. Many suffered 'deformity of the spine, legs and arms' or contracted testicular cancer.[1] The practice was not abolished until 1875, nearly 50 years after Blake's death.

Web. 9 Jan. 2016. <<http://www.bl.uk/romantics-and-victorians/articles/william-blakes-chimney-sweeper-poems-a-close-reading>>.

<p>"The Chimney Sweeper," from <i>Songs of Innocence</i></p> <p>When my mother died I was very young, And my father sold me while yet my tongue Could scarcely cry " 'weep! 'weep! 'weep! 'weep! " " So your chimneys I sweep & in soot I sleep.</p> <p>There's little Tom Dacre, who cried when his head That curled like a lamb's back, was shaved: so I said, "Hush, Tom! never mind it, for when your head's bare You know that the soot cannot spoil your white hair."</p> <p>And so he was quiet, & that very night, As Tom was a-sleeping he had such a sight! That thousands of sweepers, Dick, Joe, Ned & Jack, Were all of them locked up in coffins of black.</p> <p>And by came an Angel who had a bright key, And he opened the coffins & set them all free; Then down a green plain, leaping, laughing, they run, And wash in a river and shine in the Sun.</p> <p>Then naked & white, all their bags left behind, They rise upon clouds and sport in the wind. And the Angel told Tom, if he'd be a good boy, He'd have God for his father & never want joy.</p> <p>And so Tom awoke; and we rose in the dark, And got with our bags & our brushes to work. Though the morning was cold, Tom was happy & warm; So if all do their duty, they need not fear harm.</p> <p>.....—William Blake</p>	<p>Who is the speaker in the poem? How does the use of language make this seem almost like a documentary? How is the reader implicated in the exploitation of the speaker?</p> <p>How do we know that "Tom Dacre" is a new recruit?</p> <p>Describe the contrast between the reality of the sweeps' lives and the vision of liberty in the dream of Tom Dacre.</p> <p>What is the price of the sweeps' "liberation"?</p> <p>How is Blake attacking the established church and why?</p>
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<p>"The Chimney Sweeper," from <i>Songs of Experience</i></p> <p>A little black thing among the snow, Crying " 'weep! 'weep!" in notes of woe! "Where are thy father and mother? say?"— "They are both gone up to the church to pray.</p> <p>"Because I was happy upon the heath, And smiled among the winter's snow, They clothed me in the clothes of death, And taught me to sing the notes of woe.</p> <p>"And because I am happy and dance and sing, They think they have done me no injury, And are gone to praise God and his Priest and King, Who make up a heaven of our misery."—William Blake</p>	<p>Who are the speakers in the poem? Why two speakers?</p> <p>How does the color palette differ from the earlier poem?</p> <p>Does the speaker understand his oppression? How is that different from the earlier poem?</p> <p>What three entities collude to misery of the sweep? Hint: one entity is not directly addressed in the poem.</p>
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Timed Writing Assignment

Satire and irony are interlinked. Irony is the difference between what is said or done and what is actually meant. Therefore, writers frequently employ satire to point at the dishonesty and silliness of individuals and society and criticize them by ridiculing them.

The role of satire is to ridicule or criticize those vices in the society, which the writer considers a threat to civilization. The writer considers it his obligation to expose these vices for the betterment of humanity. Therefore, the function of satire is not to make others laugh at persons or ideas they make fun of. It intends to warn the public and to change their opinions about the prevailing corruption/conditions in society.

In a well-written essay, explain how these two poems above ridicule and/or criticize a vice in society, and analyze how the author uses poetic devices to explore the "threat to civilization".

	<p>What is the change in society that this cartoonist is advocating? To what extent would you agree and/or disagree with his position?</p>
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<p>Emily Dickinson, 1830 - 1886</p> <p>I'm Nobody! Who are you? Are you – Nobody – too? Then there's a pair of us! Don't tell! they'd advertise – you know!</p> <p>How dreary – to be – Somebody! How public – like a Frog – To tell one's name – the livelong June – To an admiring Bog!</p>	<p>How does the speaker keep the satire from cutting too sharply?</p> <p>Who is the speaker mocking?</p> <p>Who is the "admiring Bog"?</p>
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In the Emily Dickinson poem, the public sphere is about advertised or self-advertised identities: people marketing their names and their existence. This marketing becomes the only way for anyone to enter the public sphere. Talent itself is inconsequential, and thus for someone like Dickinson, or, ostensibly, the reader, who desires to think and to perform with meaning, rather than just maintaining their own fame, participation, or recognition in this public world becomes difficult if not impossible.

One Perfect Rose

A single flow'r he sent me, since we met.
All tenderly his messenger he chose;
Deep-hearted, pure, with scented dew still wet -
One perfect rose.

I knew the language of the floweret;
'My fragile leaves,' it said, 'his heart enclose.'
Love long has taken for his amulet
One perfect rose.

Why is it no one ever sent me yet
One perfect limousine, do you suppose?
Ah no, it's always just my luck to get
One perfect rose.
--Dorothy Parker

The three quatrains of this 1923 poem employ a variation of the "bait-and-switch" strategy, highly appropriate in the Roaring Twenties era of aggressive advertising and the commodification of femininity. The first two stanzas lull us with their quiet tone and six lines of significantly "perfect" iambic pentameter, presenting the rose in its conventional (or "perfect") symbolic form as an "amulet" for love. The closing line of each stanza -- "One perfect rose" -- has three heavy stresses and one light stress, or a central trochee bordered by two heavy stresses; in either case we have a disruption of sound that not only draws our attention to the symbolic rose, but suggests that the rose's conventional symbolism might at some point be disrupted. This disruption occurs in the third stanza, where the quiet tone is maintained and "One perfect limousine" becomes preferable to the rose. In other words, an object suggesting money replaces the rose as a symbol of love. On "One Perfect Rose" Web. 9 Jan. 2016.

<http://www.english.illinois.edu/maps/poets/m_r/parker/rose.htm>.

<p><i>The History Teacher</i></p> <p>Trying to protect his students' innocence he told them the Ice Age was really just the Chilly Age, a period of a million years when everyone had to wear sweaters.</p> <p>And the Stone Age became the Gravel Age, named after the long driveways of the time.</p> <p>The Spanish Inquisition was nothing more than an outbreak of questions such as "How far is it from here to Madrid?" "What do you call the matador's hat?"</p> <p>The War of the Roses took place in a garden, and the Enola Gay dropped one tiny atom on Japan.</p> <p>The children would leave his classroom for the playground to torment the weak and the smart, mussing up their hair and breaking their glasses,</p> <p>while he gathered up his notes and walked home past flower beds and white picket fences, wondering if they would believe that soldiers in the Boer War told long, rambling stories designed to make the enemy nod off.</p> <p>Billy Collins</p>	<p>What is the teacher trying to protect his students from? Why does he assume they are "innocent"?</p> <p>Why does the narrator make the teacher's explanations of history comical to us? Would they also be comical to his students? Why or why not?</p> <p>Is the teacher's method effective for a learning experience? What are the various allusions used by the speaker? Are they effective? Why or why not?</p> <p>Why are we told that when "the children would leave his classroom," they would "torment the weak and the smart"?</p> <p>What might the "white picket fences" represent in American society? Why does the teacher ignore the actions of the children when they leave his classroom?</p>
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Questions for further discussion of *The History Teacher*

Is a teacher ever justified in altering or suppressing the truth about what he or she is teaching to students?

Are there some positions of authority that require protecting other people from the truth?

What's the difference between teaching and getting kids to believe?

What can make it difficult for teachers to connect with their students? Or students with other students?

What change in society is the speaker seeking?

An interesting lesson and class discussion can arise with the pairing of the following two articles. "Just In Time For Spring" by Ellis Weiner is a fun satirical piece presenting the concept of "going outside" to an audience that all too often resides primarily in a digital world. The second article "11 Scientifically Proven Reasons You Should Go Outside" provides scientific information to emphasize the real benefits of GOING OUTSIDE. Teachers could assign one article to be read outside of class and the other in class with either small group or whole class discussion. There are certainly a variety of ways to approach these two articles. Choose what works best for your classes.

Just in Time for Spring

Ellis Weiner

Introducing GOING OUTSIDE, the astounding multipurpose activity platform that will revolutionize the way you spend your time.

GOING OUTSIDE is not a game or a program, not a device or an app, not a protocol or an operating system. Instead, it's a comprehensive experiential mode that lets you perceive and do things firsthand, without any intervening media or technology.

GOING OUTSIDE:

1. Supports real-time experience through a seamless mind-body interface. By GOING OUTSIDE, you'll rediscover the joy and satisfaction of actually doing something. To initiate actions, simply have your mind tell your body what to do—and then do it!

Example: Mary has one apple. You have zero apples. Mary says, "Hey, this apple is really good." You think, How can I have an apple, too? By GOING OUTSIDE, it's easy! Simply go to the market—physically—and buy an apple. Result? You have an apple, too.

Worried about how your body will react to GOING OUTSIDE? Don't be—all your normal functions (respiration, circulation, digestion, etc.) continue as usual. Meanwhile, your own inboard, ear-based accelerometer enables you to assume any posture or orientation you wish (within limits imposed by Gravity™). It's a snap to stand up, sit down, or lie down. If you want to lean against a wall, simply find a wall and lean against it.

2. Is completely hands-free. No keyboards, mice, controllers, touch pads, or joysticks. Use your hands as they were meant to be used, for doing things manually. Peeling potatoes, applauding, shooting baskets, scratching yourself—the possibilities are endless.

3. Delivers authentic 3-D, real-motion video, with no lag time or artifacts. Available colors encompass the entire spectrum to which human eyesight is sensitive. Blacks are pure. Shadows, textures, and reflections are beyond being exactly-like-what-they-are. They are what they are.

GOING OUTSIDE also supports viewing visuals in a full range of orientations. For Landscape Mode, simply look straight ahead—at a real landscape, if you so choose. To see things to the left or the right, shift your eyes in their sockets or turn your head from side to side. For Portrait Mode, merely tilt your head ninety degrees in either direction and use your eyes normally.

Vision-correcting eyeglasses not included but widely available.

4. Delivers "head-free" surround sound. No headphones, earbuds, speakers, or sound-bar arrays required—and yet, amazingly, you hear everything. Sound is supported over the entire audible spectrum via instantaneous audio transmission. As soon as a noise occurs and its sound waves are propagated to your head, you hear it, with stunning realism, with your ears.

Plus, all sounds, noises, music, and human speech arrive with remarkable spatial-location accuracy. When someone behind you says, "Hey, are you on drugs, or what?," you'll hear the question actually coming from behind you.

5. Supports all known, and all unknown, smells. Some call it "the missing sense." But once you start GOING OUTSIDE you'll revel in a world of scent that no workstation, media center, 3-D movie, or smart phone can hope to match. Inhale through your nose. Smell that? That's a smell, which you are experiencing in real time.

6. Enables complete interactivity with inanimate objects, animals, and Nature™. Enjoy the texture of real grass, listen to authentic birds, or discover a flower that has grown up out of the earth. By GOING OUTSIDE, you'll be astounded by the number and variety of things there are in the world.

7. Provides instantaneous feedback for physical movement in all three dimensions. Motion through 3-D environments is immediate, on-demand, and entirely convincing. When you "pick up stuff from the dry cleaner's," you will literally be picking up stuff from the dry cleaner's.

To hold an object, simply reach out and grasp it with your hand. To transit from location to location, merely walk, run, or otherwise travel from your point of origin toward your destination. Or take advantage of a wide variety of available supported transport devices.

8. Is fully scalable. You can interact with any number of people, from one to more than six billion, simply by GOING OUTSIDE. How? Just go to a place where there are people and speak to them. But be careful—they may speak back to you! Or remain alone and talk to yourself.

9. Affords you the opportunity to experience completely actual weather. You'll know if it's hot or cold in your area because you'll feel hot or cold immediately after GOING OUTSIDE. You'll think it's really raining when it rains, because it is.

10. Brings a world of cultural excitement within reach. Enjoy access to museums, concerts, plays, and films. After GOING OUTSIDE, the Louvre is but a plane ride away.

11. Provides access to everything not in your home, dorm room, or cubicle. Buildings, houses, shops, restaurants, bowling alleys, snack stands, and other facilities, as well as parks, beaches, mountains, deserts, tundras, taigas, savannahs, plains, rivers, veldts, meadows, and all the other features of the geophysical world, become startlingly and convincingly real when you go to them. Take part in actual sporting events, or observe them as a "spectator." Walk across the street, dive into a lake, or jump on a trampoline surrounded by happy children. After GOING OUTSIDE, you're limited not by your imagination but by the rest of Reality™.

Millions of people have already tried GOING OUTSIDE. Many of your "friends" may even be GOING OUTSIDE right now!

Why not join them and see what happens? ♦

"Just in Time for Spring - The New Yorker." *The New Yorker*. Web. 9 Jan. 2016.
<<http://www.newyorker.com/magazine/2011/03/28/just-in-time-for-spring>>.

11 Scientifically Proven Reasons You Should Go Outside

Joshua Mayer / Flickr / Business Insider

With spring finally here after a long and brutal winter, we highly recommend spending some time outside.

Nature offers one of the most reliable boosts to your mental and physical well-being. Here are just a few potential benefits:

1. Improved short-term memory

In one study, University of Michigan students were given a brief memory test, then divided into two groups.

One group took a walk around an arboretum, and the other half took a walk down a city street. When the participants returned and did the test again, those who had walked among trees did almost 20% percent better than the first time. The ones who had taken in city sights instead did not consistently improve.

Another similar study on depressed individuals also found that walks in nature boosted working memory much more than walks in urban environments.

Source: Psychological Science, 2008; Journal of Affective Disorders, 2013

2. Restored mental energy

You know that feeling where your brain seems to be sputtering to a halt? Researchers call that "mental fatigue."

One thing that can help get your mind back into gear is exposing it to restorative environments, which, research has found, generally means the great outdoors. One study found that people's mental energy

bounced back even when they just looked at pictures of nature. (Pictures of city scenes had no such effect.)

Studies have also found that natural beauty can elicit feelings of awe, which is one of the surest ways to experience a mental boost.

Source: Journal of Environmental Psychology, 1995; Journal of Environmental Psychology, 2005; Psychological Science, 2012

3. Stress relief

Tensed and stressed? Head for the trees. One study found that students sent into the forest for two nights had lower levels of cortisol — a hormone often used as a marker for stress — than those who spent that time in the city.

In another study, researchers found a decrease in both heart rate and levels of cortisol in subjects in the forest when compared to those in the city. "Stressful states can be relieved by forest therapy," they concluded.

Among office workers, even the view of nature out a window is associated with lower stress and higher job satisfaction.

Source: Scandinavian Journal of Forest Research, 2007 ; Environmental Health and Preventative Medicine, 2010; Japanese Journal of Hygiene, 2011; Biomedical and Environmental Sciences, 2012

4. Reduced inflammation

Inflammation is a natural process the body uses to respond to threats like damage (e.g., a stubbed toe) and pathogens (e.g., exposure to the flu). But when inflammation goes into overdrive, it's associated in varying degrees with a wide range of ills including autoimmune disorders, inflammatory bowel disease, depression, and cancer. Spending time in nature may be one way to help keep it in check.

In one study, students who spent time in the forest had lower levels of inflammation than those who spent time in the city. In another, elderly patients who had been sent on a weeklong trip into the forest showed reduced signs of inflammation as well as some indications that the woodsy jaunt had a positive effect on their hypertension.

Source: Biomedical and Environmental Sciences, 2012; Journal of Cardiology, 2012

5. Better vision

At least in children, a fairly large body of research has found that outdoor activity may have a protective effect on the eyes, reducing the risk of developing nearsightedness (myopia).

"Increasing time spent outdoors may be a simple strategy by which to reduce the risk of developing myopia and its progression in children and adolescents," a 2012 review concluded.

An Australian study that followed almost 2,000 schoolchildren for two years found that more time spent outdoors was associated with a lower prevalence of myopia among 12-year-olds. The same association was not found for those who spent a lot of time playing sports indoors, suggesting the connection was about more than physical activity.

In Taiwan, researchers studied two nearby schools where myopia was equally common. They told one school to encourage outdoor activity during recess and monitored the other as a control. After one year, the rate of myopia in the control school was 17.65%; in the "play outside" school, it was just 8.41%.

Source: Ophthalmology, 2008; Ophthalmology, 2012; Ophthalmology, 2013

6. Improved concentration

We know the natural environment is "restorative," and one thing that a walk outside can restore is your waning attention. In one early study, researchers worked to deplete participants' ability to focus. Then some took a walk in nature, some took a walk through the city, and the rest just relaxed. When they returned, the nature group scored the best on a proofreading task. Other studies have found similar results — even seeing a natural scene through a window can help.

The attentional effect of nature is so strong it might help kids with ADHD, who have been found to concentrate better after just 20 minutes in a park. "'Doses of nature' might serve as a safe, inexpensive, widely accessible new tool ...for managing ADHD symptoms," researchers wrote.

Source: Environment & Behavior, 1991; Journal of Environmental Psychology, 1995 (2); Journal of Attention Disorders, 2008

7. Sharper thinking and creativity

"Imagine a therapy that had no known side effects, was readily available, and could improve your cognitive functioning at zero cost." That's the dramatic opening to a 2008 paper describing the promise of so-called "nature therapy" — or, as a non-academic might call it, "time outside."

When college students were asked to repeat sequences of numbers back to the researchers, they were much more accurate after a walk in nature. This finding built on previous research that showed how nature can restore attention and memory.

Another study found that people immersed in nature for four days — significantly more time than a lunchtime walk in the park — boosted their performance on a creative problem-solving test by 50%. While the research suggests the possibility of a positive relationship between creative thinking and the outdoors, it wasn't enough to determine whether the effects were due to "increased exposure to nature, decreased exposure to technology, or other factors."

Source: Psychological Science, 2008; PLOS ONE, 2012

8. Possible anti-cancer effects

Research on this connection is still in its earliest phases, but preliminary studies have suggested that spending time in nature — in forests, in particular — may stimulate the production of anti-cancer proteins. The boosted levels of these proteins may last up to seven days after a relaxing trip into the woods.

Studies in Japan have also found that areas with greater forest coverage have lower mortality rates from a wide variety of cancers, even after controlling for smoking habits and socioeconomic status. While there are too many confounding factors to come to a concrete conclusion about what this might mean, it's a promising area for future research.

Source: International Journal of Immunopathology and Pharmacology, 2007; International Journal of Immunopathology and Pharmacology, 2008; Journal of Biological Regulators and Homeostatic Agents, 2008 ; The Open Public Health Journal, 2008

9. Immune system boost

The cellular activity that is associated with a forest's possible anti-cancer effects is also indicative of a general boost to the immune system you rely on to fight off less serious ills, like colds, flus, and other infections.

A 2010 review of research related to this effect noted that "all of these findings strongly suggest that forest environments have beneficial effects on human immune function," but acknowledged that more research on the relationship is needed.

Source: Environmental Health and Preventative Medicine, 2010

10. Improved mental health

Anxiety, depression, and other mental health issues may all be eased by some time in the great outdoors —especially when that's combined with exercise. This is to be expected, as both greenery and exercise are known to reduce stress.

One study found that walks in the forest were specifically associated with decreased levels of anxiety and bad moods, and another found that outdoor walks could be "useful clinically as a supplement to existing treatments" for major depressive disorder.

"Every green environment improved both self-esteem and mood," found an analysis of 10 earlier studies about so called "green exercise," and "the mentally ill had one of the greatest self-esteem improvements." The presence of water made the positive effects even stronger.

Source: Environmental Science and Technology, 2010; Evidence-Based Complementary and Alternative Medicine, 2012; Journal of Affective Disorders, 2013

11. Reduced risk of early death

The health effects of green space are wide-ranging, and studies that can't prove cause-and-effect still show strong associations between access to nature and longer, healthier lives.

"The percentage of green space in people's living environment has a positive association with the perceived general health of residents," concluded a Dutch study of 250,782 people.

Nearby green space was even more important to health in urban environments, the researchers found. In fact, they wrote, "our analyses show that health differences in residents of urban and rural municipalities are to a large extent explained by the amount of green space."

A follow-up study by the same research team relied on mortality assessed by physicians and found that a wide variety of diseases were less prevalent among people who lived in close proximity to green space. Other studies have made a direct link between time spent in forests and other measures of overall health.

Why the connection? Researchers pointed to "recovery from stress and attention fatigue, encouragement of physical activity, facilitation of social contact and better air quality" as well as nature's positive effect on mental health, which would boost overall health and longevity as well.

Source: Journal of Epidemiology and Community Health, 2006; Journal of Epidemiology and Community Health, 2009; Biomedical and Environmental Sciences, 2012

Lauren F Friedman and Kevin Loria. "11 Scientifically Proven Reasons You Should Go Outside." *Business Insider*. Business Insider, Inc, 9 Apr. 2014. Web. 9 Jan. 2016. <<http://www.businessinsider.com/11-reasons-you-should-go-outside-2014-4>>.

<p>Baby Cakes by Neil Gaiman</p> <p>A few years back all of the animals went away.</p> <p>We woke up one morning, and they just weren't there anymore. They didn't even leave us a note, or say goodbye. We never figured out quite where they'd gone.</p> <p>We missed them.</p> <p>Some of us thought that the world had ended, but it hadn't. There just weren't any more animals. No cats or rabbits, no dogs or whales, no fish in the seas, no birds in the skies.</p> <p>We were all alone.</p> <p>We didn't know what to do.</p> <p>We wandered around lost, for a time, and then someone pointed out that just because we didn't have animals anymore, that was no reason to change our lives. No reason to change our diets or to cease testing products that might cause us harm.</p> <p>After all, there were still babies.</p>	<p>What is the significance of the title? (You may have to read the whole story first.)</p> <p>Subject: What is the article about?</p> <p>Occasion: Why was it written? What is going on at the time that the author is mocking?</p> <p>Audience: Who is this article aimed at?</p> <p>Purpose: What does the author hope to achieve by writing it?</p> <p>Speaker: How does the author establish himself/ herself as an authority on the subject?</p>
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Babies can't talk. They can hardly move. A baby is not a rational, thinking creature.

And we used them.

Some of them we ate. Baby flesh is tender and succulent.

We flayed their skin and decorated ourselves in it. Baby leather is soft and comfortable.

Some of them we tested.

We taped open their eyes, dripped detergents and shampoos in, a drop at a time.

We scarred them and scalded them. We burned them. We clamped them and planted electrodes into their brains. We grafted, and we froze and we irradiated.

The babies breathed our smoke, and the babies' veins flowed with our medicines and drugs, until they stopped breathing or their blood ceased to flow.

It was hard, of course, but necessary.

No one could deny that.

With the Animals gone, what else could we do?

Some people complained, of course. But then, they always do. And everything went back to normal.

Only...

Yesterday, all the babies were gone.

We don't know where they went. We didn't even see them go.

We don't know what we're going to do without them.

But we'll think of something. Humans are smart. It's what makes us superior to the animals and the babies.

We'll figure something out.

List some major social issues that affect us in the world today

1. _____
2. _____
3. _____
4. _____
5. _____

List a possible outlandish response to each of the issues you listed above

1. _____
2. _____
3. _____
4. _____
5. _____

Murder in the Cathedral – Historical Background

One of the most notorious episodes in medieval English history took place at Canterbury Cathedral on 29 December 1170. During evening vespers, Thomas Becket, the Archbishop of Canterbury and erstwhile friend of King Henry II, was murdered by four of the king's knights, William de Tracy, Reginald Fitzurse, Hugh de Morville and Richard Brito. They are said to have been incited to action by Henry's exasperated words, 'What miserable drones and traitors have I nurtured and promoted in my household who let their lord be treated with such shameful contempt by a low-born clerk!'

Becket's martyrdom was the subject of T. S. Eliot's verse drama *Murder in the Cathedral*, first performed on 15 June 1935 in the Chapter House of Canterbury Cathedral before it moved to a run at the Mercury Theatre in London. Eliot's play drew on the work of an eyewitness to the event, a clerk named Edward Grim who had attempted to defend Becket from William de Tracy's blow. Henry had actually hoped that the appointment of his chancellor, Thomas Becket, as Archbishop of Canterbury, would help him to reassert royal authority over the Church. But the king had not anticipated that Becket would resign as chancellor shortly after he was elevated to the see of Canterbury. The conflict between Henry II and Becket centred on the perennial issue of the balance between royal and papal authority and the rights of the church in England.

Becket's murder sent shockwaves across Western Christendom. The four knights were excommunicated by Pope Alexander III, who ordered them to serve in the Holy Land for 14 years while they sought his forgiveness. Becket himself was canonised in February 1173, less than 3 years after his death, and Canterbury Cathedral became a major site of pilgrimage – Geoffrey Chaucer's *Canterbury Tales*, from the late 14th century, are testament to the continued popularity of pilgrimage to the shrine of St Thomas. Henry II, meanwhile, undertook a public act of penance on 12 July 1174. Confessing to indirect responsibility for the murder, he entered Canterbury in sackcloth, both barefoot and mute, and made a pilgrimage to the crypt of St Thomas where he was whipped by the monks while he lay prostrate and naked by the tomb.

"Medieval Manuscripts Blog." *Medieval Manuscripts Blog*. Web. 21 Mar. 2016.
<<http://britishlibrary.typepad.co.uk/digitisedmanuscripts/2015/04/murder-in-the-cathedral.html>>.

Murder in the Cathedral – Background of the Play by T.S. Eliot

'The theatre as well as the church is enriched by this poetic play of grave beauty and momentous decision'
— *New York Times*

When the Bishop of Chichester commissioned the poet and dramatist T.S. Eliot to write a play for the Canterbury Festival of 1935, Eliot decided to link his subject matter with the location and chose to write about the martyrdom of Thomas Becket, Archbishop of Canterbury from 1162 until his brutal murder within his own Cathedral church on 29 December 1170.

The story is well-known: the conflict between Thomas Becket and his royal master Henry II, which was sparked by the King's secular interference in spiritual matters, culminating in a deadlock between these two strong personalities and the subsequent murder of Thomas by knights loyal to their king, who, legend has it, called out beseechingly in an angry moment, 'Will no one rid me of this turbulent priest?'

These are the events which provide the basis of *Murder in the Cathedral*, but it is not told in chronicle format; Eliot structures the story in the manner of a Shakespeare play in which the events matter less than the situations. It examines the conflict between the material and the spiritual worlds, and Becket's journey from spiritual doubt to certainty as he prepares for martyrdom, as well as the effect his actions have on the people of Canterbury.

Interestingly, Eliot had been on his own spiritual journey in the 1930s. There had been a gradual burgeoning of his Christian awareness throughout his poems in this period as his agnosticism faded and his attraction to Catholicism developed. Eliot's growing conversion to the Anglo-Catholic faith contributed greatly to the style of *Murder in the Cathedral*. It is a ritualistic poetic drama, giving the writer an opportunity to consider the inner thoughts and doubts of the central character, Thomas Becket. These thoughts centre on the *nature* of martyrdom; it is not seen as an act of personal glorification, but the acceptance of man's will being subdued to the will of God—the path shown to man by Christ himself.

For the poetic style of his play, Eliot went back to the roots of the drama, Greek tragedy, which was an act of religion, ritual, purgation and renewal. Later, the medieval morality play sought to achieve the same response from its audience by imaginative example, the anonymously written *Everyman* being the masterpiece of this genre. *Murder in the Cathedral's* verse structure is based on the rhythms of *Everyman*, as is the ritual element and the symbolism of the characters. From Greek tragedy, Eliot borrows the Chorus, which comments on and responds to the developing drama.

The Chorus of the women of Canterbury is not however entirely symbolic; it is rooted in humanity and acts as a mirror for the audience to see and hear its own responses expressed. The tempting of Becket in the first part of the play reflects *Everyman's* struggle to overcome his earthly strengths (Knowledge, Strength, Discretion etc) and let his Christian spirit alone prevail over all-conquering death. Eliot was keen to re-invent verse drama, which had largely become moribund in its imitation of Shakespeare, developing its ancient forms to suit a modern play. For instance, he uses the power of modern prose to shock when the knights try to justify their actions.

Murder in the Cathedral is constructed with medieval simplicity:

Part I – Shows Becket's spiritual struggle.

Interlude – His doubts resolved, Becket affirms his beliefs in a sermon preached on Christmas Day.

Part II – Becket's murder, and its meaning and effect on the people.

The Te Deum at the end unites the past with the present in the ever-continuing, unchanging liturgy of the Church. It is an act of ritual worship and prayer, celebrating one man's journey from doubt, through a struggle with pride, to renouncing self-will and embracing spiritual purity.

The play can also be read on another level, as an examination of individual conscience at variance with the State. This theme is most pertinent when one remembers it was written in 1935, when Europe was under the threat of Nazism and Adolf Hitler, and in the years to come, many were to find themselves and their consciences tested.

"Album Reviews." *Naxos Classical Music*. Web. 21 Mar. 2016.

<http://www.naxos.com/mainsite/blurbs_reviews.asp?item_code=NA198412>.

As you read the following excerpts from *Murder in the Cathedral* consider the following: 1.) How does T.S. Eliot use language to paint the physical scene in minds of the audience and what do these verbal cues tell us about how he may have imagined his audience; 2.) What do these monologues/speeches/dialogues tell us about their speakers? How does WHO the speaker is relate to how we should think about WHAT they are saying; 3.) What sorts of major themes do the speakers introduce and what do they tell us about the deeper questions that may be at issue in the play; 4.) How do details such as diction, meter, rhetorical structure, and poetic techniques influence our understanding of the speeches?

The Scene is the Archbishop's Hall, on December 2nd, 1170

Chorus. Here let us stand, close by the cathedral.
Here let us wait.
Are we drawn by danger? Is it the knowledge of
safety, that draws our feet
Towards the cathedral? What danger can be
For us, the poor, the poor women of Canterbury?
what tribulation
With which we are not already familiar?
There is no danger
For us, and there is no safety in the cathedral. Some
presage of an act
Which our eyes are compelled to witness, has forced
our feet
Towards the cathedral. We are forced to bear
witness.
Since golden October declined into somber
November
And the apples were gathered and stored,
and the land became brown sharp points
of death in a waste of water and mud,
The New Year waits, breathes, waits, whispers in
darkness.
While the labourer kicks off a muddy boot
and stretches his hand to the fire,
The New Year waits, destiny waits for the coming.
Who has stretched out his hand to the fire
and remembered the Saints at All Hallows,
Remembered the martyrs and saints who wait? and
who shall
Stretch out his hand to the fire, and deny his
master? who shall be warm
By the fire, and deny his master?

Seven years and the summer is over
Seven years since the Archbishop left Us,
He who was always kind to his people.
But it would not be well if he should return.
King rules or barons rule;
We have suffered various oppression,
But mostly we are left to our own devices,
And we are content if we are left alone.
We try to keep our households in order;

Why did T.S. Eliot choose to make the Chorus a group of lower-class women? Why must they “wait”?

The lines speak of moving, but why might the women not move?

What do the words “compelled” and “forced” suggest is about to happen?

Note the use of vowels to change the color of the vocal tones of the women here. How does this vocal effect play on the emotions of the audience?

An allusion to Peter’s denial of Christ before the crucifixion. Note: the play reflects many of the events from the story of Christ and his life.

The people of Canterbury have been without Thomas Becket's guidance for seven years. In that time, the Chorus of the women of Canterbury say that there has been political fighting between the king and barons, but most of it is over their heads and has had little effect on their day-to-day lives. Why would the “political fighting” have little effect on them? Do we have similar situations today?

<p>The merchant, shy and cautious, tries to compile a little fortune, And the labourer bends to his piece of earth, earth-colour, his own colour, Preferring to pass unobserved. Now I fear disturbance of the quiet seasons: Winter shall come bringing death from the sea, Ruinous spring shall beat at our doors, Root and shoot shall eat our eyes! and our ears, Disastrous summer burn up the beds of our streams And the poor shall wait for another decaying October. Why should the summer bring consolation For autumn fires and winter fogs? What shall we do in the heat of summer But wait in barren orchards for another October? Some malady is coining upon Us. We wait, we wait, And the saints and martyrs Wait, for those who shall be martyrs and Saints. Destiny waits in the hand of God, shaping the still unshapen: I have seen these things in a shaft of sunlight. Destiny waits in the hand of God, not in the hands of statesmen Who do, some well, some ill, planning and guessing, Having their aims which turn in their hands in the pattern of time. Come, happy December, who shall observe you, who shall preserve you? Shall the Son of Man be born again in the litter of scorn? For us, the poor, there is no action, But only to wait and to witness.</p>	<p>Eliot alludes to the Greek idea of the year. The death in winter and the return of the year in spring. Why the reference to a “ruinous spring” and a “disastrous summer”?</p> <p>How does the Chorus perceive the coming actions of the play and its part in those actions?</p> <p>Why has the chorus returned to the idea contained in the opening lines?</p>
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The Four Temptations.

<p>Thomas: We do not know very much of the future Except that from generation to generation The same things happen again and again. Men learn little from others' experience. But in the life of one man, never The same time returns. Sever The cord, shed the scale. Only The fool, fixed in his folly, may think He can turn the wheel on which he turns.</p>	<p>What is the importance of this speech addressed to the First Tempter after his entrance and introduction?</p> <p>Do men learn "from others' experience"? Can you think of examples?</p> <p>The "wheel" is referred to several times in the play. What is it and what does it represent?</p>
<p>First Tempter: My Lord, a nod is as good as a wink. A man will often love what he spurns. For the good times past, that are come again I am your man. Thomas: Not in this train. Look to your behaviour. You were safer Think of penitence and follow your master. Tempter: Not at this gait! If you go so fast, others may go faster. Your Lordship is too proud ! The safest beast is not the one that roars most loud. This was not the way of the King our master! You were not used to be so hard upon sinners When they were your friends. Be easy, Man! The easy man lives to eat the best dinners. Take a friend's advice. Leave well alone, Or your goose may be cooked and eaten to the bone. Thomas: You come twenty years too late.</p>	<p>Why such a tone of easy familiarity? What is meant by "a man will often love what he spurns"?</p> <p>Why does Thomas use the same tone of familiarity to reject the Tempter?</p> <p>How does the Tempter alter his tone after the parry by Thomas? Note: The conversations between Thomas and his Tempters are like a fencing match with thrust and parry. Why?</p> <p>What is the temptation of the First Tempter?</p> <p>Why does Thomas so easily reject this first temptation?</p>
<p>Second Tempter: The Chancellorship that you resigned When you were made Archbishop that was a mistake On your part still may be regained. Think, my Lord, Power obtained grows to glory, Life lasting, a permanent possession, A templed tomb, monument of marble. Rule over men reckon no madness. Thomas: To the man of God what gladness? Tempter: Sadness Only" to those giving love to God alone. Fare forward, shun two files of shadows :</p>	<p>What is the temptation offered by the Second Tempter?</p> <p>How does the Second Tempter frame his argument that temporal power is greater/better than spiritual power?</p>

<p>Mirth merrymaking, melting strength in sweetness, Fiddling to feebleness, doomed to disdain ; And godlovers' longings, lost in God. Shall he who held the solid substance Wander waking with deceitful shadows? Power is present. Holiness hereafter. Thomas: Who then? Tempter: The Chancellor. King and Chancellor. King commands. Chancellor richly rules. This is a sentence not taught in the schools. To set down the great, protect the poor, Beneath the throne of God can man do more? Disarm the ruffian, strengthen the laws, Rule for the good of the better cause, Dispensing justice make all even, Is thrive on earth, and perhaps in heaven. Thomas: What means? Tempter: Real power Is purchased at price of a certain submission. Your spiritual power is earthly perdition. Power is present, for him who will wield. Thomas: Whose was it? Tempter: His who is gone. Thomas: Who shall have it? Tempter: He who will come. Thomas: What shall be the month? Tempter: The last from the first. Thomas: What shall we give for it? Tempter: Pretence of priestly power. Thomas: Why should we give it? Tempter: For the power and the glory. Thomas: No! Tempter: Yes ! Or bravery will be broken, Cabined in Canterbury, realmless ruler, Self-bound servant of a powerless Pope, The old stag, circled with hounds. Thomas: Nol Tempter: Yes! men must manoeuvre. Monarchs also, Waging war abroad, need fast friends at home. Private policy is public profit; Dignity still shall be dressed with decorum. Thomas: You forget the bishops Whom I have laid under excommunication. Tempter: Hungry hatred</p>	<p>Interesting note: T.S. Eliot was a great admirer of Conan Doyle's Holmes mysteries. This section moves like a detective story. Eliot has stated that this conversation was purposefully patterned like a conversation in Doyle's "Musgrave Ritual."* Later on the Knights will utilize courtroom jargon to cover their guilt as they answer the question "Who killed the Archbishop?"</p> <p>Note the use of alliteration in the Second Tempter's speeches and his Machiavellian approach to politics. What does that reveal about the Second Tempter?</p>
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<p>Will not strive against intelligent self-interest. Thomas: You forget the barons. Who will not forget Constant curbing of pretty privilege. Tempter: Against the barons Is King's cause, churl's cause, Chancellor's cause. Thomas: No! shall I, who keep the keys Of heaven and hell, supreme alone in England, Who bind and loose, with power from the Pope, Descend to desire a punier power? Delegate to deal the doom of damnation, To condemn kings, not serve among their servants, Is my open office. No! Go. Tempter: Then I leave you to your fate.</p>	<p>This temptation, like the first, seems fairly easy for Thomas to reject. Why?</p>
<p>Third Tempter: I am an unexpected visitor. Thomas: I expected you. Tempter: But not in this guise, or for my present purpose. Thomas: No purpose brings surprise. Tempter: Well, my Lord, I am no trifler, and no politician. To idle or intrigue at court I have no skill. I am no courtier. I know a horse, a dog, a wench; I know how to hold my estates in order, A country-keeping lord who minds his own business. It is we country lords who know the country And we who know what the country needs. It is our country. We care for the country. We are the backbone of the nation. We, not the plotting parasites About the King. Excuse my bluntness : I am a rough straightforward Englishman. Thomas: Proceed straight forward. Tempter: Purpose is plain. Endurance of friendship does not depend Upon ourselves, but upon circumstance. But circumstance is not undetermined. Unreal friendship may turn to real But real friendship, once ended, cannot be mended. Sooner shall enmity turn to alliance. The enmity that never knew friendship Can sooner know accord. Thomas: For a countryman You wrap your meaning in as dark generality</p>	<p>Why would Thomas expect this Third Tempter? How is the speech of the Third Tempter different from that of the first two Tempters? Why the change? Why such little use of rhyme?</p> <p>How does the Third Tempter set himself apart from the first two?</p> <p>What is the tempter suggesting when he states that “we country lords who know the country and ... what the country needs? Do we have modern parallels?</p> <p>What does he suggest about friendship? Can friendship be renewed once it is ended? How?</p> <p>How does Thomas “insult” the Tempter here?</p>

<p>As any courtier.</p> <p>Tempter: This is the simple fact! You have no hope of reconciliation With Henry the King. You look only To blind assertion in isolation. That is a mistake.</p> <p>Thomas: Henry, O my King!</p> <p>Tempter: Other friends May be found in the present situation. King in England is not all-powerful; King is in France, squabbling in Anjou; Round him waiting hungry sons. We are for England. We are in England. You and I, my Lord, are Normans. England is a land for Norman Sovereignty. Let the Angevin Destroy himself, fighting in Anjou. He does not understand us, the English barons. We are the people.</p> <p>Thomas: To what does this lead?</p> <p>Tempter: To a happy coalition Of intelligent interests.</p> <p>Thomas: But what have you If you do speak for barons</p> <p>Tempter: For a powerful party Which has turned its eyes in your direction To gain from you, your Lordship asks. For us, Church favour would be an advantage, Blessing of Pope powerful protection In the fight for liberty. You, my Lord, In being with us, would fight a good stroke At once, for England and for Home, Ending the tyrannous jurisdiction Of king's court over bishop's court, Of king's court over baron's court.</p> <p>Thomas: Which I helped to found.</p> <p>Tempter: Which you helped to found. But time past is time forgotten. We expect the rise of a new constellation.</p> <p>Thomas: And if the Archbishop cannot trust the King, How can he trust those who work for King's undoing?</p> <p>Tempter: Kings will allow no power but their own; Church and people have good cause against the throne.</p>	<p>Who are the "other friends"?</p> <p>How is "We are the people" a genuine temptation?</p> <p>Can you think of modern examples of "powerful" parties that decide who the "leaders" should be?</p> <p>What is the implication in the reply "Which I helped to found"?</p> <p>What is Thomas saying about trust?</p>
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<p>Thomas: If the Archbishop cannot trust the <u>Throne</u>, He has good cause to trust none but God <u>alone</u>. It is not better to be <u>thrown</u> To a thousand hungry appetites than to one. At a future time this may be <u>shown</u>. I ruled once as Chancellor And men like you were glad to wait at my door. Not only in the court, but in the field And in the tilt-yard I made many yield. Shall I who ruled like an eagle over doves Now take the shape of a wolf among wolves? Pursue your treacheries as you have done before: No one shall say that I betrayed a king. Tempter: Then, my Lord, I shall not wait at your door; And I well hope, before another spring The King will show his regard for your loyalty. Thomas: To make, then break, this thought has come before, The desperate exercise of failing power. Samson in Gaza did no more, But if I break, I must break myself alone.</p>	<p>Why elaborate use of rhyme in the opening of this speech?</p> <p>What is meant by “eagle over doves” and “wolf among wolves”?</p> <p>In Gaza, Samson is surround by enemies who wish to kill him. He defeats them. Why would Eliot use this biblical allusion?</p>
<p>Fourth Tempter: Well done, Thomas, your will is hard to bend And with me beside you, you shall not lack a friend. Thomas: Who are you? I expected Three visitors, not four. Tempter: Do not be surprised to receive one more. Had I been expected, I had been here before. I always precede expectation. Thomas: Who are you? Tempter: As you do not know me, I do not need a name, And, as you know me, that is why I come. You know me, but have never seen my face. To meet before was never time or place. Thomas: Say what you come to say, Tempter: It shall be said at last. Hooks have been baited with morsels of the past.</p>	<p>Why does Thomas not expect a fourth Tempter? To whom is he comparing himself?</p> <p>The Tempter’s mysterious introduction hints at something that Thomas may have repressed in himself. What is it and why would Thomas repress it?</p> <p>The first three Tempters were from the past. Why does the Fourth Tempter now review what hast</p>

Wantonness is weakness. As for the King,
His hardened hatred shall have no end.
You know truly, the King will never trust
Twice, the man who has been his friend.
Borrow use cautiously, employ
Your services as long as you have to lend.
You would wait for trap to snap
Having served your turn, broken and
crushed.
As for barons, envy of lesser men
Is still more stubborn than king's anger.
Kings have public policy, barons private
profit,
Jealousy raging possession of the fiend.
Barons are employable against each other;
Greater enemies must kings destroy.
Thomas: What is your counsel?
Tempter: Fare forward to the end.
All other ways are closed to you
Except the way already chosen.
But what is pleasure, kingly rule,
Or rule of men beneath a king,
With craft in corners, stealthy stratagem,
To general grasp of spiritual power?
Man Oppressed by sin, since Adam fell -
You hold the keys of heaven and hell.
Power to bind and loose: bind, Thomas,
bind,
King and bishop under your heel.
King, emperor, bishop, baron, king:
Uncertain mastery of melting armies,
War, plague, and revolution,
New conspiracies, broken pacts;
To be master or servant within an hour,
This is the course of temporal power.
The 'Old King shall know it, when at last
breath,
No sons, no empire, he bites broken teeth.
You hold the skein: wind, Thomas, wind
The thread of eternal life and death.
You hold this power, hold it.
Thomas: Supreme, in this land?
Tempter: Supreme, but for one.
Thomas: That I do not understand,
Tempter: It is not for me to tell you how
this may be so;
I am only here, Thomas, to tell you what
you know.

already been said by the first three? How does this
reflect Eliot's use of Greek Theatre techniques?

Be care what you ask, Thomas.
The Fourth Tempter now suggests that Thomas could
even supplant the King, but with a caveat. What must
Thomas do to supplant the King?

The Fourth Tempter submits that Thomas has already
thought of this. Could the Fourth Tempter be
Thomas's own conscience?

<p>Thomas: How long shall this be?</p> <p>Tempter: Save what you know already, ask nothing of me. But think, Thomas, think of glory after death, When king is dead, there's another king, And one more king is another reign, King is forgotten, when another shall come: Saint and Martyr rule from the tomb, Think, Thomas, think of enemies dismayed, Creeping in penance, frightened of a shade; Think of pilgrims, standing in line Before the glittering jewelled shrine, From generation to generation Bending the knee in supplication. Think of the miracles, by God's grace, And think of your enemies, in another place.</p> <p>Thomas: I have thought of these things.</p> <p>Tempter: That is why I tell you. Your thoughts have more power than kings to compel you. You have also thought, sometimes at your prayers, Sometimes hesitating at the angles of stairs, And between sleep and waking, early in the morning, When the bird cries, have thought of further scorning. That nothing lasts, but the wheel turns, The nest is rifled, and the bird mourns; That the shrine shall be pillaged, and the gold spent, The jewels gone for light ladies' ornament, The sanctuary broken, and its stores Swept into the laps of parasites and whores. When miracles cease, and the faithful desert you, And men shall only do their best to forget you. And later is Worse, When men will not hate you Enough to defame or to execrate you, But pondering the qualities that you lacked Will only try to find the historical fact. When men shall declare that there was no mystery About this man who played a certain part in history.</p> <p>Thomas: But what is there to do? What is left to be done?</p>	<p>What is the "glory" that the Fourth Tempter now cannily suggests to Thomas?</p> <p>Does Thomas begin to realize there is a problem with a personal desire for immortality? Does Thomas begin to see and feel the burden of guilt? How is it reflected in this speech?</p> <p>Why the mention of the "wheel" again?.</p> <p>Thomas will answer this question in his Christmas sermon. (Christian martyrdom is never an accident or</p>
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<p>Is there no enduring crown to be won? Tempter: Yes, Thomas, yes; you have thought of that too. What can compare with glory of Saints Dwelling forever in presence of God? What earthly glory, of king or emperor, What earthly pride, that is not poverty Compared with richness of heavenly grandeur? Seek the way of martyrdom, make yourself the lowest Oh earth, to be high in heaven, And see far off below you, where the gulf is fixed, Your persecutors, in timeless torment, Parched passion, beyond expiation. Thomas: No! Who are you, tempting with my own desires? Others have come, temporal tempters, With pleasure and power at palpable price. What do you offer? what do you ask? Tempter: I offer what you desire. I ask What you have to give. Is it too much For such a vision of eternal grandeur? Thomas: Others offered real goods, worthless But real. You only offer Dreams to damnation. Tempter: You have often dreamt them. Thomas. Is there no way, in my soul's sickness, Does not lead to damnation in pride? I well know that these temptations Mean present vanity and future torment. Can sinful pride be driven out Only by more sinful? Can I neither act nor suffer Without perdition? Tempter: You know and do not know, what it is to act or suffer. You know and do not know, that acting is suffering, And suffering action. Neither does the actor suffer Nor the patient act. But both are fixed In an eternal action, an eternal patience To which all must consent that it may be willed And which all must suffer that they may</p>	<p>the design of man. It only happens when one has lost his will in the will of God, and who desires nothing for himself, not even the glory of being a martyr.)</p> <p>Considering the above definition of a martyr, why is it logical that Thomas attempts to reject the suggestion of the Fourth Tempter?</p> <p>Why do you think that Thomas continues to struggle here?</p> <p>The Tempter now repeats almost exactly the words Thomas spoke earlier in the play. How do the words reflect that Thomas neither longs for martyrdom nor any other religious dignity, he knows that every human is dictated by God?</p>
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<p>will it, That the pattern may subsist, that the wheel may turn and still Be forever still. Chorus: There is no rest in the house. There is no rest in the street. I hear restless movement of feet. And the air is heavy and thick. Thick and heavy the sky. And the earth presses up beneath my feet. What is the sickly smell, the vapour? the dark green light from a cloud on a withered tree? The earth is heaving to parturition of issue of hell. What is the sticky dew that forms on the back of my hand? The Four Tempters: Man's life is a cheat and a disappointment; All things are unreal, Unreal or disappointing: The Catherine wheel, the pantomime cat, The prizes given at the children's party, The prize awarded for the English Essay, The scholar's degree, the statesman's decoration. All things become less real, man passes From unreality to unreality. This man is obstinate, blind, intent On self-destruction, Passing from deception to deception, From grandeur to grandeur to final illusion, Lost in the wonder of his own greatness, The enemy of society, enemy of himself Thomas: Now is my way clear, now is the meaning plain: Temptation shall not come in this kind again. The last temptation is the greatest treason: To do the right deed for the wrong reason.</p>	<p>Once again "the wheel".</p> <p>The Chorus senses uneasiness, but are still unable to physically move. What does that suggest about the events soon to take place?</p> <p>Why such an anti-heroic image of the human condition? Keep in mind that Eliot is reaching back in time to Everyman in the Medieval World and even back to the Greek tragedies.</p> <p>How do we know that Thomas has finally defeated all of the Four Tempters?</p>
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* In Conan Doyle's story, the instructions read as follows:

Whose was is?
His who is gone
Who shall have it?
He who will come
What was the month?
The sixth from the first
...
What shall we give for it?
All that is ours

Why should we give it?

For the sake of the trust (Nicholas "The Murders of Doyle and Eliot").

In Conan Doyle's story, this passage forms the instructions for the "Musgrave Ritual," a mysterious Riddle that contains the directions to the hidden location of the golden crown of Charles I. And while the "month" in Conan Doyle is the month that the crown was concealed (and thus the optimum time to retrieve it, since the one must find the end of a tree's shadow to find the crown), the "month" in Eliot's Play is the month of Thomas' death (Nicholas). When asked in a letter about this clear borrowing from Conan Doyle, Eliot replied, "my use of the 'Musgrave Ritual' was deliberate and wholly conscious"

Weaver, Claire, "He Do the Police in Different Voices: the Influence of Detection Fiction in T. S. Eliot's Works" (2015). *College of William & Mary Undergraduate Honors Theses*. Paper 169.

Reading Questions for students

Many of the following questions are level 1; however, in such a complex piece as *Murder in the Cathedral*, students may need assistance with the "on the line" reading. These questions are formulated to help the students with the basic understanding of the piece. Teachers might wish to consider assigning the questions a section at a time prior to class room discussion.

Act 1

1. In Part One, where does the action of the play take place?
2. What character(s) opens the play with the first monologue?
3. According to the information in the opening monologue, how many years have passed since the Archbishop has left the city?
4. What does the Chorus claim is their purpose in the action of the play?
5. What ruler of England does the Second Priest refer to as "the stubborn King?"
6. What doesn't the Third Priest see in "the art of temporal government?"
7. What important message does the Messenger convey to the Priests?
8. What metaphor does the Third Priest use to compare the relationship between the King and the Archbishop?
9. What are the priests eager to know once the Messenger has delivered his initial message?
10. What is the feeling of the general public in regard to the Archbishop's return?
11. What does the Messenger call the relationship between the King and the Archbishop?
12. What does the Messenger say were the last words of Thomas Becket to the King of England before the Archbishop's exile?
13. What does the First Priest believe was Becket's character flaw that ultimately brought an end to his friendship with the King?
14. After the first scene featuring the three Priests, the Chorus speaks again. What do they wish the Archbishop to do?
15. According to the Chorus, what does the Archbishop bring into Canterbury?
16. How does the chorus define its time in Canterbury since the Archbishop left seven years previous?
17. How does the Chorus describe itself?
18. What does the First Priest compare the women of Canterbury to?
19. What is the first idea that Becket relates to his audience and what does he insist that the Chorus "know and do not know?"
20. Who are the first two characters who speak of "the wheel" on separate occasions?
21. What is the first action that the Second Priest wants to take to welcome the Archbishop back to Canterbury?
22. Who does Becket say may have intercepted his letters and planned his demise?
23. Who does Becket say saved him from the wrath of his enemies?

24. What does Becket claim is the "substance of our first act?"
25. What does the First Tempter tell Becket he remembers?
26. What, according to the First Tempter, "should be more than biting Time can sever?"
27. "The wheel" is spoken of time and time again. In one instance Becket says that "Only the fool, fixed in his folly, may think he can turn the wheel on which he turns." What is the idea of a wheel supposed to symbolize?
28. How does the structure of the dialogue change during Becket's first temptation?
29. What does the First Tempter predict for Becket if he does not "leave well alone?"
30. When will the First Tempter remember Becket?
31. What does Becket call "the springtime fancy?"
32. What position did Becket resign when he was made Archbishop?
33. What is it that the Second Tempter offers Becket?
34. How does the Second Tempter claim real power is purchased?
35. What month does the Second Tempter say Beckett will have power?
36. What does the Second Tempter tell Beckett he will be like if he continues on course?
37. Why does Beckett believe that the local bishops would not support a power move like regaining his Chancellorship?
38. What does the Third Tempter believe upon his arrival?
39. How does the Third Tempter describe himself?
40. According to the Third Tempter, what does friendship depend upon?
41. Who does the Third Tempter represent?
42. What is one thing the Third Tempter and his party want from Beckett?
43. How many visitors did Beckett expect?
44. How does the Fourth Tempter claim Beckett can have ultimate glory and power over the King of England?
45. Why is the fourth visitor the most successful Tempter?
46. What does Beckett claim the Fourth Tempter offers?
47. What idea does the Fourth Tempter repeat that Beckett voiced on his first entrance?
48. According to the Four Tempters, what is man's life?
49. What does Beckett believe to be the last temptation and what he fears the most?

Interlude

1. What are the words Beckett quotes from the Bible?
2. From what Gospel does Beckett quote in the opening of his sermon?
3. In the opening of the Interlude, how does Beckett describe his sermon to the audience?
4. What does Beckett ask the audience to remember about Christmas mass?
5. What, according to Beckett, is reenacted during Mass?
6. What, according to Beckett, is celebrated that day?
7. Which Biblical story does Beckett mention?
8. What Biblical quote does Beckett repeat?
9. What literary tool does T.S. Eliot use throughout the Interlude?
10. Where is the Interlude set?
11. At what time of day does the sermon take place?
12. What does Beckett call his congregation?
13. Beckett asks the congregation to think about the meaning of what word?
14. Why does Beckett believe the thought of the angels bringing peace is strange?
15. Whose idea is being echoed when Beckett talks of the promise of peace being "a disappointment and a cheat?"
16. What might be the purpose of the Interlude?

17. According to Beckett, who was the Lord speaking to when he said, "My peace I leave you, my peace I give unto you?"
18. What are the ways that Beckett defines peace?
19. What is an effective speaking tool that Beckett uses in his speech?
20. According to Beckett's speech, what was the fate of the disciples?
21. What does Beckett believe about the peace that the world was promised?
22. Defined by Beckett, who was the first martyr whose sacrifice is celebrated the day after Christmas?
23. Why does Beckett believe we should celebrate martyrs?
24. Who is the only one who can bring Beckett peace?
25. According to Beckett, are the ways you cannot define a martyr?
26. What is the best way to define the style in which T.S. Eliot wrote the Interlude?
27. How does Beckett feel about martyrs?
28. To Beckett, what is martyrdom?
29. What does Beckett see himself as, in reference to his definitions of martyrdom?
30. Which specific Canterbury martyr does Beckett ask the congregation to remember?
31. What may be one of the reasons for this sermon?
32. Knowing what you know about the situation Beckett is in and his character traits, what might be the most likely way to describe Beckett's state of being after his last speech to his flock?
33. What is another observation Beckett has about his approaching murder?
34. What would Beckett have the congregation do?
35. How does Beckett close his sermon?
36. What is the best way to describe what Beckett seems to feel for his congregation?
37. Why does Beckett tell the people that he may never preach to them again?
38. What are the reasons Beckett would allow himself to be killed?
39. Looking at the clues in the Interlude, which Tempter proved to be the most successful?
40. Why was the Tempter successful?
41. How was the Tempter unsuccessful?

Act 2

1. What season does the Chorus speak of at the beginning of Part II?
2. What are the Priests doing when they enter?
3. What does each priest bring in?
4. When is Holy Innocents Day?
5. What word do the Priests continually mull over?
6. Where were the Knights before they came to Canterbury?
7. How does the First Knight respond when the First Priest offers them dinner?
8. What is the purpose of the Knights' visit?
9. What is the irony that Beckett points out to the Priests upon his entrance in Part II?
10. What is one way the Knights describe Beckett?
11. How might you define the Knights on their entrance?
12. What are the things the Knights compare Beckett to?
13. To whom are the Knights loyal?
14. Who protects Beckett from physical harm when he is first attacked?
15. Where does Beckett insist that the crimes against him should be formally stated?
16. What are the specific crimes against the King that the Knights speak of?
17. According to Beckett, who condemned the bishops?
18. What part of the Knights' claim does Beckett doubt to be true?
19. When Beckett mentions the shepherd and his fold, who or what is he referring to?
20. Who or what does Beckett say has final word over the King?

21. What does the Chorus continue to reference in the speech that begins, "I have smelt them, the death-bringers..."
22. What are the major sentiments of the Chorus' "death-bringer" speech?
23. According to Beckett, what can mankind not bear much of?
24. How do the priests finally get Beckett to go to the altar?
25. What does the scene change to when the Priests and Beckett exit?
26. What do the Priests compare the Knights to?
27. What does Beckett demand of the Priests?
28. Beckett believes he has already conquered the beasts; how will he have his final triumph?
29. When the Knights are taunting Beckett, where do they continually ask him to go?
30. Who does Beckett parallel himself with when he says "blood for blood?"
31. Which Knight does Beckett single out as a Traitor?
32. What image does the Chorus keep referring to in their speech as Thomas Beckett is killed?
33. What does the First Knight ask the audience for after they kill Beckett?
34. When the Knights speak, how does the format of the play change?
35. Who does the first Knight believe the audience is rooting for?
36. What is the major point that the Third Knights wishes to relate to the audience?
37. What, according to the Second Knight, is in the English spirit?
38. How does the Second Knight believe violence is justified?
39. What is the major question the Fourth Knight asks of the audience?
40. What did the Fourth Knight call Thomas Beckett?
41. What does the Fourth Knight believe was the cause of Beckett's death?
42. What do both the Priests and the Chorus do after Beckett is killed?
43. What is the last thing that the Chorus asks from God?
44. What is the last thing the Chorus asks Beckett to do?

The Interlude, one of the only two prose sections in the play, is a fascinating interjection into the drama for several reasons. It sums up the play's basic philosophy/theology, reveals how fully Thomas has been altered in Act I, and connects the play to the rituals of both tragedy and the mass.

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Some of the ideas in the sermon also echo those of Greek tragedy. At its core, Greek tragedy embodies a similar contradiction as that of saint celebration. It looks mournfully and honestly on the unfortunate forces of the world that destroyed individuals, while simultaneously celebrating those individuals who stayed strong in the face in those forces. In many ways, this is the message of the sermon. We celebrate those individuals who were strong enough to die for God and vanquish their personalities for God, but we also mourn that the iniquity of the world required their death. What Eliot's play has that Greek tragedy lacks is the lynchpin of faith. Greeks did not celebrate in the promise of afterlife in their tragedies, while the Christians for whom Eliot writes celebrate someone like Becket not only for his strength, but because he reminds them that they will be rewarded for their own strength in heaven.

"MPENGLISHVICAS." : *Murder in the Cathedral- Analysis*. Web. 23 Mar. 2016.
<<http://mpenglishvicas.blogspot.com/2014/07/murder-in-cathedral-analysis.html>>.

Carefully read the sermon. In a well-written essay, discuss how Eliot uses literary techniques to sum up the philosophy of the play, how Thomas has been altered by the events in Act I, and how the elements of Greek tragedy contribute to our understanding of the sermon and Thomas himself.

The Archbishop *preaches in the Cathedral on Christmas Morning* , 1170

'Glory to God in the highest, and on earth peace, good will toward men.' *The fourteenth verse of the second chapter of the Gospel according to Saint Luke*. In the Name of the Father, and of the Son, and of the Holy Ghost. Amen.

Dear children of God, my sermon this morning will be a very short one. I wish only that you should ponder and meditate the deep meaning and mystery of our masses of Christmas Day. For whenever Mass is said, we re-enact the Passion and Death of Our Lord; and on this Christmas Day we do this in celebration of His Birth. So that at the same moment we rejoice in His coming for the salvation of men, and offer again to God His Body and Blood in sacrifice, oblation and satisfaction for the sins of the whole world. It was in this same night that has just passed, that a multitude of the heavenly host appeared before the shepherds at Bethlehem, saying, 'Glory to God in the highest, and on earth peace, good will toward men'; at this same time of all the year that we celebrate at once the Birth of Our Lord and His Passion and Death upon the Cross. Beloved, as the World sees, this is to behave in a strange fashion. For who in the World will both mourn and rejoice at once and for the same reason? For either joy will be overborne by mourning, or mourning will be cast out by joy; so it is only in these our Christian mysteries that we can rejoice and mourn at once for the same reason. 'But think for a while on the meaning of this word 'peace.' Does it seem strange to you that the angels should have announced Peace, when ceaselessly the world has been stricken with War and the fear of War? Does it seem to you that the angelic voices were mistaken, and that the promise was a disappointment and a cheat?

Reflect now, how Our Lord Himself spoke of Peace. He said to His disciples 'My peace I leave with you, my peace I give unto you.' Did He mean peace as we think of it: the kingdom of England at peace with its neighbours, the barons at peace with the King, the householder counting over his peaceful gains, the swept hearth, his best wine for a friend at the table, his wife singing to the children? Those men His disciples knew no such things: they went forth to journey afar, to suffer by land and sea, to know torture, imprisonment, disappointment, to suffer death by martyrdom. What then did He mean? If you ask that, remember then that He said also, 'Not as the world gives, give I unto you.' So then, He gave to His disciples peace, but not peace as the world gives.

Consider also one thing of which you have probably never thought. Not only do we at the feast of Christmas celebrate at once Our Lord's Birth and His Death: but on the next day we celebrate the martyrdom of His first martyr, the blessed Stephen. Is it an accident, do you think, that the day of the first martyr follows immediately the day of the Birth of Christ? By no means. Just as we rejoice and mourn at once, in the Birth and in the Passion of Our Lord; so also, in a smaller figure, we both rejoice and mourn in the death of martyrs. We mourn, for the sins of the world that has martyred them; we rejoice, that another soul is numbered among the Saints in Heaven, for the glory of God and for the salvation of men.

Beloved, we do not think of a martyr simply as a good Christian who has been killed because he is a Christian: for that would be solely to mourn. We do not think of him simply as a good Christian who has been elevated to the company of the Saints: for that would be simply to rejoice: and neither our

mourning nor our rejoicing is as the world's is. A Christian martyrdom is no accident. Saints are not made by accident. Still less is a Christian martyrdom the effect of a man's will to become a Saint, as a man by willing and contriving may become a ruler of men. Ambition fortifies the will of man to become ruler over other men: it operates with deception, cajolery, and violence, it is the action of impurity upon impurity. Not so in Heaven. A martyr, a saint, is always made by the design of God, for His love of men, to warn them and to lead them, to bring them back to His ways. A martyrdom is never the design of man; for the true martyr is he who has become the instrument of God, who has lost his will in the will of God, not lost it but found it, for he has found freedom in submission to God. The martyr no longer desires anything for himself, not even the glory of martyrdom. So thus as on earth the Church mourns and rejoices at once, in a fashion that the world cannot understand; so in Heaven the Saints are most high, having made themselves most low, seeing themselves not as we see them, but in the light of the Godhead from which they draw their being.

I have spoken to you today, dear children of God, of the martyrs of the past, asking you to remember especially our martyr of Canterbury, the blessed Archbishop Elphege; because it is fitting, on Christ's birth day, to remember what is that Peace which He brought; and because, dear children, I do not think I shall ever preach to you again; and because it is possible that in a short time you may have yet another martyr, and that one perhaps not the last. I would have you keep in your hearts these words that I say, and think of them at another time. In the Name of the Father, and of the Son, and of the Holy Ghost. Amen.

Question 2 (Prose) and Question 3 (Open) often ask the students to discuss character and/or characterization in one form or another.

Question 2 (Prose)

2010 Maria Edgeworth's *Belinda* (1801): The narrator provides a description of Clarence Harvey, one of the suitors of the novel's protagonist, Belinda Portman. Read the passage carefully. Then write an essay in which you analyze Clarence Harvey's complex character as Edgeworth develops it through such literary techniques as tone, point of view, and language.

2011 George Eliot's *Middlemarch* (1874): In the passage, Rosamond and Tertius Lydgate, a recently married couple, confront financial difficulties. Read the passage carefully. Then write a well-developed essay in which you analyze how Eliot portrays these two characters and their complex relationship as husband and wife. You may wish to consider such literary devices as narrative perspective and selection of detail.

2012 Helena María Viramontes's *Under the Feet of Jesus*: Carefully read the following excerpt from the novel. Then write a well-organized essay in which you analyze the development of Estrella's character. In your analysis, you may wish to consider such literary elements as selection of detail, figurative language, and tone.

2013 D. H. Lawrence's *The Rainbow* (1915): The following passage focuses on the lives of the Brangwens, a farming family who lived in rural England during the late nineteenth century. Read the passage carefully. Then write an essay in which you analyze how Lawrence employs literary devices to characterize the woman and capture her situation.

2014 The following passage is from the novel *The Known World* by Edward P. Jones. Read the passage carefully. Then, in a well-organized essay, analyze how the author reveals the character of Moses. In your analysis, you may wish to consider such literary elements as point of view, selection of detail, and imagery.

Question 3 (Open)

2010 Palestinian American literary theorist and cultural critic Edward Said has written that "Exile is strangely compelling to think about but terrible to experience. It is the unhealable rift forced between a human being and a native place, between the self and its true home: its essential sadness can never be surmounted." Yet Said has also said that exile can become "a potent, even enriching" experience. Select a novel, play, or epic in which a character experiences such a rift and becomes cut off from "home," whether that home is the character's birthplace, family, homeland, or other special place. Then write an essay in which you analyze how the character's experience with exile is both alienating and enriching, and how this experience illuminates the meaning of the work as a whole. Do not merely summarize the plot.

2011 In a novel by William Styron, a father tells his son that life "is a search for justice." Choose

a character from a novel or play who responds in some significant way to justice or injustice. Then write a well-developed essay in which you analyze the character's understanding of justice, the degree to which the character's search for justice is successful, and the significance of this search for the work as a whole.

2012 "And, after all, our surroundings influence our lives and characters as much as fate, destiny or any supernatural agency." Pauline Hopkins, *Contending Forces*.

Choose a novel or play in which cultural, physical, or geographical surroundings shape psychological or moral traits in a character. Then write a well-organized essay in which you analyze how surroundings affect this character and illuminate the meaning of the work as a whole.

2013 A bildungsroman, or coming-of-age novel, recounts the psychological or moral development of its protagonist from youth to maturity, when this character recognizes his or her place in the world. Select a single pivotal moment in the psychological or moral development of the protagonist of a bildungsroman. Then write a well-organized essay that analyzes how that single moment shapes the meaning of the work as a whole.

2014 It has often been said that what we value can be determined only by what we sacrifice. Consider how this statement applies to a character from a novel or play. Select a character that has deliberately sacrificed, surrendered, or forfeited something in a way that highlights that character's values. Then write a well-organized essay in which you analyze how the particular sacrifice illuminates the character's values and provides a deeper understanding of the meaning of the work as a whole.

Both Character and Characterization reveal "Hypocrisy and Self-Deception". All Three of the plays included here examine hypocrisy, social class differences, and the constraints of morality as well as other topics.

Characteristics of Tragedy & Comedy -- A Debatable List

The following list by John Morreall represents a conglomeration of varying theory on the nature of tragedy and comedy. Personally, I find (depending on the play) some of the characteristics more convincing and others less so. Try testing a play we're reading in class against these ideas. Do they successfully explain what's going on in the work?

The Cognitive Psychology of the Tragic and Comic Visions	
TRAGEDY	COMEDY
Simplicity: Tragic heroes tend to approach problems and situations in a fairly straightforward manner. Life can be understood in simple binaries -- good/bad; just/unjust; beautiful/ugly.	Complex: Comic heroes tend to be more flexible. Life tends to be messier, full of diversity and unexpected twists and turns. It is more difficult to classify experience.

Low Tolerance for Disorder: Tragic plots tend to stress order and process -- the end follows from the beginning.	High Tolerance for Disorder: Comic plots tend to be more random; they seem to be improvised, leaving a number of loose ends.
Preference for the Familiar: Tragic heroes and plots have "a low tolerance for cognitive dissonance." The violation of the norm is what brings about a tragic fall.	Seeking out the Unfamiliar: Comic heroes and plots tend to see the unexpected and surprising as an opportunity rather than a norm-violation.
Low Tolerance for Ambiguity: In tragedy, things should have one meaning and have clear-cut application to problems.	High Tolerance for Ambiguity: In comedy, ambiguity is what makes humor possible. Equally, not everything has to make sense in comedy.
Convergent Thinking: Tragedy stresses what is past and what is real. It tends to be more information-gathering based, wanting to find and resolve nagging problems.	Divergent Thinking: Comedy is more imaginative, stressing playfulness. It tends to look for a variety of answers and doesn't need to solve everything.
Uncritical Thinking: Tragedy tends not to call into question the accepted order of things. To do so is to suffer the consequences.	Critical Thinking: Comedy tends to call attention to the incongruities in the order of things, be it political, social, religious.
Emotional Engagement: Tragic heroes tend to respond with strong, overpowering emotions--pride, lust, grief, rage. This often results in extremist attitudes and reactions. In the same way, the audience is expected to respond with cathartic involvement.	Emotional Disengagement: Comic heroes are often ironic and disengaged from the situation; they tend to respond with wit, imagination, or cynicism. They tend to abstract themselves from their misfortunes. The audience is expected to react in much the same way to what the characters undergo.
Stubbornness: Tragic heroes tend to stick with a course of action and follow it to their doom. They are firm and committed.	Adaptable: Comic heroes are more willing to change. Or if they are not, we as the audience find this funny rather than tragic.
Idealistic: The tragic vision longs for a clear-cut world driven by principle. It tends to value ethical abstractions, such as Truth, Justice, and Beauty	Pragmatic: The comic vision is more aware of concrete realities. Comic heroes seek how to make it from day-to-day.
Finality: Tragic actions lead to inevitable consequences.	Reversal: At least for the clever, comic actions allow one to escape the consequences, to have a second chance.
Spirit: The tragic vision tends to value the human spirit. It can often be dualistic, prizing the spirit/soul above the body.	Body: The comic vision is very concerned with the human body--its sexual desires, bodily functions, craving for food. Suffering is often slap-stick.

Tragic heroes often long for some higher, greater level of life than common human existence.	Comic heroes seem comfortable in such a world.
Seriousness: The tragic vision takes its characters and plots seriously. They are treated as important and make demands upon us.	Playfulness: Even if it has its serious side, the comic vision tends to treat large portions of life as not quite so serious.
The Social Differences between the Tragic and Comic Visions	
Heroism: Characters tend to be "superhuman, semidivine, larger-than-life" beings.	Antiheroism: Characters tend to be normal, down-to-earth individuals. Comedies tend to parody authority.
Militarism: Tragedies often arise in warrior cultures. And its values are those of the good soldier--duty, honor, commitment.	Pacifism: Comedies tend to call into question warrior values: Better to lose your dignity and save your life.
Vengeance: Offending a tragic hero often results in a cycle of vengeance.	Forgiveness: In comedies, forgiveness, even friendship among former enemies, happens.
Hierarchy: Tragedies tend to stress the upper-class, the noble few, royalty, and leaders.	Equality: Comedies tend to include all classes of people. The lower classes are often the butt of the jokes, but they also tend to triumph in unexpected ways.
Less Sexual Equality: Tragedies are often male-dominated.	More Sexual Equality: Comedies, while often sexist too, are sometimes less so. Women play a larger, more active role.
Respect for Tradition: Tragic heroes often uphold the accepted order or champion one tradition against another.	Questions Authority: Comic heroes more often question tradition and those in authority.
Rule-based Ethics: The tragic vision tends to stress the consequences of disobeying the accepted order of things.	Situation-based Ethics: Comic heroes tend to make up the rules as they go along or at least be wary of generalizations.
Social Isolation: Tragedies tend to stress the individual and the consequences of the individual's actions.	Social Integration: Comedies tend to focus on the larger community and spend more time paying attention to the interaction between groups.

"ComedyTragedyCharacteristics." *ComedyTragedyCharacteristics*. Web. 12 Nov. 2014.
<<http://www3.dbu.edu/mitchell/comedytr.htm>>.

Tartuffe Character Profiles

In the columns below are speeches or conversations of the characters in Moliere's *Tartuffe*. As you examine each of them, decide what **you can say** about the character. What predictions can you make about the character?

What The Characters Say	What I Say
<p>ORGON - (Parisian gentleman, husband, and father of the house. In his quest for religious piety, Orgon has allowed Tartuffe into his home.)</p> <p style="text-align: right;"><i>Villain, be still!</i></p> <p><i>I know your motives; I know you wish him ill: Yes, all of you—wife, children, servants, all— Conspire against him and desire his fall, Employing every shameful trick you can To alienate me from this saintly man. Ah, but the more you seek to drive him away, The more I'll do to keep him. Without delay, I'll spite this household and confound its pride By giving him my daughter as his bride. (III. vi.)</i></p>	
<p>ELMIRE - (Orgon's wife.)</p> <p style="text-align: right;"><i>...I'll be content if he Will study to deserve my leniency. I've promised silence—don't make me break my word; To make a scandal would be too absurd. Good wives laugh off such trifles, and forget them; Why should they tell their husbands, and upset them? (III. iv.)</i></p>	
<p>DAMIS - (Orgon's son, Elmire's stepson)</p> <p><i>You have reasons for taking such a course, And I have reasons, too, of equal force. To spare him now would be insanely wrong. I've swallowed my just wrath for far too long And watched this insolent bigot bringing strife And bitterness into our family life. (III. iv.)</i></p>	
<p>MARIANE - (Orgon's daughter, Elmire's stepdaughter)</p>	

<p><i>If I defied my father, as you suggest, Would it not seem unmaidenly, at best? Shall I defend my love at the expense Of brazenness and disobedience? (II. iii.)</i></p>	
<p>VALERE - (Mariane's love.) <i>I'll do my best to take it in my stride. The pain I feel at being cast aside Time and forgetfulness may put an end to. Or if I can't forget, I shall pretend to. No self-respecting person is expected To go on loving once he's been rejected. (II. iv.)</i></p>	
<p>CLEANTE - (Elmire's brother, Orgon's friend and brother-in-law.) <i>Brother, I don't pretend to be a sage, Nor have I all the wisdom of the age. There's just one insight I would dare to claim: I know that true and false are not the same... (I. v.)</i></p>	
<p>TARTUFFE - (A hypocrite and imposter posing as a holy man.) <i>Hand up my hair-shirt, put my scourge in place, And pray, Laurent, for Heaven's perpetual grace. I'm going to the prison now, to share My last few coins with the poor wretches there. (III. ii.)</i></p>	
<p>DORINE - (Mariane's lady's-maid) <i>Dorine: Oh, he's a man of destiny; He's made for horns, and what the stars demand Your daughter's virtue surely can't withstand. Orgon: Don't interrupt me further. Why can't you learn That certain things are not of your concern? Dorine: It's for your own sake that I interfere.</i></p>	
<p>MADAME PERNELLE - (Orgon's mother)</p>	

Orgon:

*You're talking nonsense. Can't you realize
I saw it; saw it; saw it with my eyes?
Saw, do you understand me? Must I shout it
Into your ears before you'll cease to doubt it?*

Madame Pernelle:

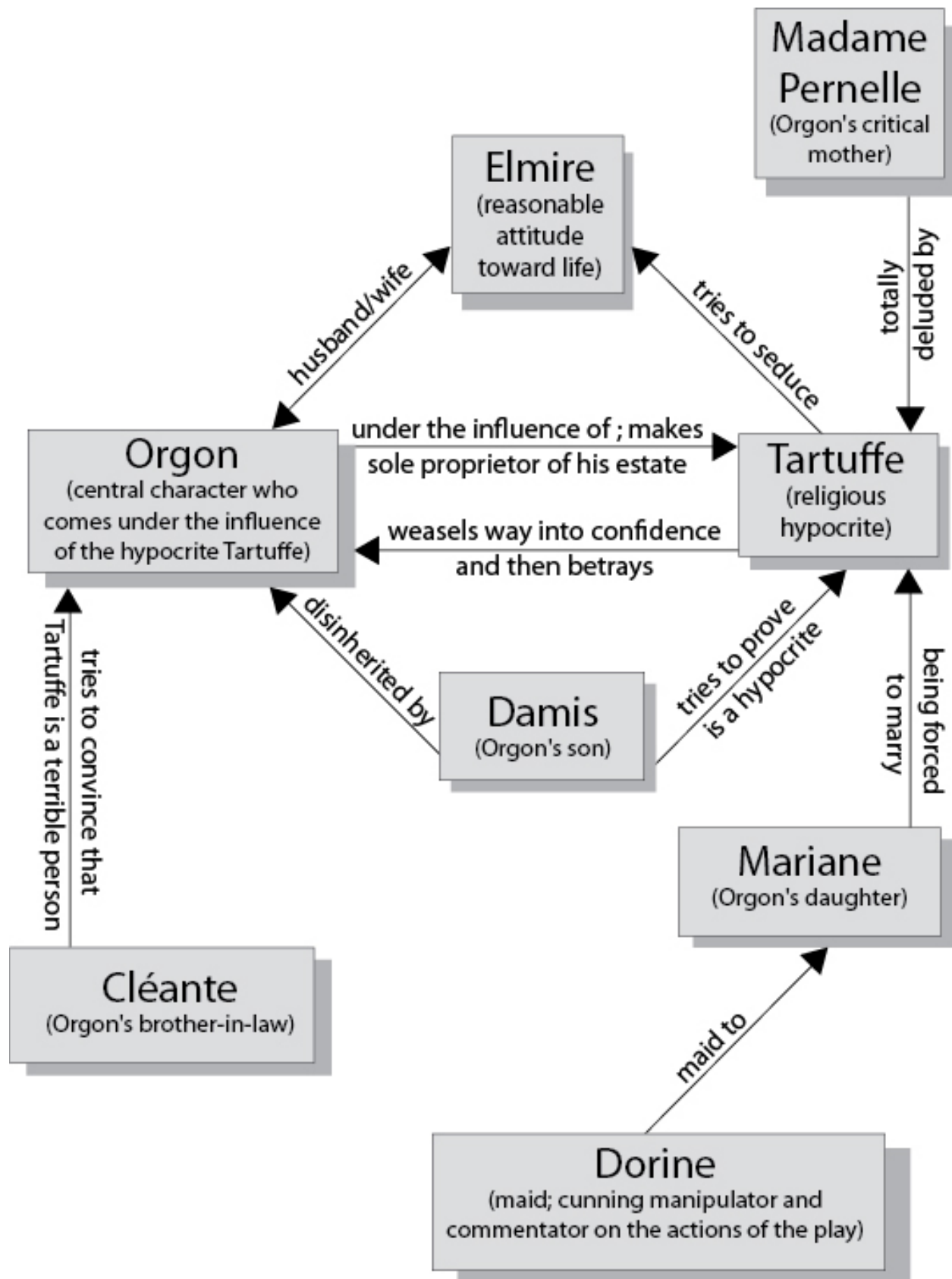
*Appearances can deceive, my son. Dear me,
We cannot always judge by what we see.*

Orgon:

Drat! Drat!

Madame Pernelle:

*One often interprets things awry;
Good can seem evil to a suspicious eye. (V. iii.)*



Hypocrisy in Tartuffe

What is a hypocrite? A person who pretends to have virtues they do not actually possess.

Instruction

1. Possible warm up Journal Prompt: What is hypocrisy?
2. Discuss with students the definition of hypocrisy. What does it mean? Why would some people pretend to be more virtuous than they really are? Is this something that is more common in the present or the past?
3. Divide the class into groups. Ask them to create and present a short scene that demonstrates understanding of the public/private, truth/lies world of hypocrisy. It can be abstract, it can be a series of tableaux, it can use dialogue.
4. Explain to students that they are going to research and present a modern day hypocrite. The criteria for the hypocrite is that they are a person who has expressed publicly that they were virtuous, and then it was later revealed they led a much different private life. Their pious actions were all in pretence. Students are looking for information on:
What makes the individual a hypocrite?
Examples of how a hypocrite can deceive people.
How was their public/private life exposed?
Are there people who still support the hypocrite after the fact?
5. Students will work in pairs or groups of three to do their research. They have one class period to gather their information. Additional research is done for homework.
6. Students will have a class period to work on their presentation. Additional presentation preparation is done for homework.
7. Groups give their oral presentation of their specific modern day hypocrite based on their research. This oral presentation should be no more than five minutes in length, and demonstrate an equal participation from all group members.

Useful Information

Tartuffe, or, The Imposter, written in 1664, was banned in Paris and not allowed a public performance until 1669, which is just one indication that Molière's comedy attacking religious hypocrisy had struck a nerve in French society. During this period, the Paris Parliament was struggling to suppress Catholic secret societies that were infiltrating the government and starting a puritanical war condemning all human instincts as inherently evil. **The comedy of Tartuffe functioned as a healthy satire of this behavior which Molière perceived as a dangerous deviation from societal norms.** [Bold Text not in original] A romantic comedy doesn't structurally support social commentary from the playwright. A playwright like Shakespeare, who wrote in this romantic comedy form, would instead insert or embed commentary within the story, often using certain characters as mouthpieces. **For a neoclassical comedy of character like Tartuffe, the substance and subject of the play is society and the problems within it.** [Bold text not in original] Molière adheres to the neoclassical formula of abstracting an essentially human quality or flaw and presenting it as a character type, with no specific past history, physical descriptions, or details beyond that general essence. This type interacts with other types in a highly organized situation designed to expose the human flaw

and its deviation from the norms of society.

Molière exposes the actions of the professionally pious by presenting the character of Tartuffe, the religious hypocrite, as essentially a hustler or con man. And every con man needs an easy mark, and Orgon fits the bill as the gullible new convert. The two types exist only in combination. The character of Orgon is also vital to the comedy of the play. **Comedy requires a certain intellectual detachment for the audience to laugh.** [Bold text not in original] The threat of religious hypocrisy was too serious in French society to laugh at directly. By making Orgon and Madame Pernelle the only members of the family that buy what Tartuffe is selling, their gullibility weakens the threat of Tartuffe's deceptions enough for the comedy to emerge.

Understanding the comedic purpose of Orgon suggests that the major dramatic action for the play involves a struggle between Tartuffe and the Pernelle family over the trust of Orgon. One possible major dramatic action statement is: This is the day that Tartuffe runs a con game on Orgon and his family, but the family finally reveals him to Orgon as a fraud. With this dramatic action, the family supplies the normal point of view on Tartuffe. They are the norm and Tartuffe and Orgon are the deviation from it. The audience can more clearly see and laugh at the incongruity of Orgon's and Tartuffe's behavior when set against that of the family. The gap created by their deviation from the norm is the major source of comedy and the primary delivery device of social comment, because the gap reveals and highlights the absurdity of the human foibles represented in the types.

"Jeremy Lee Cudd - Essay - Moliere's Tartuffe, Wycherley's The Country Wife, and Shaw's Arms and the Man." *Jeremy Lee Cudd - Essay - Moliere's Tartuffe, Wycherley's The Country Wife, and Shaw's Arms and the Man*. Web. 12 Nov. 2014.

<<http://www.jlcudd.com/writing/thea506cudd.htm>>.

In *Tartuffe*, Orgon represents one kind of dangerous ruler. He is saved in the end by a *deus ex machina* intervention by the Sun King himself, Molière's patron Louis XIV, who was actually in the audience during several performances of the play. The King orders the arrest of the traitorous villain Tartuffe, restores to Orgon the estate he has so improvidently devolved upon this confidence man, and pardons his offense in harboring incriminating papers for a political exile friend. This intervention is portrayed as enabled by Louis' vigilance, justice, and discriminating mercy (he recognizes Tartuffe as a scoundrel with whose record of crime he is already familiar, and he recognizes the loyal services Orgon had done him in the late civil wars). Orgon, on the other hand, has insisted on acting dictatorially out of spite for his subjects, who insist that his confidence is being abused by his chosen spiritual advisor, that the religious regime that latter has been empowered to impose on the household is extreme, and that his designation of Tartuffe as a husband for Marianne is wrongheaded.

Molière's point is not that absolute monarchs should rule without consulting advisors. On the contrary, (1) they should prudently weigh the advice of all whose interest is in question. At the same time, (2) the monarch must never delegate his judgment to another: he remains responsible for the wisdom of whatever advice he takes, and therefore must always retain the

independent exercise of his own powers of mind. Most importantly, (3) this judgment itself must always be ruled in turn by **reason and common sense**.

"English 233: Political Parable in Moliere's TARTUFFE." *English 233: Political Parable in Moliere's TARTUFFE*. Web. 12 Nov. 2014. <<http://www.k-state.edu/english/baker/english233/Tartuffe-politics.htm>>.

Orgon speaks about Tartuffe and the influence Tartuffe wields over him

Compare the opening of the speech where Orgon speaks of Tartuffe's prayers with the following passage from Matthew 6:5 where Jesus says, "And when you pray, do not be like the hypocrites, for they love to pray standing in the synagogues and on the street corners to be seen by men. I tell you the truth, they have received their reward in full."

What is Moliere implying about Tartuffe?

Orgon continues in his speech to refer to Tartuffe giving to the poor from the small amount given to him by Orgon. Compare that to this passage Luke 11:42: "But woe to you Pharisees! For you tithe mint and rue and every herb, and neglect justice and the love of God. These you ought to have done, without neglecting the others."

What is Moliere implying about Tartuffe's approach to religion?

Why does Orgon not see that Tartuffe is actually attracted to Elmire, Orgon's wife?

ORGON Speaks of Tartuffe	My Analysis of ORGON'S Speech
ORGON Oh, had you seen Tartuffe, as I first knew him, Your heart, like mine, would have surrendered to him. He used to come into our church each day And humbly kneel nearby, and start to pray. He'd draw the eyes of everybody there By the deep fervor of his heartfelt prayer; He'd sign and weep, and sometimes with a sound Of rapture he would bend and kiss the ground; And when I rose to go, he'd run before To offer me holy-water at the door. His serving-man, no less devout than he, Informed me of his master's poverty; I gave him gifts, but in his humbleness He'd beg me every time to give him less. "Oh, that's too much," he'd cry, "too much by twice!	

<p>I don't deserve it. The half, Sir, would suffice." And when I wouldn't take it back, he'd share Half of it with the poor, right then and there. At length, Heaven prompted me to take him in To dwell with us, and free our souls from sin. He guides our lives, and to protect my honor Stays by my wife, and keeps an eye upon here; He tells me whom she see, and all she does, And seems more jealous than I ever was! And how austere he is! Why, he can detect A mortal sin where you would least suspect; In smallest trifles, he's extremely strict, Last week, his conscience was severely pricked Because, while praying, he had caught a flea And killed it, so he felt, too wrathfully.</p>	
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Excerpt from *The Importance of Being Earnest* - Act I

As you read the scene below consider how the following are revealed in the dialogue:

The importance of social class;

The importance of financial wealth;

How the scene reveals the hypocrisy of the characters;

And the constraints of the morality of the period.

Lady Bracknell. [Sitting down.] You can take a seat, Mr. Worthing.

[Looks in her pocket for note-book and pencil.]

Jack. Thank you, Lady Bracknell, I prefer standing.

Lady Bracknell. [Pencil and note-book in hand.] I feel bound to tell you that you are not down on my list of eligible young men, although I have the same list as the dear Duchess of Bolton has. We work together, in fact. However, I am quite ready to enter your name, should your answers be what a really affectionate mother requires. Do you smoke?

Jack. Well, yes, I must admit I smoke.

Lady Bracknell. I am glad to hear it. A man should always have an occupation of some kind. There are far too many idle men in London as it is. How old are you?

Jack. Twenty-nine.

Lady Bracknell. A very good age to be married at. I have always been of opinion that a man who desires to get married should know either everything or nothing. Which do you know?

Jack. [After some hesitation.] I know nothing, Lady Bracknell.

Lady Bracknell. I am pleased to hear it. I do not approve of anything that tampers with natural ignorance. Ignorance is like a delicate exotic fruit; touch it and the bloom is gone. The whole theory of modern education is radically unsound. Fortunately in England, at any rate, education produces no effect whatsoever. If it did, it would prove a serious danger to the upper classes, and probably lead to acts of violence in Grosvenor Square. What is your income?

Jack. Between seven and eight thousand a year.

Lady Bracknell. [Makes a note in her book.] In land, or in investments?

Jack. In investments, chiefly.

Lady Bracknell. That is satisfactory. What between the duties expected of one during one's lifetime, and the duties exacted from one after one's death, land has ceased to be either a profit or a pleasure. It gives one position, and prevents one from keeping it up. That's all that can be said about land.

Jack. I have a country house with some land, of course, attached to it, about fifteen hundred acres, I believe; but I don't depend on that for my real income. In fact, as far as I can make out, the poachers are the only people who make anything out of it.

Lady Bracknell. A country house! How many bedrooms? Well, that point can be cleared up afterwards. You have a town house, I hope? A girl with a simple, unspoiled nature, like Gwendolen, could hardly be expected to reside in the country.

Jack. Well, I own a house in Belgrave Square, but it is let by the year to Lady Bloxham. Of course, I can get it back whenever I like, at six months' notice.

Lady Bracknell. Lady Bloxham? I don't know her.

Jack. Oh, she goes about very little. She is a lady considerably advanced in years.

Lady Bracknell. Ah, nowadays that is no guarantee of respectability of character. What number in Belgrave Square?

Jack. 149.

Lady Bracknell. [Shaking her head.] The unfashionable side. I thought there was something. However, that could easily be altered.

Jack. Do you mean the fashion, or the side?

Lady Bracknell. [Sternly.] Both, if necessary, I presume. What are your politics?

Jack. Well, I am afraid I really have none. I am a Liberal Unionist.

Lady Bracknell. Oh, they count as Tories. They dine with us. Or come in the evening, at any rate. Now to minor matters. Are your parents living?

Jack. I have lost both my parents.

Lady Bracknell. To lose one parent, Mr. Worthing, may be regarded as a misfortune; to lose both looks like carelessness. Who was your father? He was evidently a man of some wealth. Was he born in what the Radical papers call the purple of commerce, or did he rise from the ranks of the aristocracy?

Jack. I am afraid I really don't know. The fact is, Lady Bracknell, I said I had lost my parents. It would be nearer the truth to say that my parents seem to have lost me . . . I don't actually know who I am by birth. I was . . . well, I was found.

Lady Bracknell. Found!

Jack. The late Mr. Thomas Cardew, an old gentleman of a very charitable and kindly disposition, found me, and gave me the name of Worthing, because he happened to have a first-class ticket for Worthing in his pocket at the time. Worthing is a place in Sussex. It is a seaside resort.

Lady Bracknell. Where did the charitable gentleman who had a first-class ticket for this seaside resort find you?

Jack. [Gravely.] In a hand-bag.

Lady Bracknell. A hand-bag?

Jack. [Very seriously.] Yes, Lady Bracknell. I was in a hand-bag—a somewhat large, black leather hand-bag, with handles to it—an ordinary hand-bag in fact.

Lady Bracknell. In what locality did this Mr. James, or Thomas, Cardew come across this ordinary hand-bag?

Jack. In the cloak-room at Victoria Station. It was given to him in mistake for his own.

Lady Bracknell. The cloak-room at Victoria Station?

Jack. Yes. The Brighton line.

Lady Bracknell. The line is immaterial. Mr. Worthing, I confess I feel somewhat bewildered by what you have just told me. To be born, or at any rate bred, in a hand-bag, whether it had handles or not, seems to me to display a contempt for the ordinary decencies of family life that reminds one of the worst excesses of the French Revolution. And I presume you know what that unfortunate movement led to? As for the particular locality in which the hand-bag was found, a cloak-room at a railway station might serve to conceal a social indiscretion—has probably, indeed, been used for that purpose before now—but it could hardly be regarded as an assured basis for a recognised position in good society.

Jack. May I ask you then what you would advise me to do? I need hardly say I would do anything in the world to ensure Gwendolen's happiness.

Lady Bracknell. I would strongly advise you, Mr. Worthing, to try and acquire some relations as soon as possible, and to make a definite effort to produce at any rate one parent, of either sex, before the season is quite over.

Jack. Well, I don't see how I could possibly manage to do that. I can produce the hand-bag at any moment. It is in my dressing-room at home. I really think that should satisfy you, Lady Bracknell.

Lady Bracknell. Me, sir! What has it to do with me? You can hardly imagine that I and Lord Bracknell would dream of allowing our only daughter—a girl brought up with the

utmost care—to marry into a cloak-room, and form an alliance with a parcel? Good morning, Mr. Worthing!
[Lady Bracknell sweeps out in majestic indignation.]

"Eugene Ionesco's *The Bald Soprano* has even greater elements of burlesque humor than Beckett, as Ionesco exposes the inanities within commonplace behavior and thought. The "well-made play" is parodied as being conventionally predictable and innately stereotypical in character and plot. Feeling that the absurdity of modern existence cannot be communicated intellectually, Ionesco makes his audience sense and feel it through the experience of a play that mocks those who believe in causality, and exposes the meaninglessness and irrationality of people's lives and relationships in its presentation of characters whose inability to communicate leads them to dehumanize themselves and others. Although the experimental nature of his plays allies him to the surrealists, his work is not fully surreal in that it is never entirely divorced from reality. Likewise, his allegiance to existentialism is only partial, in that he would agree with Albert Camus and Jean-Paul Sartre that modern existence is meaningless, irrational, and absurd, but, unlike them, does not feel that such notions can be communicated through traditional literary mode."

Abbotson, Susan C. W. "Absurdity of Life." *Thematic Guide to Modern Drama*. Westport, Conn.: Greenwood, 2003. 2. Print.

How does Ionesco reveal the "absurdity of modern existence" in the following passage from *The Bald Soprano*? How does the "inability to communicate" dehumanize the characters? How does the scene reveal some of the hypocrisy in our modern day "text driven" society?

* In Nicholas Bataille's production, this dialogue was spoken in a tone and played in a style sincerely tragic.

MR. MARTIN: Excuse me, madam, but it seems to me, unless I'm mistaken, that I've met you somewhere before.

MRS. MARTIN: I, too, sir. It seems to me that I've met you somewhere before.

MR. MARTIN: Was it, by any chance, at Manchester that I caught a glimpse of you, madam?

MRS. MARTIN: That is very possible. I am originally from the city of Manchester. But I do not have a good memory, sir. I cannot say whether it was there that I caught a glimpse of you or not!

MR. MARTIN: Good God, that's curious! I, too, am originally from the city of Manchester, madam!

MRS. MARTIN: That is curious!

MR. MARTIN: Isn't that curious! Only, I, madam, I left the city of

Manchester about five weeks ago.

MRS. MARTIN: That is curious! What a bizarre coincidence! I, too, sir, I left the city of Manchester about five weeks ago.

MR. MARTIN: Madam, I took the 8:30 morning train which arrives in London at 4:45.

MRS. MARTIN: That is curious! How very bizarre! And what a coincidence! I took the same train, sir, I too.

MR. MARTIN: Good Lord, how curious! Perhaps then, madam, it was on the train that I saw you?

MRS. MARTIN: It is indeed possible that is, not unlikely. It is plausible and, after all, why not!--But I don't recall it, sir!

MR. MARTIN: I traveled second class, madam. There is no second class in England, but I always travel second class.

MRS. MARTIN: That is curious! How very bizarre! And what a coincidence! I, too, sir, I traveled second class.

MR. MARTIN: How curious that is! Perhaps we did meet in second class, my dear lady!

MRS. MARTIN: That is certainly possible, and it is not at all unlikely. But I do not remember very well, my dear sir!

MR. MARTIN: MY seat was in coach No. 8, compartment 6, my dear lady.

MRS. MARTIN: How curious that is! MY seat was also in coach No. 8, compartment 6, my dear sir!

MR. MARTIN: How curious that is and what a bizarre coincidence! Perhaps we met in compartment 6, my dear lady?

MRS. MARTIN: It is indeed possible, after all! But I do not recall it, my dear sir!

MR. MARTIN: To tell the truth, my dear lady, I do not remember it either, but it is possible that we caught a glimpse of each other there, and as I think of it, it seems to me even very likely.

MRS. MARTIN: Oh! truly, of course, truly, sir!

MR. MARTIN: How curious it is! I had seat No. 3, next to the window, my dear lady.

MRS. MARTIN: Oh, good Lord, how curious and bizarre! I had seat No. 6, next to the window, across from you, my dear sir.

MR. MARTIN: Good God, how curious that is and what a coincidence! We were then seated facing each other, my dear lady! It is there that we must have seen each other!

MRS. MARTIN: How curious it is! It is possible, but I do not recall it, sir!

MR. MARTIN: To tell the truth, my dear lady, I do not remember it either. However, it is very possible that we saw each other on that occasion.

MRS. MARTIN: It is true, but I am not at all sure of it, sir.

MR. MARTIN: Dear madam, were you not the lady who asked me to place her suitcase in the luggage rack and who thanked me and gave me permission to

smoke?

MRS. MARTIN: But of course, that must have been I, sir. How curious it is, how curious it is, and what a coincidence!

MR. MARTIN: How curious it is, how bizarre, what a coincidence! And well, well, it was perhaps at that moment that we came to know each other, madam?

MRS. MARTIN: How curious it is and what a coincidence! It is indeed possible, my dear sir! However, I do not believe that I recall it.

MR. MARTIN: Nor do I, madam. [A moment of silence. The clock strikes twice, then once.] Since coming to London, I have resided in Bromfield Street, my dear lady.

MRS. MARTIN: How curious that is, how bizarre! I, too, since coming to London, I have resided in Bromfield Street, my dear sir.

MR. MARTIN: How curious that is, well then, well then, perhaps we have seen each other in Bromfield Street, my dear lady.

MRS. MARTIN: How curious that is, how bizarre! It is indeed possible, after all! But I do not recall it, my dear sir.

MR. MARTIN: I reside at No. 19, my dear lady.

MRS. MARTIN: How curious that is. I also reside at No. 19, my dear sir.

MR. MARTIN: Well then, well then, well then, well then, perhaps we have seen each other in that house, dear lady?

MRS. MARTIN: It is indeed possible but I do not recall it, dear sir.

MR. MARTIN: My flat is on the fifth floor, No. 8, my dear lady.

MRS. MARTIN: How curious it is, good Lord, how bizarre! And what a coincidence! I too reside on the fifth floor, in flat No. 8, dear sir!

MR. MARTIN [musing]: How curious it is, how curious it is, how curious it is, and what a coincidence! You know, in my bedroom there is a bed, and it is covered with a green eiderdown. This room, with the bed and the green eiderdown, is at the end of the corridor between the w.c. and the bookcase, dear lady!

MRS. MARTIN: What a coincidence, good Lord, what a coincidence! My bedroom, too, has a bed with a green eiderdown and is at the end of the corridor, between the w.c., dear sir, and the bookcase!

MR. MARTIN: How bizarre, curious, strange! Then, madam, we live in the same room and we sleep in the same bed, dear lady. It is perhaps there that we have met!

MRS. MARTIN: How curious it is and what a coincidence! It is indeed possible that we have met there, and perhaps even last night. But I do not recall it, dear sir!

MR. MARTIN: I have a little girl, my little daughter, she lives with me, dear lady. She is two years old, she's blonde, she has a white eye and a red eye, she is very pretty, her name is Alice, dear lady.

MRS. MARTIN: What a bizarre coincidence! I, too, have a little girl. She is two years old, has a white eye and a red eye, she is very pretty, and her name is Alice, too, dear sir!

MR. MARTIN [in the same drawling monotonous voice]: How curious it is and what a coincidence! And bizarre! Perhaps they are the same, dear lady!

MRS. MARTIN: How curious it is! It is indeed possible, dear sir. [A rather long moment of silence. The clock strikes 29 times.]

MR. MARTIN [after having reflected at length, gets up slowly and, unhurriedly, moves toward **Mrs. Martin**, who, surprised by his solemn air, has also gotten up very quietly. **Mr. Martin**, in the same flat, monotonous voice, slightly singsong]: Then, dear lady, I believe that there can be no doubt about it, we have seen each other before and you are my own wife... Elizabeth, I have found you again!

[Mr.. Martin approaches **Mr. Martin** without haste. They embrace without expression. The clock strikes once, very loud. This striking of the clock must be so loud that it makes the audience jump. The Martins do not hear it.]

MRS. MARTIN: Donald, it's you, darling!

[They sit together in the same armchair, their arms around each other, and fall asleep. The clock strikes several more times. Mary, on tiptoe, a finger to her lips, enters quietly and addresses the audience.]

MARY: Elizabeth and Donald are now too happy to be able to hear me. I can therefore let you in on a secret. Elizabeth is not Elizabeth, Donald is not Donald. And here is the proof: the child that Donald spoke of is not Elizabeth's daughter, they are not the same person. Donald's daughter has one white eye and one red eye like Elizabeth's daughter. Whereas Donald's child has a white right eye and a red left eye, Elizabeth's child has a red right eye and a white left eye! Thus all of Donald's system of deduction collapses when it comes up against this last obstacle which destroys his whole theory. In spite of the extraordinary coincidences which seem to be definitive proofs, Donald and Elizabeth, not being the parents of the same child, are not Donald and Elizabeth. It is in vain that he thinks he is Donald, it is in vain that she thinks she is Elizabeth. He believes in vain that she is Elizabeth. She believes in vain that he is Donald--they are sadly deceived. But who is the true Donald? Who is the true Elizabeth? Who has any interest in prolonging this confusion? I don't know. Let's not try to know. Let's leave things as they are. [She takes several steps toward the door, then returns and says to the audience:] My real name is Sherlock Holmes. [She exits.]

[The clock strikes as much as it likes. After several seconds, Mr. and Mrs. Martin separate and take the chairs they had at the beginning.]

MR. MARTIN: Darling, let's forget all that has not passed between us, and, now that we have found each other again, let's try not to lose each other anymore, and live as before.

MRS. MARTIN: Yes, darling.

Further useful Information about *Tartuffe*

Tartuffe teaches us about Lack of trust in relationships; we can see it in relation of husband and wife, father and son and father and daughter. After returning from trip, Orgon asks about what is position in house hold. Orgon says to Dorine, "How are the family? What's been going on?" (515). Dorine told him about his wife, who had a bad fever two days ago, but Orgon continued his inquires about Tartuffe. For example, Orgon says to Dorine, "Ah, and Tartuffe?" (515). He repeated this question to Dorine, every time she said something about his wife. This shows that he is more concerned about Tartuffe than his own family and wife. He trust more to Tartuffe than his own wife, Orgon says to Cleante, "to protect my honor stays by my wife, and keeps an eye upon her" (516). This shows how he trusts Tartuffe more than his own wife; we can see the lack of trust in relationship of Husband and Wife. Orgon is in clash with his son, Damis. After Damis caught Tartuffe trying to seduce Elmire, he is convinced that he has enough evidence against Tartuffe to satisfy his father Orgon. Damis says to Elmire, "Ah, now I have my long-awaited chance to punish [Tartuffe] deceit and arrogance, and give my father clear and shocking proof of the black character of his dear Tartuffe" (525). Damis goes to his father to tell him about Tartuffe's hypocrisy. Orgon, however, after hearing of Damis about Tartuffe's hypocrisy, instead of believing his own son, he trusted Tartuffe and blame that Damis is wrong. Orgon says to Damis, "Ah, you deceitful boy, how dare you try, to stain [Tartuffe] purity with so foul a lie?" (526). Orgon also rebukes Damis, Orgon says to Damis, "Villain, be still!" (526). This argument between Orgon and Damis shows the unfair to Damis, and shows that father Orgon trust more to Tartuffe than his own son. Daughter of Orgon, Mariane, wants to marry Valere, but Orgon decides that Mariane will marry Tartuffe instead. Orgon says to Mariane, "Daughter, I mean it; you're to be [Tartuffe] wife" (518). Orgon wants Mariane to marry Tartuffe, so that Tartuffe can gain a good position in society and be in house forever. For example he says to Mariane, "Tartuffe, allied by marriage to this family" (518). This also shows us Tartuffe's control over Orgon. Orgon's power over the family is great, for example Mariane says to Dorine, "What good would it do? A father's power is great" (520). This shows the he does control the family, but his behavior towards the family members suggest that he doesn't trust them. Moliere wants us to teach about family and trust that we should keep faith in our relationship with our family and we should trust over family members, and we should listen their opinions too.

Tartuffe also teach about be aware of hypocrisy. In the play Tartuffe is called a hypocrite pretty much immediately as the play begins. Although Tartuffe does not appear unit ACT III scene 2, Tartuffe is discussed widely by other household members. The more they talk about Tartuffe, the more obvious his hypocrisy becomes. Almost everyone realize that Tartuffe is a hypocrite who pretends to be holy man. However, Orgon and Madame Pernelle believe that Tartuffe is holy man, and they trust him. For example, Madame Pernelle says to Dorine, "[Tartuffe's] own great goodness I can guarantee" (514) and Orgon says to Cleante, "your heart, like mine, would have surrendered to [Tartuffe]" (516). As we can see that Madame Pernelle and Orgon both are trapped in Tartuffe's hypocrisy. Orgon told Cleante his story about how he mate Tartuffe at church and what he used to do in church. For example Orgon says to Cleante, "When I rose to

go, [Tartuffe]’d run before to offer me holy-water at the door” (516). Tartuffe was faking to be a holy man, he used prayer loudly, give holy-water to Orgon, he used to do this things just to draw attention of Orgon, that he is religious and holy man. Orgon believed him that Tartuffe will show us the pathway to heaven and free their souls from sin. For Example Orgon says to Tartuffe, “At length, Heaven prompted me to take him in to dwell with us, and free our souls from sin” (516). Tartuffe tries to seduce Elmire, He says to Elmire, “I offer you, my dear Elmire, love without scandal, pleasure without fear” (525). This shows that he is hypocrite, he wants to have scandals affair with already married woman. After Damis told Orgon about Tartuffe tries to seduce Elmire, Orgon did not trust Damis, but he trusts more to Tartuffe. Elmire decided to show his husband the true face of Tartuffe; she seduced Tartuffe while Orgon heard them as he is hiding under the table. After Orgon admitted the truth of Tartuffe, He says to Tartuffe, “Just leave this household, without more ado” (531). After this Tartuffe showed his true face, he says to Orgon, “this house belong to me, I’ll have you know” (531). Tartuffe wants to blackmail Orgon about secret box that Orgon got from his friend which can ruin his impression in society. Orgon says to Cleante, “[box is] full of papers which, if they came to light, would ruin [Orgon’s friend] - or such is my impression” (532). Tartuffe comes there with officer and order from prince to arrest Orgon, but the prince knew that Tartuffe is hypocrite. In the end they arrested Tartuffe instead of Orgon. Moliere wants us to be aware of hypocrite like Tartuffe and he also wants us to teach that don’t trust anyone until we know about him.

"Chegg.com." *Although Tartuffe And A Midsummer Night's Dream ...* Web. 12 Nov. 2014.
<<http://www.chegg.com/homework-help/questions-and-answers/although-tartuffe-midsummer-night-s-dream-comedies-teach-us-different-life-lessons-shakesp-q1762827>>.

Glossary for *The Importance of Being Earnest*

Act I:

Half Moon Street -- a street in London’s fashionable Mayfair district.

Shropshire -- idyllic inland county well-known for pastoral landscapes.

in town – “town” (at least in southern England) always meant London.

Divorce Court – After 1858, Divorce Court had the power to hear and decide divorce cases. Before that time, a divorce had only been obtainable by a special Act of Parliament.

Scotland Yard – until 1890 the headquarters of the Metropolitan Police Force.

Turnbridge Wells – a quiet spa town in southern England.

the Albany – a block of expensive London apartments for single gentlemen.

guardian – someone placed in legal charge of an orphan, who is referred to as a ward.

Willis’s – fashionable Almack’s Assembly Rooms, later called Willis’s after the owner’s niece who inherited them.

sent down – When guests had assembled in the drawing room (on the second floor), they went down to the ground floor dining room in pairs of one man and one woman, the most important pair going first.

corrupt French drama – French plays of the period were popularly supposed to be concerned exclusively with questionable (i.e. scandalous) subject matter.

ready money – payment in cash, as opposed to credit.

crumpets – yeast buns (known to us as English muffins) served at tea.

the Season – short period in early summer when balls and parties were held in smart London society, mainly to arrange suitable marriages.

christening – baptism in a ceremony to give a child its “Christian” (or first) name.

Grosvenor Square – (pronounced “grove’-ner) fashionable square in London’s West End inhabited by the upper classes.

duties – Death duties, or taxes on money left in a will, were instituted in 1894.

Belgrave Square – fashionable square behind Buckingham Palace.

Liberal Unionists – political party which broke away from the Liberal Party and gradually became associated with the Conservative Party (Tories), so its members were almost respectable in Lady Bracknell’s view.

come in the evening – Guests invited to come after dinner were less important than those invited to dine first with the family.

Radical – supporting the more socially progressive, reforming views.

Purple of Commerce – Purple, being a royal color, suggest a superior group among those who have made their money by industry.

handbag -- small suitcase carried by either sex.

Victoria Station – large London railway station.

Brighton line – train route serving Brighton, a popular seaside resort in East Sussex.

Gorgon – mythological creature who turned people to stone with its gaze.

the Club – Gentlemen’s clubs in London were commonly used as meeting places.

the Empire – music hall in Leicester Square, which was famous for its ‘promenade’ of high-priced call girls. It had been attacked by a Purity Campaign only the year before the play opened.

three-volume novel – Most novels of the period were published in installments in weekly periodicals prior to being reissued in three hardbound volumes.

Hertfordshire – (pronounced “hart’-ford-sure”) county just north of London, much more accessible than Shropshire.

Act II:

Mudie – Mudie’s Library was an old lending library which also exchanged books by mail.

canon – clergyman attached to a cathedral or in charge of the local parish.

rector – clergyman of the Church of England performing duties for a particular parish.

Egeria – in Roman mythology, one of the Muses, proverbially used of a woman who inspires.

evensong – the daily evening religious service.

rupée – unit of currency in India, which at the time was a troublesome part of the British Empire.

Australia – Once a destination for English criminals, by 1895 Australia was considered a good place to send unsatisfactory members of prominent families for a second chance, or to be forgotten.

quixotic – reference to the impractical hero of Cervantes’ *Don Quixote*.

Maréchal Niel – a variety of yellow rose.

crape hatband – It was customary to wear black clothes after the death of a family member or close friend. Black crape was a popular fabric in mourning wear during the Victorian period.

Paris – popularly considered a city of sin and frivolity.

manna in the wilderness – refers to the miraculous supply of food for the Israelites wandering in the wilderness in the Book of Exodus.

immersion of adults – Christening in the Church of England is generally accomplished by a token sprinkling of water, but certain sects require total immersion.

canonical – according to the rules or ‘canons’ of the Church of England.

port manteaus – large traveling cases.

dog-cart – a light, horse-drawn, two-wheeled vehicle.

the four-five – train scheduled to depart at five minutes after four o’clock.

14th of February – St. Valentines’ Day was also opening night for *Earnest* in 1895.

Bankruptcy Court – court where the affairs of possible bankruptcies would be discussed.

Morning Post – Most newspapers contained columns in which the upper classes could pay to insert announcements of engagements, weddings, births, etc.

Act III:

dreadful popular air – probably a derogatory reference to Gilbert & Sullivan’s operettas.

University Extension Scheme – provider of educational lectures and classes for the general public.

Dorking, Surrey – country town near enough to London to make it convenient for country houses.

Fifeshire, N.B. – N. B. stands for North Britain – that is, Scotland. Rich persons might own a house in Scotland so that they could pursue the country sports of hunting, fishing, and shooting.

Court Guides – generally annual publications recording ‘who was who’ at court.

the Funds – stocks issued by the Government, considered a very safe investment.

comes of age – legally attains full adult status, which in this period was usually twenty-one.

Oxonian – graduate of Oxford University.

Perrier-Jouet, Brut ’89 – superior French champagne bottled in 1889.

Anabaptists – 16th-century Christian sect that was opposed to infant baptism.

Upper Grosvenor Street – street in the fashionable West End of London, off Grosvenor Square.

Bayswater – an unfashionable area west of the City of London.

Gower Street omnibus – Gower Street is just north of the West End. An omnibus of the period would have been horse-drawn, and the upper classes would not have traveled in it.

temperance beverage – any drink said not to contain alcohol.

Leamington – a spa visited for the sake of its mineral waters.

Army Lists – monthly distribution list of officers on active service. The quarterly list gave the seniority, appointments, and war services of officers in detail.

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 RESPECT THEIR NEED FOR PRIVACY	7 GIVE THEM 15 MINUTE WARNINGS TO FINISH WHATEVER THEY ARE DOING
2 NEVER EMBARRASS THEM IN PUBLIC	8 REPRIMAND THEM PRIVATELY
3 LET THEM OBSERVE FIRST IN NEW SITUATIONS	9 TEACH THEM NEW SKILLS PRIVATELY
4 GIVE THEM TIME TO THINK DON'T DEMAND INSTANT ANSWERS	10 ENABLE THEM TO FIND ONE BEST FRIEND WHO HAS SIMILAR INTERESTS & ABILITIES
5 DON'T INTERRUPT THEM	11 DON'T PUSH THEM TO MAKE LOTS OF FRIENDS
6 GIVE THEM ADVANCE NOTICE OF EXPECTED CHANGES IN THEIR LIVES	12 RESPECT THEIR INTROVERSION DON'T TRY TO REMAKE THEM INTO EXTROVERTS

HOW TO CARE FOR EXTROVERTS

1 RESPECT THEIR INDEPENDENCE	6 UNDERSTAND WHEN THEY ARE BUSY
2 COMPLIMENT THEM IN THE COMPANY OF OTHERS	7 LET THEM DIVE RIGHT IN
3 ACCEPT AND ENCOURAGE THEIR ENTHUSIASM	8 OFFER THEM OPTIONS
4 ALLOW THEM TO EXPLORE AND TALK THINGS OUT	9 MAKE PHYSICAL AND VERBAL GESTURES OF AFFECTION
5 THOUGHTFULLY SURPRISE THEM	10 LET THEM SHINE

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.

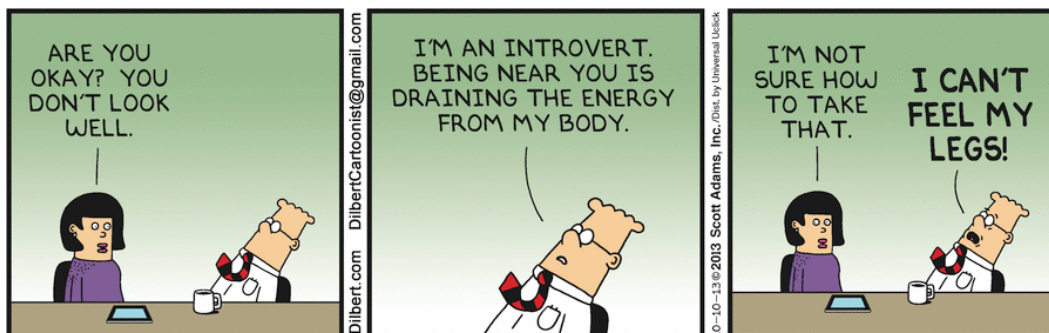
PRAISEWORTHY

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

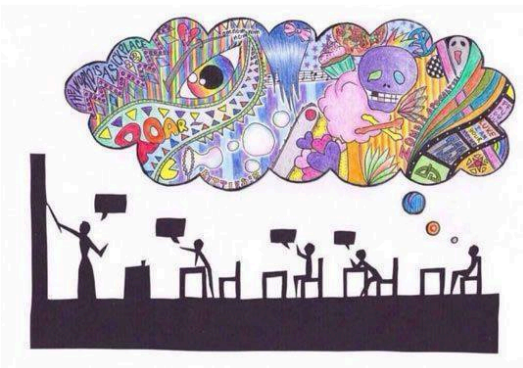


A species in which everyone was General Patton would not succeed, any more than would a race in which everyone was Vincent Van Gogh. I prefer to think that the planet needs athletes, philosophers, sex symbols, painters, scientists; it needs the warmhearted, the hardhearted, the coldhearted and the weakhearted. 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)

Ideal Classroom for Introvert	Ideal Classroom for Extravert
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
Introverted teacher	Extraverted teacher
"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.

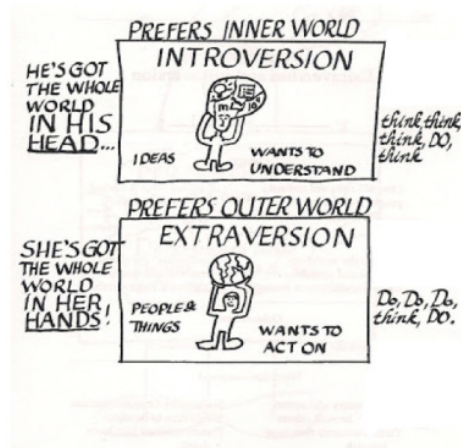
<<http://www.dummies.com/how-to/content/10-great-things-about-being-an-introvert.html>>.

"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 commit 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

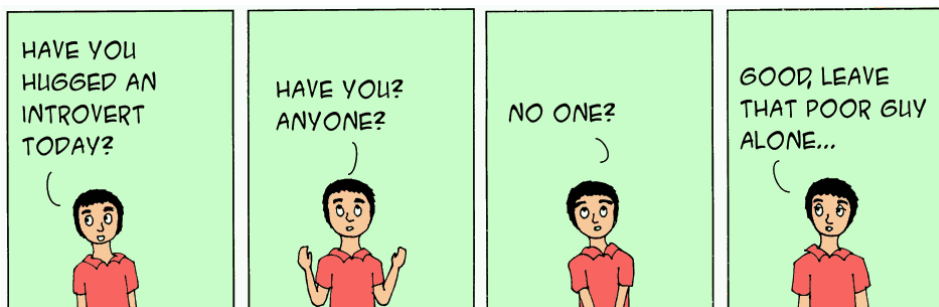
orchard, solo ocean cruising. Flow often occurs, he writes, in conditions in which people “become independent of the social environment to the degree that they no longer respond exclusively in terms of its rewards and punishments. To achieve such autonomy, a person has to learn to provide rewards to 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
Individual Work: Analyze sample poems silently, Write own poem using analyzed poems as a template. Choice Work: Write and Illustrate a poem, Design own project, Reflect on and Memorize a poem, Evaluate and Consider a poem's meaning using a prepared worksheet.	Group Work: Read a poem aloud, Write parodies and Read the examples aloud, Discuss the rhyme scheme, literary techniques, and meaning, Plan how to perform the poem for the class,. Discuss the poems for examples of patterns and ideas, Collaborate on writing another poem using the same patterns, Perform 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) 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.

	Action Plan	Start	End
1	Objective 1. Establish AP Background		
	Goal 1.1. Provide PSAT, IPR, and Audit Syllabus		
	Goal 1.2. Become Familiar with College Board Website		
	Task 1.2.1. Consult AP Lit Homepage		
	Resource 1.2.1.1. Links to AP Central Website Resources		
2	Objective 2. Literary Interpretation: How does <u>x</u> affect reader response and meaning of the work?		
	Goal 2.1. Literary Elements - Fiction and Drama		
	Task 2.1.1. Students will understand and use appropriate terminology when discussing literature		
	1. <i>Literary Terms for the AP Exam</i>		
	Task 2.1.2. Literary Terms		
	Task 2.1.3. Setting		
	Task 2.1.4. Character		
	Task 2.1.5. Characterization		
	Task 2.1.6. Conflict/Plot		
	Task 2.1.7. Point of View		
	Task 2.1.8. Style - DIDLS		
	Task 2.1.9. Style -Tone		
	Task 2.1.10. Style- Ironical use of language		
	a. Students will demonstrate how authors use language non-literally (Ironically) to convey ideas.		
	Task 2.1.11. Theme		
	a. Students will demonstrate how authors use each of the elements to convey Theme		
	1. <i>How to Read to Analyze Literature</i>		
	Goal 2.2. Literary Elements - Poetry		
	Task 2.2.1. Students will demonstrate how Elements affect meaning		
	Task 2.2.2. Speaker		
	a. Students will distinguish between author and speaker in interpreting poetry		
	Task 2.2.3. Occasion		
	a. Students will demonstrate how occasion affects meaning in poetry.		
	Task 2.2.4. Audience		
	a. Students will distinguish between the audience of the Speaker and the audience of the poet		
	Task 2.2.5. Purpose		
	Task 2.2.6. TPCASTT		
	Task 2.2.7. Diction -Imagery		
	Task 2.2.8. Diction -Symbols		

	Task 2.2.9. Diction - Ironic use of language		
	Task 2.2.10. Tone		
	a. Students will demonstrate how a poet's use of tone and changes in tone affect meaning		
3	Objective 3. Writing about Literature: Conveying Interpretation to a Reader		
	Goal 3.1. Purpose		
	Task 3.1.1. Students will demonstrate understanding of their own purpose for writing		
	Task 3.1.2. Students will demonstrate understanding of an author's purpose for writing		
	Goal 3.2. Purpose - Audience		
	Task 3.2.1. Students will demonstrate the effect of author's audience on his purpose		
	Goal 3.3. Purpose - Occasion		
	Task 3.3.1. Students will demonstrate the effect of the occasion for writing on his purpose		
	Goal 3.4. Voice		
	Task 3.4.1. Students will demonstrate the effect of author's voice on his purpose		
	Goal 3.5. Evidence - Analyzing evidence for relevance		
	Task 3.5.1. Students will select relevant evidence in writing about literature		
	Goal 3.6. Evidence- Selecting supporting evidence		
	Task 3.6.1. Students will select effective evidence in writing about literature		
	Goal 3.7. Organization		
	Task 3.7.1. Students will demonstrate the effect of author's organization on meaning		
	Task 3.7.2. Students will use effective organization in writing		
	Goal 3.8. Clarity		
4	Objective 4. Year-long Systematic Test Prep		
	Goal 4.1. Reading Closely for accuracy of comprehension		
	Task 4.1.1. Students read closely for Literal Comprehension		
	1. Practice passages for Prose – Close Reading		
	2. Practice passages for Poetry – Close Reading		
	Task 4.1.2. Students factor prompts for complete response		
	1. Open-ended Essay Prompts from past AP Exams		
	2. <i>Test-Taking Strategies</i> – Factor Prompt		
	Goal 4.2. Making careful and valid inferences		
	Task 4.2.1. Students read closely to interpret non-literal language		
	1. Practice passages for Prose - Inference		
	2. Practice passages for Poetry - Inference		

	Task 4.2.2. Students defend interpretations with evidence from passage		
	1. Practice passages for Prose – Supporting Evidence		
	2. Practice passages for Poetry– Supporting Evidence		
	Goal 4.3. Multiple Choice Questions- Prose		
	Task 4.3.1. Students analyze and respond to MC Questions over Prose Passages		
	1. Practice passages for Prose – Multiple Choice		
	2. <i>Test-Taking Strategies</i> – Prose Multiple choice		
	Goal 4.4. Multiple Choice Questions – Poetry		
	Task 4.4.1. Students analyze and respond to MC Questions over Poetry Passages		
	1. Practice passages for Poetry – Multiple Choice		
	2. <i>Test-Taking Strategies</i> – Multiple Choice		
	Goal 4.5. Timed essays - Question Analysis		
	Task 4.5.1. Students factor and analyze essay prompts to provide complete responses		
	1. Essay Prompts from past AP Exams – Question Analysis		
	2. <i>Test-Taking Strategies</i> – Question Analysis		
	Goal 4.6. Timed essays - Rubric Building		
	Task 4.6.1. Students analyze prompts and scored essays from past exams to understand the relationship of prompt to rubric		
	1. Scored example Essays from past AP Exams		
	2. Scorers' commentary for scored essays		
	3. <i>Test-Taking Strategies</i> – Rubric Building		
	Goal 4.7. Timed essays – Poetry		
	Task 4.7.1. Students respond to prompts to analyze single works of poetry		
	1. Essay Prompts from past AP Exams - Poetry		
	2. <i>Test-Taking Strategies</i> – Poetry Essays		
	Task 4.7.2. Students respond to prompts to compare, contrast and analyze two works of poetry		
	1 Essay Prompts from past AP Exams – Poetry Comparison		
	2. <i>Test-Taking Strategies</i> – Poetry Comparison		
	Task 4.7.3. Students review their own responses and those of classmates to improve responses		
	Goal 4.8. Timed essays – Prose		
	Task 4.8.1. Students respond to prompts to analyze passages of prose		
	1. Essay Prompts from past AP Exams - Prose		
	2. <i>Test-Taking Strategies</i> - Prose Essays		
	Task 4.8.2. Students review their own responses and those of classmates to improve responses		
	Goal 4.9. Timed essays - Free Response (Open-ended) Questions		

	Task 4.9.1. Students respond to open-ended prompts about author's strategies		
	1. Essay Prompts from past AP Exams – Open-ended Prompts		
	2. <i>Test-Taking Strategies</i> - Open-ended Prompts		
	Task 4.9.2. Students review their own responses and those of classmates to improve responses		
5	Objective 5. Using time well in test situations		
	Goal 5.1. Pacing – Multiple choice		
	Task 3.1.1. Students will complete AP MC tests at the rate of one minute per question, including reading time.		
	1. Multiple choice segments from past AP Exams		
	2. <i>Test-Taking Strategies</i> – Pacing Multiple choice		
	Goal 5.2. Pacing – Essays		
	Task 5.2.1. Students will use all the time available to them to plan and execute essay responses		
	2. <i>Test-Taking Strategies</i> – Pacing Essays		
6	Objective 6. Use Provided Resources		
	Goal 6.1. Access Resources for Test-Taking Preparation		
	Task 6.1.1. Teacher will access Test-Taking Strategies– Multiple Choice		
	Resource 6.1.1.1 – Test-Taking Strategies – Multiple Choice		
	Goal 6.2. Access Resources for Test-Taking Preparation- Essays		
	Task 6.2.1. Teacher will access Test-Taking Strategies - Essays		
	Resource 6.1.1.1 - Test-Taking Strategies - Essays		
	Goal 6.3. Access Resources for Test-Taking Preparation - Rubrics		
	Task 6.3.1. Teacher will access Test-Taking Strategies - Essays		
	Resource 6.3.1.1 Test-Taking Strategies - Essays		
	Goal 6.4. Access Resources for Test-Taking Preparation		
	Task 6.4.1. Teacher will access Test-Taking Strategies -Time use		
	Resource 6.4.1.1 Test-Taking Strategies -Time use		
	Goal 6.5. Access Resources for Literary Analysis		
	Task 6.5.1. Teacher will access How to Read Literature		
	Resource 6.5.1.1 How to Read Literature		
	Goal 6.6. Access Resources for		
	Task 6.6.1. Teacher will access		
	Resource 6.6.1.1		
	Goal 6.7. Access Resources for		
	Task 6.7.1. Teacher will access		
	Resource 6.7.1.1		
	Goal 6.8. Access Resources for		
	Task 6.8.1. Teacher will access		
	Resource 6.8.1.1		
	Goal 6.9. Access Resources for		

	Task 6.9.1. Teacher will access		
	Resource 6.9.1.1		
	Goal 6.10. Access Resources for		
	Task 6.10.1. Teacher will access		
	Resource 6.10.1.1		
	Goal 6.11. Access Resources for		
	Task 6.11.1. Teacher will access		
	Resource 6.11.1.1		
	Resources		
	1. Practice passages for Prose		
	2. Practice passages for Poetry		
	3. Open-ended Essay Prompts from past AP Exams		
	4. <i>Test-Taking Strategies</i>		
	5. Essay Prompts from past AP Exams		
	6. Scored example Essays from past AP Exams		
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	8. Multiple choice segments from past AP Exams		
	9. <i>Literary Terms for AP Exams</i>		
	10 <i>How to Read to Analyze Literature</i>		
	11. Links to College Board Website		