

SECTION ONE – THE TEST

AP Access and Equity and Pre-AP
AP English Language and Composition Exam
AP English Literature and Composition Exam
Exam Day
Levels of Reading and Questioning the text
Essay Questions 2011
Questions with Poems
AP Literature Prose Essay Prompts (1970–2011)
AP Literature Open-ended Prompts (1970-2011)
Thirty years of AP Open Questions! (condensed)
Test taking skills (Multiple Choice)

SECTION TWO - CAMP

Multiple Choice Poetry and Prose Camp
Ways to read a poem – Storm Warnings

SECTION THREE - PAIRS OF POEMS

SECTION FOUR – TONE AND SATIRE

SECTION FIVE - TEMPEST

SECTION SIX - MACBETH

SECTION SEVEN - HAMLET

SECTION EIGHT – ADDITIONAL MATERIALS

Hills Like White Elephants

The Guest

Letter by George Bernard Shaw

SECTION NINE – JANE EYRE AND ANTIGONE

SECTION TEN – HEART OF DARKNESS

SECTION ELEVEN – AP SYLLABUS AND STRATEGIES

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

AP Access and Equity Initiative

Access for All Students

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

Preparing Every Student for College

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

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

Labeling Courses Pre-AP

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

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

CollegeBoard Access and Equity:

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

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

About the Exam

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

Section I: Multiple-Choice

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

Section II: Free-Response

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

Scoring the Exam

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

Study Skills: Reading

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

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

In reading your AP assignments, be sure to:

Read slowly

Reread complex and important sentences

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

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

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

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

Study Skills: Writing

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

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

Take time to organize your ideas.

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

Quote judiciously from the text to support your observations.

Be logical in your exposition of ideas.

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

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

Reading Directly Influences Writing Skills & Habits

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

Writing is Fun

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

A Tip from E. M. Forster

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

Write Purposefully with Rhetorical Awareness

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

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

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

About the Exam

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

Section I: Multiple-Choice

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

Section II: Free-Response

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

Scoring the Exam

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

Study Skills: Reading

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

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

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

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

Study Skills: Writing

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

Grammar, Mechanics, and Rhetoric

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

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

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

Vocabulary

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

Audience

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

What to Bring

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

What Not to Bring

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

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

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

Levels of Reading and Questioning the text

Level One – Literal – Factual

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

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

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

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

Level Two – Interpretive – Inferential

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

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

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

Level Three – Experiential – Connecting – Abstract

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

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

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

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



AP[®] Summer Institute
Exam Materials
2011 AP English Literature and
Composition

These materials are for training purposes and are intended for use only at an AP Summer Institute. The materials are in draft form and have not been copyedited.

ENGLISH LITERATURE AND COMPOSITION

SECTION II

Total time—2 hours

Question 1

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

The 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.

A Story

Sad is the man who is asked for a story
and can't come up with one.

His five-year-old son waits in his lap.
Line *Not the same story, Baba. A new one.*
5 The man rubs his chin, scratches his ear.

In a room full of books in a world
of stories, he can recall
not one, and soon, he thinks, the boy
will give up on his father.

10 Already the man lives far ahead, he sees
the day this boy will go. *Don't go!*
Hear the alligator story! The angel story once more!
You love the spider story. You laugh at the spider.
Let me tell it!

15 But the boy is packing his shirts,
he is looking for his keys. *Are you a god,*
the man screams, *that I sit mute before you?*
Am I a god that I should never disappoint?

But the boy is here. *Please, Baba, a story?*
20 It is an emotional rather than logical equation,
an earthly rather than heavenly one,
which posits that a boy's supplications
and a father's love add up to silence.

Li-Young Lee, "A Story" from *The City in Which I Love You*.
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GO ON TO THE NEXT PAGE.

2011 AP English Literature Scoring Guide

Question #1: Lee, “A Story”

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

7-6 These essays offer a reasonable analysis of Lee’s use of literary devices to develop the complex relationship of the father and son. They are less thorough or less precise in their discussion of the relationship and Lee’s use of literary elements, and their analysis of the relationship between the two 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 reading of Lee’s use of literary devices to develop the relationship of the father and son, but tend to be superficial in their analysis of the relationship. They often rely on paraphrase, which may contain some analysis, implicit or explicit. Their analysis of the relationship of the father and son or of Lee’s use of devices may be vague, formulaic, or minimally supported by references to the text. There may be minor misinterpretations of the poem. These writers demonstrate some control of language, but their essays may be marred by surface errors. These essays are not as well conceived, organized, or developed as 7-6 essays.

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

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

0 These essays give a response with no more than a reference to the task.

-- These essays are either left blank or are completely off-topic.

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

#1

A1

In the complex relationship created by Li-Young Lee, strong point of view through use of inner monologue, manipulation of time, and ~~repeated~~ irony ~~repeated~~ informs the relationship driven by a father's fear of losing his son. The poet masterfully weaves these literary devices into a tapestry of relatively simple language and profound themes.

The inner monologue of the father that permeates the entire poem is a very effective literary tool that greatly enhances the point of view and relationship. Immediately in the opening line, the reader is introduced to a man who is "sad" because he cannot find the words to say. A simple sentence already lays the foundation for this relationship; one man fights to "never disappoint," his child -- to become like a god. Rather than narrating from an omnipotent perspective, Lee places the reader within the mind of a man who is struggling, making him privy to the ^{internal} tumult and anxiety ~~repeated~~ of the character. This creates a dynamic in which the son can only be viewed from the outside, through the eyes of a man who watches as the boy "waits in his lap" and demands a different story. Because




#1

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

A₂

Lee only provides the father's inner monologue, the relationship becomes heavily weighted towards him. Only his fears and his perception of a possible future are shared. ~~Therefore~~ As a result, an outside observer sees this as a story about a man who is possibly losing his son, not a son who is struggling to connect with his father. Only through such vivid inner-monologues could Lee have ~~achieved~~ achieved this dynamic.

~~Therefore~~ The use of the inner monologue also allows the poet some flexibility in terms of distortion of time. Because the father relays his story through his personal thoughts, time becomes fluid the way it would be in a dream. Lee ~~also~~ takes advantage of the surreal quality of emotional thought progression and intercuts the reader thirteen years into the future, when the boy is moving out of his father's house. The heightened drama of this future situation as opposed to the scenario of the storytelling that begins the poem adds new and important layers to the relationship. It becomes clear that the father is desperately afraid of something looming in the future -- a rift between himself and his child -- not merely the embarrassment of



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

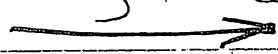
#1

A3

not being able to come up with a good story to tell a five-year-old. Manipulation of time provides valuable insight as to what drives the struggle in this twosome.

Li-Young Lee is a master of the point of view of character, as indicated by his use of complex tools like the inner monologue and time distortion, but he also complicates the relationship through the use of irony. Forming unexpected dichotomies in the story-- composing seemingly contradictory situations/ideas-- he makes the father-son duet increasingly complicated, like a well-scored piece of music. The very notion that the five-year-old on his daddy's lap ~~is~~ truly holds the power in the relationship is surprising and, at first, absurd to the reader, but Lee makes it clear as the story progresses just how honest such a power distribution is. A man who loves his boy naturally fears the day he will lose him, and he does what is in his power to hold onto the child for as long as possible. The last line of the poem, where a child's plea and his father's love produce silence is yet another example of striking defiance of expectation. It gets at the heart of the relationship-- where love (a seemingly loud and dramatic thing) simply has no words.

Lee's ability to utilize point of view through monologue and time as well as his exploration of irony and contradictions

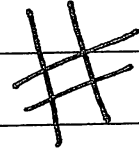




Write in the box the number of the question you are answering on this page as it is designated in the exam.

A4

make the ~~the~~ relationship in "A Story" clear
though complicated.




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

Question 1 **B1**

In Li-Young Lee's poem, "A Story," a father struggles to ~~plead~~^{grant} his son's request for a story. The request prompts the father to examine his relationship with his son and eventually to discover that although his son seems to be dependent on his father, it is in fact the father who is dependent on the son. Li-Young Lee ~~and~~ illustrates this truth through the use of internal monologue, ~~and small~~ dialogue, and key shifts in time, as well as choice diction. This poem explores the reversal of ~~relationships~~^{power} between parents and children as they grow, and ~~the parents'~~^{parents' frustration at their} inability to create the ideal world for their children.

Lee begins the poem with a line of inverted syntax, calling attention to the emotion of the man rather than the man himself: "Sad" (l. 1). The ~~the~~ first word of the poem sets the tone as one of mild desperation and eventually resigned acceptance as the man comes to his conclusion. ~~The man worries that the boy will give up on his father.~~ In the second stanza the man begins to think. ~~The poet characterizes the father's pondering with the near-universal actions associated with it: chin rubbing and ear scratching. The familiarity of the action~~ ^{The poet characterizes the} broadens the father-son relationship; ~~into a universal~~ it becomes more relatable.

~~The poet~~ The man begins to doubt his own superiority, his omnipotence as a father, in the third stanza. He worries that "his son" will give up on his father" (l. 9). Already the father is beginning to realize his own dependence on his son's love. This realization catapults him into the fourth stanza, in which he imagines the moment when his son's need for his father's love and attention will be reversed. His confidence in himself wanes as he asks himself subconsciously, "Am I a god that I should never disappoint?" (l. 18). The power vested in him as a storyteller is finite, he discovers; eventually he will disappoint.

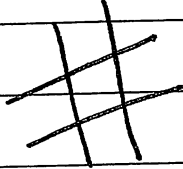


Question 1

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


B₂

His pain and fear ^{stem from} ~~that~~ the thought of no longer being ~~the most powerful~~, as a god to his son, no longer being able to create an infinite number of worlds for him to live in. ~~Then~~ When the son asks for a story, he is asking his father to create something for him. ~~As per Parents' Day~~ In an extended sense, parents try to create perfect worlds for their children to grow up in. The father's potential impotence ~~at~~ in the creation of a mere story frightens him because it suggests that he will one day be unable to create the world his son must inhabit. The father, wanting to continue to create, to protect, to ~~delight~~ his son, begs, "Don't go!" (l. 11). ^{He} questions his power, as well as that of his son, when he ~~screams~~, "Are you a god/... that I sit mute before you?" (ll. 16-17). ~~He is still a god, as he is to the present.~~ Back to the present. He is still a storyteller: a creator; a god in his son's eyes. However, the man understands now that he is not a god, ~~when~~ This understanding is communicated by his word choice when he muses that it is "emotional" and "earthly rather than heavenly" (ll. 20-21) that he cannot think of a story. He is human, and in fact, his son ~~has~~ has a stronger hold on him than he could ever have on his son. He is resigned to the fact that he may disappoint, ~~however, his son's son will never want to respond to his power to create.~~ Now it is just a matter of time before his son realizes he no longer needs his father, and sets off to create his own world. This is the painful realization that ends, as the poem does, in "silence." (l. 23).




In Li-Young Lee's poem, A Story, the relationship between the father and his son is very complex. The aichronological structure of the poem and the shifting points of view prompt feelings of dread from the father, and a naïve sense of confusion from the son. These literary devices convey ~~then~~ the father and son's complex relationship and whether or not it will stand the test of time.

The overarching point of view is that of an omnipotent Speaker, ~~however~~ ^{however} throughout the poem, the point of view of the poem switches to the son and father. This first shift is seen in line 4, with a simple request for a new story. The boy does not intend to instill his father with a sense of dread. He is ~~young~~ young and innocent, and does not realize the pain that he is putting his father through. The point of view now shifts to the father, who cannot think of a story to tell his son. By ~~then~~ reading what the father is thinking, it becomes apparent that the father yearns to tell his son a story, but cannot think of a new one. He clearly loves his son very much, and dreads the day he chooses to leave. In a sad, frustrated, and desperate attempt to reach his son, he screams out to him. Through this "dream," the father contemplates



his inadequacies and wonders whether he can live up to his son's expectations. The reverie is quickly broken, however, by another shift in point of view. The son repeats his simple request, but his father ~~has~~ cannot think of one. The segments of the poem spoken by the father and the speaker ~~now~~ show the father's love for his son. The silence on the part of the father represents his inability to come up with a new story. He does not want things to change, but he believes that a new story may bring about changes. His nightmarish reverie shows how much he wants his son to love him, but he is unsure that the boy's love will last. The changes in point of view show the father's love for his son, but also his feelings of dread and inadequacy.

The structure of the poem lends itself well to the message it is trying to convey. The symmetric structure begins with a brief intro from the speaker, moves to a short interlude by the son, ~~then to another section of explanation by the speaker~~, and then to a section within the father's mind. This sequence is then repeated in reverse, ending the poem with a brief conclusion by the speaker. This structure is indicative of the father's situation: ~~he~~ he begins in



the present, has a dream of the future, and is then brought back to the present. The structure shows the father's deep dislike of change, and that he wants their lives to remain the same. The very first stanza of the poem foreshadows the rest of the poem. It represents the feeling of inadequacy on the part of the father that carries through the entire writing. The bookend speaker sections, when taken together, constitute one coherent thought ("Sad is the man... with one" and "It is an emotional... add up to silence"). This represents the passage of time, and shows that even though the father is thinking of the future, he is still in the present, and has more time to spend with his son. One day his feelings of dread may be realized, but for now, his young son thinks the world of his father, and merely wants to hear another story.

The relationship between the father and son in this poem is not easily understood. The father loves his son dearly, but does not believe he is good enough for him, while the young son is naïve and unaware of his father's suffering. Structure and point of view play a large role in conveying this complex relationship.

##

The poet Li-Young Lee conveys the complex relationship of a loving but worrisome father and a five-year-old son^{in "A Story"} through the use of different literary devices including point of view and structure.

The poem begins in the third person by stating a fact that echoes throughout the entirety of the poem: "Sad is the man who is asked for a story and can't come up with one." In the second and third stanzas, this statement is put into context by showing a boy asking his father to tell a new story, but the father cannot think of one. He "rubs his chin," and "scratches his ear," but is left without a story. At this point in the poem, the speaker takes the reader into the mind of the father. This change in the point of view of the poem shows the reader that there is more to this scene than a boy asking his father for a story. The reader can ~~sense~~ feel the father's anxiety, where he "lives far ahead." Although the poet does not explicitly describe the surroundings, the urgency and fear in the father's words paint a dark and foggy setting. By using only the point of view of looking within the father's mind, Lee manages to establish a mental image for the reader without describing anything. The father ~~is~~ snaps back to reality after pleading for his future son to stay right at the moment the reader



1
entered the father's mind. The poet conveys the complex relationship of the father, who worries that if he can't think of a new story his son will stop loving him and leave in the future, and the son, who at this age really just wants to hear a new story, by changing the point of view of the poem to show the father's internal thoughts.

The poet also conveys this relationship through the structure of ~~the~~ ^{the} poem. As a whole, the poem is quite short and quick, with no stanza exceeding five lines. I think the poet utilizes this brevity to show the rapidness of the father's thought process and emphasize how quickly the father jumps to ^{the} grand ~~and~~ conclusion that his son will leave him if he can't simply think of a new story. In terms of the structure of how the storyline of the poem is set up, the poet balances ~~the~~ the actual events of the poem (i.e. the son asking the father for a story and the father remaining silent) with the fictional events occurring in the father's mind (i.e. the son leaving the father in the future). This balance in structure shows how for every simple question that the son presents, the father has ^{such a complex} ~~an overthought~~ and overthought that he can't even ^{respond} ~~present~~.

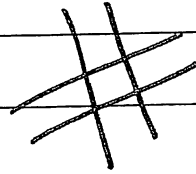
In Lee's poem, "A Story," the point of view and



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1 D3

structure complement each other in a way that
clearly conveys the father and son's relationship to the
reader. The brevity of the stanzas reflects the
quick thoughts of the father, and the internal
~~the~~ thoughts of the father balance the real, physical
events of the poem.



in "A Story," ~~the~~ poet Li-Young Lee conveys the complexity of the relationship between the father and son through point of view and structure. The father disappointed he can come up with no more stories for ~~the~~^{his} young son, fears his child's imminent departure. These fears are made aware to the readers as the speaker, someone who knows the father and knows his thoughts, reveals the father's internal struggle over his son growing up and leaving one day, no longer ~~caring~~^{caring} about his dad's stories. As the father attempts to recall other stories, the narrator provides a glimpse into the father's mind, in which "he sees / the day ^[his] ~~the~~ boy will go." "Don't go!" In his mind, the father looks to the future and pleads with his grown-up son, saying "Don't go! / Hear the alligator story! The angel story once more! / You love the spider story. You laugh at the spider. / Let me tell it!" The father loves his son and is desperate to keep him, desperate to keep telling stories, desperate to please him. ~~this desperation~~ ~~desperation is also~~ evidenced by the ~~the~~ through point of view, the readers are able to identify with the father and understand the attachment he has to his son.

The desperation and love of the father is also seen in the structure of the poem. The second and third stanzas ~~are~~ have a regular rhyme and the number of syllables within each alternates; the second stanza is made

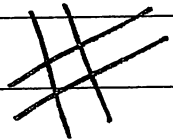


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E₂

up of three lines, nine syllables in the first, ten in the second, nine in the third, and the third stanza is made up of four lines, the first has nine syllables, the second has seven, and the pattern repeats in the last two. It is in these regular stanzas that the father is still attempting to think of a new story, as he has not yet imagined his future relationship with his son. It is in the third and fourth stanzas, when the father becomes desperate and screams at his son, "Are you a god/c...? that I sit mute before you? / Am I a god that I should never disappoint?", that the structure changes and none of the number of syllables per line in each respective stanza ^{is} the same. This irregular pattern conveys the father's desperation and his fears that silence will replace the stories he and his son share. As the boy inevitably grows up, he perhaps won't care to hear his father's stories anymore, though the father wishes differently. Yet ~~the~~ the father admits ~~that~~ he and his son's relationship is "an earthly father than heavenly one," and decides to focus on the present in which he still has his eager young son. Their relationship is conveyed through point of view, structure, and various other literary devices, and he ^{adequately} reveals the father's fears and love for his child.



Li-Young Lee's poem, "A Story" is a story F₁ about a man and his son at bedtime. The child asks for his father to tell him a new story. The man cannot think of one, even though he is in a room surrounded by books. The father believes that the young boy will give up on him. He sees the day in which his son will leave and the father will keep to tell him a story. The father sees the future, but his son is in the present begging for a story.

The poem is told in the 3rd person ~~omniscient~~ ~~point of view~~, limited view point. The reader can see all of the father's thoughts, but not the ~~child's~~ child's. This shows the internal conflict within the father. The father's thoughts show complexity ~~and~~ within his relationship with his son. The view point helps the reader see the father's side of the coin and not the son's.

The poem is positioned into six stanzas. ~~The tense~~ Tenses used change stanza to stanza. The second stanza and the sixth stanza proceed each other. They put the scene in present time. The ~~third~~ third stanza is one continuous ~~sent~~ sentence. This transitions



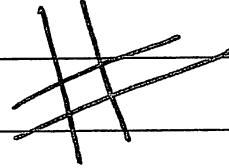
Question 1

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F₂

the poem into the future.


The complex relations of father and son are shown through point of view and structure.



In the poem "A Story", by the poet Li-Young Lee, the father ~~is~~ is dealing with his desire to never disappoint his son as well as the reality that the boy will grow up. The use of an omniscient point of view describing the father's reaction to the simple request as well as the ~~word~~ word choice ~~shows~~ shows the father's fear of disappointing his son & of his son giving up on him.

The omniscient point of view helps give an overview of what is going through the man's head. It also disrupts the timeline of the poem. Going from the young boy on his father's lap, to an older boy who is telling his father not to leave, to an even older boy who is packing as if to leave, while the father has no choice but to watch the boy go. Then back to the present. It easily ~~portrays~~ portrays the thought process of the father & how, to him, the simple request of the story, but not the same story, means so much to the man.

The use of language like the repetition of the man's inability to think of a story, "Don't go," "give up." ~~show~~ show the struggle the man is having with the reality that his boy will grow up. "Are you a god, the man screamed, that I ~~am~~ sit mute before you? Am I a god that I

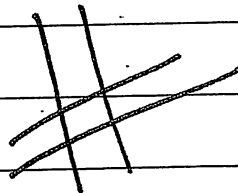


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1 G2

should never disappoint? The man is filled with grief & distress at the thought of his son growing up & how it is unrealistic that he would never disappoint his son, but that he cares so much ~~and~~ and doesn't want the boy to give up on him that he is trying anyways.

"It is an emotional rather than logical equation," that is true. This piece shows a father's love to his son & how complex caring can be. The emotional rollercoaster that goes with the desire to never disappoint & show that one cares. This is shown through the omniscient point of view & the use of language on the part of the poet.



Contemporary poet Li-Young-Lee has shared with us a very sentimental poem of a father and son becoming close with one another in the poem "A Story". As it starts off with the first two lines, it gives you an illusion of sadness and hope. The poet makes you feel sorry ~~and~~ for ~~renew~~ the father who has to repeat the same story over and over again because he can't think of anything else. The six stanzas of the poem may happen to be the actual age of the son.

Instead of using quotations when ~~at~~ they are speaking, instead they use italics meaning ~~poss~~ possibly a new start. On line five they use a comma instead of a and which could represent how much the boy wants a new story badly and how he keeps asking his father for ~~a new one~~ a new one. The next stanza explains how the boy's room has so many books and ~~not~~ even one the man can even remember. Then the man wonders whether his little boy will soon give up on asking his father for a story.

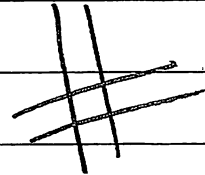
The next stanza reads how he thinks it will be the other way around. His son will be reading him the story and asking him to pick which one he wants to read. Again the dialogue is in italics instead of with quotations.

##

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

Question 1. I1

The relationship between father and son is a very complex relationship that is very hard to understand. The emotions that a father shows are much different than any other kind of love. A young boy looks up to his father as the greatest man alive. A son wants to become ~~like~~ just like his father one day because that's his role model. The father's response is that he would do anything for his little boy but little emotion is shown. The silence in the story symbolizes the love the boy has for his father he is just wanting to hear his father speak. The boy just wants to hear his voice and he will be in delight to speak with his father. The father doesn't want or know any thing to tell the son. But the son never gives up on his father because it's his role model.





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2011 AP English Literature and
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Question 2

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

The following passage is from the novel *Middlemarch* by George Eliot, the pen name of Mary Ann Evans (1819–1880). 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.

Rosamond coloured deeply. “Have you not asked Papa for money?” she said as soon as she could speak. “No.”

Line 5 “Then I must ask him!” she said, releasing her hands from Lydgate’s and rising to stand at two yards’ distance from him.

10 “No, Rosy,” said Lydgate decisively. “It is too late to do that. The inventory will be begun tomorrow. Remember it is a mere security; it will make no difference; it is a temporary affair. I insist upon it that your father shall not know unless I choose to tell him,” added Lydgate with a more peremptory emphasis.

15 This certainly was unkind, but Rosamond had thrown him back on evil expectation as to what she would do in the way of quiet, steady disobedience. The unkindness seemed unpardonable to her; she was not given to weeping and disliked it, but now her chin and lips began to tremble and the tears welled up. 20 Perhaps it was not possible for Lydgate, under the double stress of outward material difficulty and of his own proud resistance to humiliating consequences, to imagine fully what this sudden trial was to a young creature who had known nothing but indulgence and 25 whose dreams had all been of new indulgence, more exactly to her taste. But he did wish to spare her as much as he could, and her tears cut him to the heart. He could not speak again immediately, but Rosamond did not go on sobbing; she tried to conquer her 30 agitation and wiped away her tears, continuing to look before her at the mantelpiece.

35 “Try not to grieve, darling,” said Lydgate, turning his eyes up towards her. That she had chosen to move away from him in this moment of her trouble made everything harder to say, but he must absolutely go on. “We must brace ourselves to do what is necessary. It is I who have been in fault; I ought to have seen that I could not afford to live in this way. But many things have told against me in my practice, and it really just 40 now has ebbed to a low point. I may recover it, but in the meantime we must pull up—we must change our way of living. We shall weather it. When I have given this security I shall have time to look about me; and you are so clever that if you turn your mind to 45 managing you will school me into carefulness. I have

been a thoughtless rascal about squaring prices—but come, dear, sit down and forgive me.”

Lydgate was bowing his neck under the yoke like a creature who had talons but who had reason too, 50 which often reduces us to meekness. When he had spoken the last words in an imploring tone, Rosamond returned to the chair by his side. His self-blame gave her some hope that he would attend to her opinion, and she said, “Why can you not put off having the inventory made? You can send the men away 55 tomorrow when they come.”

“I shall not send them away,” said Lydgate, the peremptoriness rising again. Was it of any use to explain?

60 “If we left Middlemarch, there would of course be a sale, and that would do as well.”

“But we are not going to leave Middlemarch.”

“I am sure, Tertius, it would be much better to do so. Why can we not go to London? Or near Durham, 65 where your family is known?”

“We can go nowhere without money, Rosamond.”

“Your friends would not wish you to be without money. And surely these odious tradesmen might be made to understand that and to wait if you would 70 make proper representations to them.”

“This is idle, Rosamond,” said Lydgate angrily. “You must learn to take my judgement on questions you don’t understand. I have made necessary 75 arrangements, and they must be carried out. As to friends, I have no expectations whatever from them and shall not ask them for anything.”

Rosamond sat perfectly still. The thought in her mind was that if she had known how Lydgate would behave, she would never have married him.

80 “We have no time to waste now on unnecessary words, dear,” said Lydgate, trying to be gentle again. “There are some details that I want to consider with you. Dover says he will take a good deal of the plate back again, and any of the jewellery we like. He 85 really behaves very well.”

“Are we to go without spoons and forks then?” said Rosamond, whose very lips seemed to get thinner with the thinness of her utterance. She was determined to make no further resistance or 90 suggestions.

GO ON TO THE NEXT PAGE.

2011 AP English Literature Scoring Guide

Question #2: George Eliot, *Middlemarch*

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 Eliot's portrayal of the two characters and their complex relationship as husband and wife as Eliot develops these through literary elements. The writers make a strong case for their interpretation of the characters and their relationship. They consider literary devices such as narrative perspective and selection of detail, and they engage the text through apt and specific references. Although these essays may not be error-free, their perceptive analysis is apparent in writing that is clear and effectively organized. Essays scored a nine (9) reveal 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 Eliot's portrayal of the two characters and their complex relationship as husband and wife as Eliot develops these through literary elements. The writers provide a sustained, competent reading of the passage, with attention to devices such as narrative perspective and selection of detail. Although these essays may not be error-free and are less perceptive or less convincing than 9-8 essays, the writers present their ideas with clarity and control and refer to the text for support. Essays scored a seven (7) present better developed analysis and more consistent command of the elements of effective composition than do essays scored a six (6).

5 These essays respond to the assigned task with a plausible reading of the passage, but tend to be superficial or thinly developed in their treatment of Eliot's portrayal of the two characters and their complex relationship as husband and wife and/or of Eliot's use of literary elements. While containing some analysis of the passage, implicit or explicit, the discussion of how literary devices contribute to the portrayal of character may be slight, and support from the passage may tend toward summary or paraphrase. While these writers demonstrate adequate control of language, their essays may be marred by surface errors. These essays are not as well conceived, organized, or developed as 7-6 essays.

4-3 These lower-half essays fail to offer an adequate analysis of the passage. The analysis may be partial, unconvincing, or irrelevant; the writers may ignore the complex relationship of the husband and wife or Eliot's use of literary devices to develop the characters. 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 with no more than a reference to the task.

-- These essays are either left blank or are completely off-topic.

Question 2

FF

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The intricate balance between the roles of husband and wife in social, household, and financial affairs has been hotly debated for ~~centuries~~^{decades}, and the nineteenth century is no exception. At this time, the publication of George Eliot's (Mary Ann Evans') novel Middlemarch provided an accurate reflection of the complexities of this relationship between man and wife ~~in the past~~ — an analysis which is timeless and can even be applied today. ~~She~~ Specifically, Eliot illustrates these complexities by using an omniscient narrative voice to reveal the inmost thoughts of newlyweds Rosamond and Tertius Lydgate, who ~~struggle with~~, in struggling with their finances, also grapple with the assignment of superior : inferior roles, stubbornness and submission, and good intentions that lead to undesirable outcomes.

Because Rosamond and Tertius' argument over their finances is recounted from the perspective of an omniscient, transcendent narrator, Eliot is able to make use of ~~the~~^{his} characters' true feelings in addition to their vocalized remarks. This allows the reader to observe a marked contrast between what each character says and what each character feels — and, most of the time, the two ~~do~~ do not match up. ~~This furthering the complexity~~ These "under the table" truths are only revealed to the reader, ~~it~~ thus creating ~~a~~ dramatic irony that illustrates the complexity of Rosamond and

→

Tertius' relationship.

Most notable of these complexities is the ~~air~~ battle for who will be in the ~~super~~ position of superiority and of inferiority. After Tertius takes control over the financial situation, the narrator indicates that his wife's "tears cut him to the heart," implying that he is at least partially bound to ~~his wife's emotion~~ and certainly deeply affected by his wife's emotional response. Indeed, later in the passage, he "was bowing his neck under the yoke," creating an image in which he is clearly ~~inferior to his~~ inferior to his wife, as an ox is subservient to a yoke. After this, however, Tertius returns to adopting an attitude of marked superiority, fiercely ~~adv~~ advising his wife that she "must learn to take (his) judgment on questions (she doesn't) understand." To this, Rosamond responds with absolute submission — with thin, closed lips and a determination "to make no further resistance." Although Tertius admittedly feels a subservient to his wife's "yoke," her power is illusory, ~~in fact~~ and cannot be applied into action. In fact, if the narrator ~~were~~ ^{was} not omniscient, or chose not to reveal Tertius' thoughts, it would be impossible to determine that he actually feels inferior to his wife. In this way, ~~the omniscient~~ Eliot's use of omniscient narrative voice enables



Question 2

FF₃

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

this reading of the poem as an illustration of the complex relationship between man and wife as it relates to roles of superiority and inferiority.

Additionally, there is a stark contrast between positive expectations or good intentions and undesirable outcomes ~~in this passage~~ in the relationship between

Rosamond and Tertius that furthers its complexity.

To begin, ~~Tertius~~ ^{the narrator} expresses that "^(Tertius) he did wish to spare her as much as he could," and that Tertius is deeply pained by Rosamond's tears. Tertius' pursuit of financial reconciliation for he and his wife — an altogether noble intention — resulted in the negative outcome of ~~making~~ ^{reducing} his wife to tears. ~~that~~ In fact, by the end of the passage, Rosamond goes so far as to indicate "that if she had known how Lydgate (Tertius) would ~~rep~~ behave, she never would have married him."

For Rosamond, her great expectations of a happy marriage deteriorate just with this argument. Tertius and Rosamond's differing expectations ultimately lead to disappointment in the final outcomes, ~~which~~ ~~is~~ an element which amplifies the complexity of their relationship by creating an environment of dissatisfaction.

Rosamond's and Tertius' arguments is much more significant than just a discussion about finances;

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

FF4

Question 2

rather, it illustrates the complexities of their relationship as ~~the~~ husband and wife. They struggle to deal with roles of superiority and inferiority, ~~exp~~^{and} high expectations and negative outcomes, and in doing so, they conceal their true emotions to one another.

#

Question 2

X1

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

In the passage from the novel Middlemarch by George Elliot, Rosamond and Tertius Lydgate face disagreements confronted by financial difficulties. The narrative perspective and selection of detail throughout the passage portrays the characteristic tendencies of Lydgate, while simultaneously depicting the silent protest of Rosamond.

One specific aspect of the passage's imagery is the movement of the characters relative to one another. When Rosamond rises and stands at a "two yards' distance" from Lydgate, she asserts her opinion in a physical manner, instead of through raising her voice. Lydgate later acknowledges her attempt to affect his opinion, realizing that her change in location "made everything harder to say." Indeed, her husband's assertive attitude caused Rosamond's "lips to tremble" and "tears to well up," further proving that the couple is most communicative through body language.

Lydgate's movement is also a communication mechanism. After responding to Rosamond's physical separation from him, he urges her to "sit down and forgive [him]." His requests are meant to be sympathetic, but are externally hostile and discomforting to Rosamond. Nevertheless, she returns to his side upon request, almost "obeying" her husband and asserting his masculinity. Lydgate's own act of "bowing his neck" is meant to lure Rosamond into feeling compassionate for him.

The couple's unsteady dynamic is also depicted through the omniscient narration of the passage. Phrases such as "the unkindness seemed unpardonable" and "she would have never married him" suggest just how remorseful Rosamond was. In contrast, phrases such as "under the double stress" and "her tears cut him to the heart" provokes equal sympathy for Lydgate. Though Lydgate may seem harsh in the eyes of

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Question 2

X₃

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

Rosamund and the narrator, he's attempting to deal with "humiliating consequences" of his financial loss. Though the narrator emphasizes the struggles of Rosamund, it recognizes both parties as helplessly dealing with their situation.

#

Like positive charges repel, ~~so~~ when two stubborn people meet complications are sure to arise. ~~They can be expected~~ Qualities such as these often arise much more apparently when outside stresses, like financial problems, occur. In George Eliot's excerpt from Middlemarch the reader observes these two characters butt-heads due to problems with the couple's money. With selective details, dialogue, and ~~narrative~~ ~~third person~~ third person narration Eliot makes the stubborn complexity of the couples relationship quite clear.

The excerpt begins with a physical description of Rosamond's reaction to her husband, "Rosamond coloured deeply." This signifies to the reader that Rosamond is not one for subtly or masking her emotions. ~~Just a few paragraphs later~~ Just a few paragraphs later Rosamond begins to cry, ^{as a result of her husband's needs} and although the narrator states "she was not given to weeping" one questions how true this statement is given her quick and stubborn reactions, such as her great drawbacks from her husband. Rosamond is obviously someone who employs any means necessary to get what she wants, being that she takes advantage of her husband's sorrow, "Her self-blame gave her



some hope that he would attend to her opinion." Later, she questions whether marrying Lydgate has a good decision at all.

~~Lydgate~~ Lydgate's true character is much more apparent in his dialogue. Eliot describes his manner of speaking as "decisive," and he certainly asserts his views. The first two words the character speaks are "No," followed by strings of details whose subjects are either "I" or "we" followed by strong verbs, such as "I insist upon it that your father not know unless I choose to tell him," or, "we must brace ourselves." This assertive dialogue, however, as much as this dialogue is similar to Rosamond's stubborn behavior, Lydgate has apologetic qualities as a reaction to his wife's behavior. He blames himself for their misfortunes, using "I" just as much as before, "It is I who have been in fault; I ought to have seen that I could not afford to live this way." ~~Also~~ Clearly, Rosamond has an emotional effect on Lydgate just like he has on her.

The use of third person narration allows Eliot to provide internal insight into the thoughts and feelings of Rosamond and Lydgate. The reader sees how Rosamond feels Lydgate's

actions "seemed unpardonable to her" and how she plunges on changing his mind with "quiet, steady disobedience" ~~for~~ The manipulativeness of her actions then become clear. Similarly, Lydgate seems deceptive when he speaks, but the narration shows the reader how Rosamond affects him with metaphors such as "her tears cut him to the heart" and, "bowing his neck under the yoke." The two characters have unheard motives and powers over each other, which the third person narration is able to reveal.

Marriage is a struggle, but this marriage appears to be more of a struggle with each other than the outside world. The stubborn people are joined together with opposite motives, and in this except ~~they are~~ the true nature of their relationship is revealed. With selective details, dialogue, and third person narration the reader sees what occurs when ~~perfection~~ stubbornness interacts.

#

Some couples marry for love, some as a last resort, and others strictly for money. "Middlemarch" by George Eliot is the ^{ideal story} ~~the best~~ of a ^{loveless} marriage ~~with no~~ bound together by their financial difficulties.

The novel implies that the wife, Rosamond, had come from a life of "nothing but indulgences" and ^{had only} ~~had~~ dreamt of "new indulgences more exact to her taste". However, her husband, Lydgate, is ~~unable~~ incapable of fulfilling such desires. Eliot describes Rosamond as an eager, spoiled and sensitive woman, determined to do what she deems best in order to get what she wants. On the contrary, Lydgate is portrayed as a ~~patient~~ ^{wise} man full of ~~his own~~ pride. Rosamond begins by asking her husband if he has consulted his father ~~about~~ for money, which Lydgate thinks is unnecessary. His tone is definite and secure when he tells her "It is too late for that." He speaks as if asking his father for money is something he would do only in an emergency. Rosamond, on the other hand, considers her life an emergency in itself and needs the money immediately. She responds by crying, moving Lydgate to sweet-talk her and convince her that he is right. ~~The image~~ Eliot describes the image of Rosamond's "lip trembling" chin and lips beginning to tremble and tears welling up, showing how unhappy she truly was.

After attempting to explain to his wife that



would be fine and that he was to blame for their ~~unhappy~~ disappointing life, Rosamond remained stem in her beliefs. She ~~realistically answered~~ ^{rebutted} all of Lydgate's propositions with reality, while he clearly struggles to ~~accept the~~ ^{accept the} truth. Ironically, both partners are completely opposite of one another. ~~and~~ The fact that it took Rosamond so long to have an epiphany and realize that she was living in a loveless, dry marriage is far more than surprising.

To conclude, Rosamond and Lydgate's marriage show us that without love, one cannot be happy. Through the use of metaphors, irony and imagery, Eliot depicts the true meaning of a dry and empty relationship.

#

George Eliot ~~used several times~~ used the omniscient narrator to really ~~to expose~~ describe the characters and create a sense of their relationship. The narrator speaks of how Rosamond had been raised in a ~~life~~ world of complete "indulgence" and makes it clear that she is not pleased with her husband's ~~sudden~~ lack of wealth. This ~~partial~~ portrayal of Rosamond makes the reader think of her as spoiled and somewhat self-absorbed. It almost makes her the villain of the situation as she argues with her husband, Tertius Lydgate.

Lydgate's portrayal by the use of the narrator is one of a ^(but stressed out) caring husband, trying to make the situation work. ~~He is described~~ He "did wish to spare her [Rosamond] as much as she could," from ~~the~~ his financial troubles, ~~but he~~ Lydgate's personality, however, is better understood through Eliot's use of dialogue. Twice Rosalind asks if he will get help from others, her father and Lydgate's friends. Twice he refuses, creating the sense that he is an independent man. Also through Eliot's diction in the dialogue it is established that Lydgate is trying to be the stereotypical man - the one in charge that takes care of things and expects to be listened to. For example, he says "I have made the necessary

→

arrangements, and they must be carried out."

The ~~relationship~~ relationship between Rosamond^{mond} and Lydgate is made ~~at~~ presented to the reader in a combination of the dialogue & the narrator. While the narrator exposes Lydgate's care for Rosamond, "her tears cut him to the heart," while also showing ~~Rosamond's~~ Rosamond's preference for ^{indulgence and} money, "if she had known how Lydgate would behave, she would have never married him."

The dialogue expressed the tension between the two of them. Lydgate is short with Rosamond, "There is idle, Rosamond," while she is bitterly angry, "Are we to go without spoons and forks then?"

Clearly Eliot crafted this piece with care, creating Lydgate and Rosamond~~s~~ each with an individual character and portraying them in a certain way to make them ~~seem~~ have depth, and to create a complex and unhappy relationship between the two.

#

In Middlemarch by George Eliot, a married couple is depicted as going through financial instability. The husband wishes to cut back on spending and resolve his debts. His wife, however, wishes to move to a place where her husband is known and they can maintain their current lifestyle. This difference creates feelings of despair and regret in the couple.

Tertius Lydgate and his ~~wife~~ wife Rosamond are facing tough times financially. Tertius' desire is for he and his wife to remain in middlemarch and resolve their debts. He is a stubborn man who refused to ask for help with his problems. Tertius looks to sell back his wife's jewelry and their silverware. He turns down his wife's requests to ask her father for money or to move to a new location.

Rosamund's views highly differ from those of her husband. She wishes to forget all of the financial problems and move. Rosamund does not handle the rejection ~~of all of her ideas by her h~~ by her husband of all of her ideas well, and begins to question why she →

Question 2

Zz

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

married him. Rosamund ends up wishing to make no further suggestions or cause any more resistance to her husband's ~~decision~~ decision.

Eliot shows the struggles a couple can face when placed in a tough financial situation. The Lydgates cannot agree on what they wish to do to face this poverty. The reader can see a barrier being built between the two as their marriage is put to the test.

#

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

V₁

#2

How can someone be so perfect, and then suddenly seem to change before your very eyes? This ^{is} ~~is~~ the main thought of Rosamond as her ~~her~~ practical husband tries to change the impractical lifestyle they have been living in this selection from "Middlemarch" by George Eliot. ~~The couple love each other, yet both have qualities the completely oppose each other.~~ The author shows their characters traits and complex ^{marital} relationship by using specific details and the perspective of his narrative.

Eliot uses Rosamond's and Lydgate's relationship to bring out their character traits. He shows that Lydgate is practical and forgiving by giving details of his comforting Rosamond, but not giving in to her. ~~For example~~ He directly states that Rosamond is "a young creature who has known nothing but indulgence" but he gives the further detail that she would not have even married Lydgate if she had known ~~that~~ they would have money problems to solidify her character as a spoiled little girl.



#2

V₂

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

The perspective of the piece is effective in bringing out the relationship and traits of both the characters. The way it delves into each of their minds and brings thoughts to the surface when needed ~~shows~~ ~~shows~~ brings the piece to life. It shows that Lydgate "did wish to spare her as much as he could" which shows that he loves her, just rather attitude. ~~One of~~ One of Rosamonds thoughts is that "she was determined to make no further resistance" showing that she will change for Lydgate. ~~The perspective~~

Lydgate and Rosamond have differing characters and an interesting relationship, but they are both willing to bend a little to help each other.

#

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

11

Overline 2

In the passage from the novel "Middlemarch" by George Eliot
The two characters Rosamond and Tertius Lydgate have
a very complex relationship because they are financially unstable.
Money had been known to break-up relationships, especially
if one of the people in the relationship rely on it. In lines
1 & 2 she asks Tertius did he ask "Papa" for the money, when
Tertius declines, Rosamond expresses her feelings about the
situation; how she would like to move to another
city, where the Lydgate family is known. It seems as
if the wife is the money hungry one who feels money
will solve everything, but if there is no love in
the relationship then money ~~can't~~ isn't the biggest problem.
Their relationship doesn't seem so pure, I feel as though
he figured he was rich and things from there, all the fallouts
then complex relationship. Both ashamed to ask for money,
and too stubborn, what they would do I would like to know

11

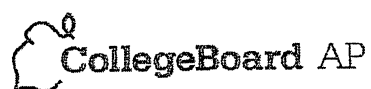
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on this page as it is designated in the exam.

C₁

Question 2

This story conveys a lot of good points like how they need money. They seem to love each other but just recently married and they confront some money issues. They decide to stick it out together. For the better. Many literary devices are used also. Line 25-27. You cannot actually taste it. so it was simply use of metaphors and similes personification imagery. Line 27 her tears cut to him to the ~~bar~~ heart. Very stressful and complex. First marriage then financial difficulties, Vivid imagery.

#



AP[®] Summer Institute
Exam Materials
**2011 AP English Literature and
Composition**

**These materials are for training purposes and are intended
for use only at an AP Summer Institute. The materials are
in draft form and have not been copyedited.**

Question 3

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

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.

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

All the King’s Men
All the Pretty Horses
Antigone
Atonement
Beloved
The Blind Assassin
The Bonesetter’s Daughter
Crime and Punishment
A Gathering of Old Men
The God of Small Things
The Grapes of Wrath
Invisible Man
King Lear
A Lesson Before Dying
Light in August
Medea

The Merchant of Venice
Murder in the Cathedral
Native Son
No Country for Old Men
Oedipus Rex
The Poisonwood Bible
Rosencrantz and Guildenstern Are Dead
Set This House on Fire
The Story of Edgar Sawtelle
The Stranger
Things Fall Apart
A Thousand Acres
A Thousand Splendid Suns
To Kill a Mockingbird
The Trial

STOP

END OF EXAM

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

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

2011 AP English Literature Scoring Guide

Question #3: Justice

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 a literary character's understanding of justice, the degree to which the character's search for justice is successful, and the significance of the search for the work as a whole. Using apt and specific textual support, these essays analyze how the character responds in a significant way to justice or injustice. 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 a literary character's understanding of justice, the degree to which the character's search for justice is successful, and the significance of the search for the work as a whole. These essays analyze how the character responds in a significant way to justice or injustice. While these papers have insight and understanding, their analysis is less thorough, less perceptive, and/or less specific in supporting detail than that of the 9-8 essays. Essays scored a seven (7) present better developed analysis and more consistent command of the elements of effective composition than do essays scored a six (6).

5 These essays respond to the assigned task with a plausible reading, but they tend to be superficial or thinly developed in analysis. They often rely upon plot summary that contains some analysis, implicit or explicit. Although the writers attempt to discuss how a character understands justice, the degree to which the character's search for justice is successful, and the significance of the search for the work as a whole, they may demonstrate a rather simplistic understanding of the character or the idea of justice in the work, 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 a character's understanding of and search for justice in a novel or play. The analysis may be partial, unsupported, or irrelevant, and the essays may reflect an incomplete or oversimplified understanding of the character's response to justice or injustice. They may not develop an analysis of the significance of the search for justice for the work as a whole, or they may rely on plot summary alone. These essays may be characterized by an unfocused or repetitive presentation of ideas, an absence of textual support, or an accumulation of errors; they may lack control over the elements of college-level composition. Essays scored a three (3) may contain significant misreading and/or demonstrate inept writing.

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

0 These essays give a response with no more than a reference to the task.

-- These essays are either left blank or are completely off-topic.

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

referred
referred

3XXXXX,

*the theory that the ends justify the means,

Today, the lines between justice, revenge and morality are blurred more than ever. The death of infamous terrorist Osama Bin Laden proved to be a catalyst for an inferno of controversy, as a huge population celebrated in the streets over a man's death, while critics remained silent. Is death—even the death of a ^{notorious} criminal—justified? This question has been ^{a source of contention} ~~grappled with~~ for ages—even imminent in the mid 19th century. ~~Writer~~ Author Fyodor Dostoevsky harshly criticizes ~~the "justifying the means" theory~~, commonly referred to as the Superman theory. In his novel Crime and Punishment Dostoevsky uses the ~~character~~ character Raskolnikov's struggle with ^a flawed understanding of justice; ~~while he commits~~ ~~his~~ ~~belief~~ his belief in the transcending of laws ~~for~~ for the good of humanity are slashed by moral justice and humanity, illuminating the theme ~~and~~ throughout the work that ~~there is~~ ~~no sense to~~ ~~the~~ ~~superman~~ idea of the superman theory is flawed—man cannot transcend his principles without losing what makes him human, no matter what his intentions.

Raskolnikov's initial scrape with justice grew with the seed of an intellectual idea—a design that attempted through logic to justify crime. Returning from the haggard and cruel pawnbroker's shop, he overhears a student complaining about the old woman, describing her as a "louse". Dostoevsky's critical intention in the details of this experience allows for the reader to see the second-hand idea of justice that the student (a clear symbol of cold intellectualism) presents. Raskolnikov is



3

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XXXXX 2

*and
Leath

handed down an idea from afar—his understanding of the "justice" that ~~that~~ murdering a useless and parasitic louse could bring is merely an overheard speculation, but goes deep into the man's heart. The initial stages of this idea of social justice is shown to be flimsy, and is further questioned in Raskolnikov's fevered dreams. He envisions himself as a child coming back from church and witnesses the beating* of a poor grey "peasant" nag. ~~He~~ Dostoevsky peppers the dream with symbols and emotional pathos to reveal to the reader the misconstrued identity of justice. Through a child's innocent and emotional eyes (Raskolnikov's reason), the victim (in the dream, the nag—which is described closely as the pawnbroker) is destroyed by a rash and obtrusive antagonist, which is another side of Raskolnikov as ~~like~~ the obstinate and unfeeling intellectual murder of a woman and a principle. The gruesome and dragged out scene plays ominously, and parallels his crime—clearly a window into the conflicted mind of Raskolnikov. The half-baked idea of justice is not even set in the hero's mind, lending itself to failure and the realization of the absurdity of injustice creating justice.

The facade of Raskolnikov's superhuman belief is torn down additionally through Dostoevsky's key allusions in the work, serving to contrast the fallen man to characters




and themes. Raskolnikov's constant cry and ~~reiter~~ self-comparison to Napoleon is a key identifier of his theories. In attempting to overstep his humanity as the leader, Raskolnikov fails utterly — showing bluntly the farce of the theory. He searches for justice using the controversial man throughout the novel, but this — as Dostoevsky intended — lends itself to caprice and failure. Only through a contrasting allusion does Raskolnikov attempt to reach moral justice — that of the man Lazarus. The angelic symbol of steadfast faith, Sonia presents the tale of Lazarus to Raskolnikov — a catharsis, but not an entirely sincere revelation for the man. However, the clear redemption of Sonia's sins and later the attempt for atonement and sacrifice illuminates a key piece of evidence to Raskolnikov's search for justice. The realization of faith guides Raskolnikov away from intellectual folly, and loosens his deathgrip on his ideas of justice.

The complex work Crime and Punishment is a ~~whole~~ tale of injustice — concerning murder, prostitution, drunkenness and loss. However, it is not clear cut. The ideas of Napoleon and Dostoevsky's views are grappled with throughout the novel, using Raskolnikov as a man of torment in the midst of justice.

#

In The Bluest Eye by Toni Morrison, a young girl, Claudia, narrates the story of a black girl named Pecola, who dreams of having blue eyes because she believes it will ~~help~~ change how she sees the world and how the world sees her. Eventually, Pecola goes mad after she is brutally bullied and later raped ~~by~~ and impregnated by her father. Claudia searches for justice for Pecola's situation as well as the treatment of blacks by other people, including other blacks, but ~~event~~ fails because she only understands the literal meaning of justice, and not the emotional; the fact that Claudia cannot find justice suggests that justice ~~to~~ cannot be found unless everyone changes their thinking and stops being emotionally selfish.

Claudia understands justice in a literal way; she believes that if someone harms you, you should harm them back. This 1 to 1, karma-oriented idea of justice affects how she interacts on a day to day basis. For example, she sees the injustice of being treated differently than richer black girls, such as Maureen Peal, who has lighter skin and looks more caucasian. As a ^{way of} revenge, Claudia picks on Maureen, making up mean nicknames for her and yelling at her. This idea of justice affects how she sees Pecola's situation. She knows that it is unfair for Pecola to be treated so ugly, but she never actively supports Pecola or tells her that she is beautiful because that would not be her idea of justice. Since there is no physical way of finding justice for Pecola, Claudia simply gives up. She does not see that justice can also be helping the person who received injustice and was hurt; she only thinks



about getting back at the aggressor. Since that is impossible in this case, Claudia gives up. This shows her shallow understanding of justice that reflects how most other people see justice as well.

Claudia's search for justice is unsuccessful in the end because she fails to gain justice for Pecola. Pecola is seen as the town's scapegoat; everyone uses Pecola as a sponge, absorbing their bad qualities and making them look better. By comparing themselves to Pecola, the townspeople, including Claudia, feel better about themselves, and their flaws are masked by Pecola's more prominent flaws. ~~Although~~ Claudia could have either protested against the townspeople's treatment of Pecola or helped Pecola by becoming her friend. Instead, Claudia chooses to do nothing but plant marigold seeds in Pecola's home. She hopes that by saving the baby, she can help Pecola and gain a bit of justice and put some good in the world. The death of the marigolds symbolize both the death of Pecola's baby and Claudia's failure in her search for justice. Her lack of action fails to find any justice and Claudia can only look back on the situation with regret.

This search and failure of finding justice is important to the novel as a whole because it shows two things: one, that justice is more than literal revenge, and two, that justice cannot be achieved for the lowest in society unless everyone changes their behavior and begins to see people like Pecola as real human beings, and not just sponges. Unless people begin to realize their wrongs and stop using people like Pecola, the emotional harm done to Pecola can never be reversed and justice



cannot be found. Pecola and Claudia's story also shows that the concept of justice is not literal, and implies that if justice continues to fail, society will be destroyed by its greed and selfishness. In the novel, Claudia ultimately never finds justice for Pecola and how others treated her because Claudia was part of the problem herself; she treated Pecola badly, too, by not helping her. This shows that justice can sometimes be too large for one person to handle, and suggests that no change will be made until all of the town's people change their ways of thinking.


Claudia sees herself as an assertive, justice-seeking individual, but this image shatters when confronted with Pecola's situation. She can no longer help Pecola because there is not a single entity to blame, but the whole town, which Claudia is a part of. Her search for justice fails, and Morrison suggests that future generations must change their perspective of the lower class, black citizen in order to prevent any more tragedies like Pecola's from happening.

#

In William Shakespeare's tragedy Hamlet, Hamlet's father is cruelly poisoned by his own brother, Claudius, and his throne ~~is~~ ^{and} wife ~~is~~ ^{are} usurped. The driving force behind the plot of the play is Hamlet's mission of revenge for his father's untimely death. The tragic ending of the play, in which most of the main characters meet their death, illustrates the underlying message that the seeking of revenge, even when the goal is fully understood, can easily get out of hand and end in catastrophe.

Hamlet, a cunning and intelligent young man, has a strong grasp of the injustice that has occurred. The ghost of his father, King Hamlet, appears to him and relays the story of how Claudius poisoned him while he slept. Although enraged, Hamlet employs his wits and cleverly extracts a subtle confession from Claudius to confirm his father's story.

Intellectually, Hamlet has gained an exact understanding of the injustice; he is certain of precisely where, when, why, and how his ~~father's~~ father was murdered and his throne usurped. However, his understanding of how to carry out his revenge upon Claudius is colored by his extreme emotions. Already depressed by the loss of his father, Hamlet becomes furious with Claudius and plots a violent, fatal revenge. Had he been calmer, Hamlet would have understood that he ~~must be~~ should have been more careful and controlled when extracting vengeance. His raging torment and emotions become the



driving force behind the events of the play as well as its
tragic conclusion.

In a ~~strongly~~ strictly objective sense, Hamlet's revenge was
successful; he managed to kill Claudius, via the
command of his father. However, this accomplishment is
nearly cancelled out by the collateral deaths of Polonius,
Ophelia, Laertes, and Hamlet's mother Gertrude. Hamlet
himself is even killed in the struggle to kill Claudius.
Certainly this grim ending can be considered tragic and
relatively unsuccessful; because Hamlet's feelings of rage were
too great for him to handle, he was unable to ~~the~~ direct
his efforts specifically at Claudius. His paranoia caused
him to stab through a curtain and slaughter Polonius; his
abandonment of Ophelia led her to drown herself; his conspicuous
pursuit of Claudius forced Claudius to place Laertes before
him as a protective measure and by the trap that accidentally
killed Queen Gertrude. Had Hamlet remained focused on his
specific task, he could have remained discreet, and upheld
his social image, ~~preventing~~ preventing the deaths of ~~many~~ his
loved ones.

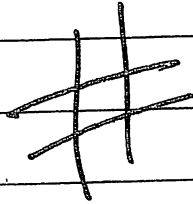
Hamlet's escapades in revenge illuminate a ~~disturbing~~ the
underlying message of Shakespeare's great tragedy; although
it is natural for one to seek personal justice through revenge,
it is easy to lose control of the situation and end up
destroying more than just your enemy. Although Hamlet

3

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B3

took place in medieval Denmark, Hamlet's journey of vengeance can be applied to situations today.



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~~Q1~~ #3

Q1

People who fight for justice are known as heroes, but this reality becomes conflicted when justice is a matter of perspective. In Chinua Achebe's 'Things Fall Apart', Okonkwo is the supposed hero to the culture but becomes a villain when his perception of justice ~~becomes~~ ^{becomes} flawed.

Okonkwo was a known leader to the tribe and was the ideal everyman through his actions. To Okonkwo village law was justice and he carried out through action. To Okonkwo justice was an idea that had to be understood and enforced through force. This idea of justice did not relate to other tribe members and left Okonkwo with a flawed justice perception. However, Okonkwo defended it nonetheless.

~~Okonkwo~~ Okonkwo is a Sophoclean hero and therefore doomed from the start. Although he tries to carry out justice, it seems to backfire on him and the injustices (to Okonkwo) continue to build up until his ultimate demise. The law stated that an enemy tribe had to give up. Therefore ~~he~~ and he was to be killed. Although this seems an injustice, Okonkwo carries it out himself to achieve justice and show it to his fellow tribesmen. Ironically, Okonkwo accidentally kills a boy and is ~~is~~ ^{is} exiled to a tribe he does not fit in with. Injustice falls upon Okonkwo and he can do nothing to reform it ~~because of his~~ ^{because of his} myopic view of justice in village law.

Upon Okonkwo's return, more injustice is occurring. Although, the tribe has accepted the missionaries, Okonkwo refuses



#3

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Q2

For Okonkwo, justice is only achieved when the ~~enemies~~ are destroyed. Okonkwo is alone in his struggle and his realization of this ~~brings~~ brings his demise. Okonkwo dies with his perception of justice that he fought so hard to achieve.

Okonkwo was a victim of himself. Being a man of action, he put little thought into the law and followed it exactly as it said. Unfortunately, Okonkwo could not adapt to the changes being made. The law which was so concrete crumbled beneath him and he could not change in this ~~changing~~ ^{changing} world around him. His perception of justice remained the same ~~and~~ ^{while} others changed and when he believed no one stood for the justice he knew to be omnipresent, he ~~he~~ felt no part in living in an unjust world.

#

American Slavery is rightly considered one of the greatest examples of injustice in American History. Toni Morrison's novel *Beloved* uniquely ~~displays~~ displays the injustice of African-American slavery using the supernatural and vivid violence. Setha is a former slave who escaped in order to escape slavery herself and to ensure that her children never suffer the same torture. Setha is deeply disturbed by her traumatic experiences of slavery and as a result has a distorted view on how to successfully achieve justice for her children.


Setha wants to do everything in her power to prevent her children from entering slavery. Unfortunately the only way to avoid this is to kill her children. In the most ~~important~~ significant scene in the novel Setha attempts to ^{brutally} murder her children by sawing off their heads in the backyard shed. She only successfully ends the life of her youngest daughter. Obviously Setha's method of achieving justice is unconventional to say the least but it is her understanding of justice because to her, death is less painful than suffering through the injustice of slave torture.

To Setha her attempt at saving her children is justified by the means however it is obvious



that although she prevented her children from slavery she gave them an entirely different but equally traumatic experience that most people would not consider just. Two of Setha's surviving children fled and the child who was sorrowfully "freed" remains in the house as a frightening haunting spirit who tortures the only remaining survivor. Lesser injustices are seen throughout the novel toward the surviving child, Denver, which include neglect from her mother although she remained with her even after the beheading.

Setha inarguably suffered major injustices during her lifetime as a slave and her escape from slavery is absolutely a successful search for justice however her behavior as a mother leads her to commit horrible injustice toward her children ~~if~~ even if her intentions were just. Her attempted murder of her children left them with post-traumatic stress and obvious psychological and attachment problems which can be seen numerous times ~~in~~ in Beloved. Her successful murder of Beloved was ~~also~~ unsuccessful in achieving justice because her daughter's soul was never at rest and ~~in fact~~ can even be considered satanic. Had Setha thought of the repercussions of her



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actions her children would have lived more just
lives. even if it meant entering slavery.

#

~~Justice~~ Justice can be the hardest thing for man to seek.

In Hamlet by Shakespeare, a boy named Hamlet is asked to ~~find~~ seek justice by taking revenge on his uncle for his father's death. Hamlet is paralyzed by the ~~the~~ fear of death causing him to delay seeking justice.

initial ~~character's~~ reactions are often sporadic.

Hamlet's initial reaction to the idea of justice for his father's death was to commit suicide. In his "To be or not to be" ^{soliloquy} ~~soliloquy~~ Hamlet explores the idea of suicide and death. He expresses his ~~frustration~~ frustration towards ~~the~~ oppressors and empathy to the oppressed. Hamlet comes to conclusion that the fear of what comes after death is what makes claudius of or an and keeps us suffering on ~~earth~~ earth. Hamlet finally commits himself to seeking justice for his father's death ~~and~~ and killing claudius, his uncle, after he learns of a ~~war~~ battle between ^{two} ~~two~~ nations over a pointless piece of land. ~~the~~ This experience makes him realize the strength in pride and justice. ~~which~~

It wasn't until months later did Hamlet actually kill claudius. Hamlet spent a lot of time analyzing and understanding death. He was delayed when he discovered that all people decompose. Hamlet had a hard time understanding that people as great as Julius ~~caesar~~ caesar and Alexander the great end up decomposing and "turning to mud that plugs a hole in a wall". This made Hamlet realize that



question 3

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SS₂

This ~~was~~ filled him with great fear.

he will decompose one day too. However, Hamlet ~~on~~ finally

finds justice at the very end of the novel, after delaying

for months out of fear of death. ~~Therefore~~ Therefore seeking

revenge and finding justice for Hamlet's ~~just barely~~ ^{delayed} turned out successful.

Through Hamlet's success at seeking revenge we can

see that Hamlet is a delicate flower, too tender for the world.

MSO, We are able to see ~~that~~ ^{how} paralyzing ~~the~~ the ~~the~~ fear of death

can be. Therefore, it is evident that justice is a long hard battle

to accomplish.

#

In the novel ~~Medea~~ Medea, Medea commits several acts of murder in response to the injustice that she felt she faced from her former husband Jason.

Medea committed her whole life to Jason as she thought they would always be together. As it turns out, they didn't stay together ~~fore~~ ever as Jason ran off with another woman. In response to Jason's decision, Medea begins her acts of injustice. She kills the lady that Jason is with and also murders her two children that she conceived with Jason. Medea believes that her actions of revenge are acts of justice as she ~~thinks~~ is only getting back at Jason, in her mind. Her search for justice stops at nothing as she shows by killing her own two children. Medea believes that she is successful in her revenge but later realizes that is still unhappy with the loss of Jason.

In Medea, Medea responds to her husband leaving her and searches for justice by wrongfully committing acts of injustice in seek of revenge.

#

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

Question 3

444

In To Kill a Mockingbird by Harper Lee, the narrator, a young girl named Scout, tells the story of a Black man on trial in the rural south. Scout is learning about justice in the beginning of the novel and at the end has a good sense of what justice should be.

Scout's search for the understanding of justice starts with the trial of a black man who is wrongly accused of raping a white woman. Scout does not understand the full ~~idea~~ idea of the trial as she still is quite young and cannot see the difference between races. Scout's understanding of justice reaches to the proverb ~~that~~ ~~others~~ ~~like~~ how you want to be treated.

#

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

23

21

In Native Son, Bigger has a truly flawed understanding of justice as he lives in an unjust society. Bigger ~~is~~ is driven to unjust activity because of his position in society. As someone who is poor and African-American, he often ~~turned~~ turned to rage and violence in order to come to terms with ~~his~~ the problems in his life. ~~When~~ faced with trouble, Bigger ~~is~~

#

1970 Poem: "Elegy for Jane" (Theodore Roethke)

Prompt: Write an essay in which you describe the speaker's attitude toward his former student, Jane.

Elegy for Jane by Theodore Roethke

I remember the neckcurls, limp and damp as tendrils;
And her quick look, a sidelong pickerel smile;
And how, once startled into talk, the light syllables leaped for her,
And she balanced in the delight of her thought,

A wren, happy, tail into the wind,
Her song trembling the twigs and small branches.
The shade sang with her;
The leaves, their whispers turned to kissing,
And the mould sang in the bleached valleys under the rose.

Oh, when she was sad, she cast herself down into such a pure depth,
Even a father could not find her:
Scraping her cheek against straw,
Stirring the clearest water.

My sparrow, you are not here,
Waiting like a fern, making a spiney shadow.
The sides of wet stones cannot console me,
Nor the moss, wound with the last light.

If only I could nudge you from this sleep,
My maimed darling, my skittery pigeon.
Over this damp grave I speak the words of my love:
I, with no rights in this matter,
Neither father nor lover.

1971 Poem: "The Unknown Citizen" (W.H. Auden)

Prompt: In a brief essay, identify at least two of the implications implicit in the society reflected in the poem. Support your statements by specific references to the poem.

The Unknown Citizen by W.H. Auden

He was found by the Bureau of Statistics to be
One against whom there was no official complaint,
And all the reports on his conduct agree
That, in the modern sense of an old-fashioned word, he was a saint,
For in everything he did he served the Greater Community.
Except for the War till the day he retired
He worked in a factory and never got fired,
But satisfied his employers, Fudge Motors Inc.
Yet he wasn't a scab or odd in his views,
For his Union reports that he paid his dues,
(Our report on his Union shows it was sound)
And our Social Psychology workers found
That he was popular with his mates and liked a drink.
The Press are convinced that he bought a paper every day
And that his reactions to advertisements were normal in every way.
Policies taken out in his name prove that he was fully insured,
And his Health-card shows he was once in hospital but left it cured.
Both Producers Research and High-Grade Living declare
He was fully sensible to the advantages of the Installment Plan
And had everything necessary to the Modern Man,
A phonograph, a radio, a car and a frigidaire.
Our researchers into Public Opinion are content
That he held the proper opinions for the time of year;
When there was peace, he was for peace; when there was war, he went.
He was married and added five children to the population,
Which our Eugenist says was the right number for a parent of his generation.
And our teachers report that he never interfered with their education.
Was he free? Was he happy? The question is absurd:
Had anything been wrong, we should certainly have heard.

1976 Poem: "Poetry of Departures" (Philip Larkin)

Prompt: Write an essay in which you discuss how the poem's diction (choice of words) reveals his attitude toward the two ways of living mentioned in the poem.

Poetry Of Departures by Philip Larkin

Sometimes you hear, fifth-hand,
As epitaph:
He chucked up everything
And just cleared off,
And always the voice will sound
Certain you approve
This audacious, purifying,
Elemental move.

And they are right, I think.
We all hate home
And having to be there:
I detest my room,
It's specially-chosen junk,
The good books, the good bed,
And my life, in perfect order:
So to hear it said

He walked out on the whole crowd
Leaves me flushed and stirred,
Like *Then she undid her dress*
Or *Take that you bastard;*
Surely I can, if he did?
And that helps me to stay
Sober and industrious.
But I'd go today,

Yes, swagger the nut-strewn roads,
Crouch in the fo'c'sle
Stubbly with goodness, if
It weren't so artificial,
Such a deliberate step backwards
To create an object:
Books; china; a life
Reprehensibly perfect.

1977 Poem: "Piano" [2 poems with the same name] (D. H. Lawrence)

Prompt: Read both poems carefully and then write an essay in which you explain what characteristics of the second poem make it better than the first. Refer specifically to details of both poems.

(1) Piano by D. H. Lawrence

Somewhere beneath that piano's superb sleek black
Must hide my mother's piano, little and brown, with the back
That stood close to the wall, and the front's faded silk both torn,
And the keys with little hollows, that my mother's fingers had worn.
Softly, in the shadows, a woman is singing to me
Quietly, through the years I have crept back to see
A child sitting under the piano, in the boom of the shaking strings
Pressing the little poised feet of the mother who smiles as she sings.
The full throated woman has chosen a winning, living song
And surely the heart that is in me must belong
To the old Sunday evenings, when darkness wandered outside
And hymns gleamed on our warm lips, as we watched mother's fingers glide.

Or this is my sister at home in the old front room
Singing love's first surprised gladness, alone in the gloom.
She will start when she sees me, and blushing, spread out her hands
To cover my mouth's raillery, till I'm bound in her shame's heart-spun bands.

A woman is singing me a wild Hungarian air
And her arms, and her bosom, and the whole of her soul is bare, -
And the great black piano is clamouring as my mother's never could clamour
And my mother's tunes are devoured of this music's ravaging glamour.

(2) Piano by D. H. Lawrence

Softly, in the dusk, a woman is singing to me;
Taking me back down the vista of years, till I see
A child sitting under the piano, in the boom of the tingling strings
And pressing the small, poised feet of a mother who smiles as she sings.

In spite of myself, the insidious mastery of song
Betrays me back, till the heart of me weeps to belong
to the old Sunday evenings at home, with the winter outside
And hymns in the cosy parlour, the tinkling piano our guide.

So now it is vain for the singer to burst into clamour
With the great black piano appassionato. The glamour
Of childish days is upon me, my manhood is cast
Down in the flood of remembrance, I weep like a child for the past.

1978 Poem: "Law Like Love" (W.H. Auden)

Prompt: Read the poem and then write an essay discussing the differences between the conceptions of "law" in lines 1-34 and those in lines 35-60.

Law Like Love by W. H. Auden

Law, say the gardeners, is the sun,
Law is the one
All gardeners obey
To-morrow, yesterday, to-day.

Law is the wisdom of the old,
The impotent grandfathers feebly scold;
The grandchildren put out a treble tongue,
Law is the senses of the young.

Law, says the priest with a priestly look,
Expounding to an unpriestly people,
Law is the words in my priestly book,
Law is my pulpit and my steeple.

Law, says the judge as he looks down his
nose,
Speaking clearly and most severely,
Law is as I've told you before,
Law is as you know I suppose,
Law is but let me explain it once more,
Law is The Law.

Yet law-abiding scholars write:
Law is neither wrong nor right,
Law is only crimes
Punished by places and by times,
Law is the clothes men wear
Anytime, anywhere,
Law is Good morning and Good night.

Others say, Law is our Fate;
Others say, Law is our State;
Others say, others say
Law is no more,
Law has gone away.
And always the loud angry crowd,

Very angry and very loud,
Law is We,
And always the soft idiot softly Me.

If we, dear, know we know no more
Than they about the Law,
If I no more than you
Know what we should and should not do
Except that all agree
Gladly or miserably
That the Law is
And that all know this
If therefore thinking it absurd
To identify Law with some other word,
Unlike so many men
I cannot say Law is again,

No more than they can we suppress
The universal wish to guess
Or slip out of our own position
Into an unconcerned condition.
Although I can at least confine
Your vanity and mine
To stating timidly
A timid similarity,
We shall boast anyway:
Like love I say.

Like love we don't know where or why,
Like love we can't compel or fly,
Like love we often weep,
Like love we seldom keep.

1979 Poems: “Spring And All” (William Carlos Williams) and “For Jane Meyers” (Louise Gluck)

Prompt: Read the two poems carefully. Then write a well-organized essay in which you show how the attitudes towards the coming of spring implied in these two poems differ from each other. Support your statements with specific references to the texts.

Spring and All by William Carlos Williams

By the road to the contagious hospital
under the surge of the blue
mottled clouds driven from the
northeast—a cold wind. Beyond, the
waste of broad, muddy fields
brown with dried weeds, standing and fallen

patches of standing water
the scattering of tall trees

All along the road the reddish
purplish, forked, upstanding, twiggy
stuff of bushes and small trees
with dead, brown leaves under them
leafless vines—

Lifeless in appearance, sluggish
dazed spring approaches—

They enter the new world naked,
cold, uncertain of all
save that they enter. All about them
the cold, familiar wind—

Now the grass, tomorrow
the stiff curl of wildcarrot leaf
One by one the objects are defined—
It quickens: clarity, outline of leaf

But now the stark dignity of
entrance—Still, the profound change
has come upon them: rooted they
grip down and begin to awaken

For Jane Meyers by Louise Gluck

Sap rises from the sodden ditch
glues two green ears to the dead
birch twig. Perilous beauty—
and already Jane is digging out
her colored tennis shoes,
one mauve, one yellow, like large crocuses.

And by the laundromat
the Bartletts In their tidy yard—

as though it were not -
wearying, wearying

to hear in the bushes
the mild harping of the breeze,
the daffodils flocking and honking—

Look how the bluet* falls apart, mud
pockets the seed.
Months, years, then the dull blade of the wind.
It is spring I We are going to die I

And now April raises up her plaque of flowers
and the heart
expands to admit Its adversary.

*bluet: a wild flower with bluish blossoms

1980 Poem "One Art" (Elizabeth Bishop)

Prompt: Write an essay in which you describe how the speaker's attitude toward loss in lines 16-19 is related to her attitude toward loss in lines 1-15. Using specific references to the text, show how verse form and language contribute to the reader's understanding of these attitudes.

One Art by Elizabeth Bishop

The art of losing isn't hard to master;
so many things seem filled with the intent
to be lost that their loss is no disaster.

5 Lose something every day. Accept the fluster
of lost door keys, the hour badly spent.
The art of losing isn't hard to master.

Then practice losing farther, losing faster:
places, and names, and where it was you meant
to travel. None of these will bring disaster.

10 I lost my mother's watch. And look! my last, or
next-to-last, of three loved houses went.
The art of losing isn't hard to master.

I lost two cities, lovely ones. And, vaster,
some realms I owned, two rivers, a continent.
15 I miss them, but it wasn't a disaster.

---Even losing you (the joking voice, a gesture
I love) I shan't have lied. It's evident
the art of losing's not too hard to master
though it may look like (Write it!) like disaster.

1981 Poem: "Storm Warnings" (Adrienne Rich)

Prompt: Write an essay in which you explain how the organization of the poem and the use of concrete details reveal both its literal and its metaphorical meanings. In your discussion, show how both of these meanings relate to the title.

Storm Warnings by Adrienne Rich

The glass has been falling all the afternoon,
And knowing better than the instrument
What winds are walking overhead, what zone
Of gray unrest is moving across the land,
I leave the book on a pillowed chair
And walk from window to closed window, watching
Boughs strain against the sky

And think again, as often when the air
Moves inward toward a silent core of waiting,
How with a single purpose time has traveled
By secret currents of the undiscerned
Into this polar realm. Weather abroad
And weather in the heart alike come on
Regardless of prediction.

Between foreseeing and averting change
Lies all the mastery of elements
Which clocks and weatherglasses cannot alter.
Time in the hand is not control of time,
Nor shattered fragments of an instrument
A proof against the wind; the wind will rise,
We can only close the shutters.

I draw the curtains as the sky goes black
And set a match to candles sheathed in glass
Against the keyhole draught, the insistent whine
Of weather through the unsealed aperture.
This is our sole defense against the season;
These are the things that we have learned to do
Who live in troubled regions.

AP English Literature and Composition Test Poetry Essay Questions with Poems

1982 Poem: "The Groundhog" (Richard Eberhart)

Prompt: Write an essay in which you analyze how the language of the poem reflects the changing perceptions and emotions of the speaker as he considers the metamorphosis of the dead groundhog. Develop your essay with specific references to the text of the poem.

The Groundhog by Richard Eberhart

In June, amid the golden fields,
I saw a groundhog lying dead.
Dead lay he; my senses shook,
and mind outshot our naked frailty.
There lowly in the vigorous summer
His form began its senseless change,
And made my senses waver dim
Seeing nature ferocious in him.
Inspecting close his maggots' might
And seething cauldron of his being,
Half with loathing, half with a strange love,
I poked him with an angry stick.
The fever arose, became a flame
And Vigour circumscribed the skies,
Immense energy in the sun,
And through my frame a sunless trembling.
My stick had done nor good nor harm.
Then stood I silent in the day
Watching the object, as before;
And kept my reverence for knowledge
Trying for control, to be still,
To quell the passion of the blood;
Until I had bent down on my knees
Praying for joy in the sight of decay.
And so I left; and I returned
In Autumn strict of eye, to see
The sap gone out of the groundhog,
But the bony sodden hulk remained.
But the year had lost its meaning,
And in intellectual chains
I lost both love and loathing,
Mured up in the wall of wisdom.
Another summer took the fields again
Massive and burning, full of life,
But when I chanced upon the spot
There was only a little hair left,
And bones bleaching in the sunlight
Beautiful as architecture;
I watched them like a geometer,
And cut a walking stick from a birch.
It has been three years, now.
There is no sign of the groundhog.
I stood there in the whirling summer,
My hand capped a withered heart,
And thought of China and of Greece,
Of Alexander in his tent;
Of Montaigne in his tower,
Of Saint Theresa in her wild lament.

1983 Poem: "Clocks and Lovers" (W.H. Auden)

AP English Literature and Composition Test Poetry Essay Questions with Poems

Prompt: Write a well-organized essay in which you contrast the attitude of the clocks with that of the lover. Through careful analysis of the language and imagery, show how this contrast is important to the meaning of the poem.

Clocks and Lovers by W. H. Auden

As I walked out one evening,
Walking down Bristol Street,
The crowds upon the pavement
Were fields of harvest wheat.

(5) And down by the brimming river
I heard a lover sing
Under an arch of the railway;
"Love has no ending.

I'll love you, dear, I'll love you
(10) Till China and Africa meet,
And the river jumps over the mountain
And the salmon sing in the street.

I'll love you till the ocean
Is folded and hung up to dry,
(15) And the seven stars go squawking
Like geese about the sky.

The years shall run like rabbits,
For in my arms I hold
The Flower of the Ages,
(20) And the first love of the world."

But all the clocks in the city
Began to whirr and chime:
"O let not Time deceive you,
You cannot conquer Time.

(25) In the burrows of the Nightmare
Where Justice naked is,
Time watches from the shadow
And coughs when you would kiss.

In headaches and in worry
(30) Vaguely life leaks away,
And Time will have his fancy
To-morrow or to-day.

Into many a green valley
Drifts the appalling snow;
(35) Time breaks the threaded dances
And the diver's brilliant bow.

O plunge your hands in water,
Plunge them in up to the wrist;
Stare, stare in the basin
(40) And wonder what you've missed.

The glacier knocks in the cupboard,
The desert sighs in the bed,
And the crack in the tea-cup opens
A lane to the land of the dead.

(45) Where the beggars raffle the banknotes
And the Giant is enchanting to Jack,
And the Lily-white Boy is a Roarer,
And Jill goes down on her back.

O look, look in the mirror,
(50) O look in your distress;
Life remains a blessing
Although you cannot bless.

O stand, stand at the window
As the tears scald and start; -
(55) You shall love your crooked neighbour
With your crooked heart."

It was late, late in the evening
The lovers they were gone;
The clocks had ceased their chiming,
And the deep river ran on.

1985 Poems: "There Was A Boy" (William Wordsworth) and "The Most of It" (Robert Frost)

Prompt: These two poems present encounters with nature, but the two poets handle those encounters very differently. In a well-organized essay, distinguish between the attitudes (toward nature, toward the solitary individual, etc.) expressed in the poems and discuss the techniques that the poets use to present these attitudes. Be sure to support your statements with specific references.

There was a boy by William Wordsworth

There was a boy; ye knew him well, ye cliffs
And islands of Winander! -- many a time,
At evening, when the earliest stars began
move along the edges of the hills,
or setting, would he stand alone,
Beneath the trees, or by the glimmering lake;
And there, with fingers interwoven, both hands
Pressed closely palm to palm and to his mouth
Uplifted, he, as through an instrument,
Blew mimic hootings to the silent owls
That they might answer him.--And they would shout
Across the watery vale, and shout again,
Responsive to his call,--with quivering peals,
And long halloos, and screams, and echoes loud
Redoubled and redoubled; concourse wild
Of jocund din! And, when there came a pause
Of silence such as baffled his best skill:
Then, sometimes, in that silence, while he hung
Listening, a gentle shock of mild surprise
Has carried far into his heart the voice
Of mountain-torrents; or the visible scene
Would enter unawares into his mind
With all its solemn imagery, its rocks,
Its woods, and that uncertain heaven received
Into the bosom of the steady lake.

Notes: The vale of Esthwaite with its village of Hawkshead, the school which Wordsworth attended, and the nearby churchyard as here described. The schoolmate whose grave was in the churchyard was probably John Vickers who died in 1782, when Wordsworth was twelve.

The Most of It by Robert Frost

He thought he kept the universe alone;
For all the voice in answer he could wake
Was but the mocking echo of his own
From some tree-hidden cliff across the lake.
Some morning from the boulder-broken
beach
He would cry out on life, that what it wants
Is not its own love back in copy speech,
But counter-love, original response.
And nothing ever came of what he cried
Unless it was the embodiment that crashed
In the cliff's talus¹ on the other side,
And then in the far-distant water splashed,
But after a time allowed for it to swim,
Instead of proving human when it neared
And someone else additional to him,
As a great buck it powerfully appeared,
Pushing the crumpled water up ahead,
And landed pouring like a waterfall,
And stumbled through the rocks with horny
tread,
And forced the underbrush--and that was all.

¹ rock debris at the bottom of a cliff

AP English Literature and Composition Test Poetry Essay Questions with Poems

1986 Poem: "Ogun" (E. K. Braithwaite)

Prompt: Read the poem. You will note that it has two major sections that are joined by another section lines 21-26. Write an essay in which you discuss how the diction, imagery, and movement of verse in the poem reflect differences in tone and content between the two larger sections.

Ogun by Edward Kamau Braithwaite

My uncle made chairs, tables, balanced doors on, dug out
coffins, smoothing the white wood out

with plane and quick sandpaper until
it shone like his short-sighted glasses.

5 The knuckles of his hands were sil-
vered knobs of nails hit, hurt and flat-

tened out with blast of heavy hammer. He was knock-knee'd, flat-
footed and his clip clop sandals slapped across the concrete

flooring of his little shop where canefield mulemen and a fleet
10 of Bedford lorry drivers dropped in to scratch themselves and talk.

There was no shock of wood, no beam
of light mahogany his saw teeth couldn't handle.

When shaping squares for locks, a key hole
care tapped rat tat tat upon the handle

15 of his humpbacked chisel. Cold
world of wood caught fire as he whittled: rectangle

window frames, the intersecting x of fold-
ing chairs, triangle

trellises, the donkey
20 box-cart in its squeaking square.

But he was poor and most days he was hungry.
Imported cabinets with mirrors, formica table

tops, spine-curving chairs made up of tubes, with hollow
steel-like bird bones that sat on rubber ploughs,

25 thin beds, stretched not on boards, but blue high-tensioned cables,
were what the world preferred.

And yet he had a block of wood that would have baffled them.
With knife and gimlet care he worked away at this on Sundays,

explored its knotted hurts, cutting his way
30 along its yellow whorls until his hands could feel

how it had swelled and shivered, breathing air,
its weathered green burning to rings of time,

AP English Literature and Composition Test Poetry Essay Questions with Poems

1987 Poem: "Sow" (Sylvia Plath)

Prompt: Read the poem. Then write an essay in which you analyze the presentation of the sow. Consider particularly how the language of the poem reflects both the neighbor's and the narrator's perceptions of the sow and how the language determines the reader's perceptions. Be certain to discuss how the portrayal of the sow is enhanced by such features as diction, devices of sound, images, and allusions.

Sow by Sylvia Plath

God knows how our neighbor managed to breed
His great sow:
Whatever his shrewd secret, he kept it hid

In the same way
He kept the sow -- impounded from public stare,
Prize ribbon and pig show.

But one dusk our questions commended us to a tour
Through his lantern-lit
Maze of barns to the lintel of the sunk sty door

To gape at it:
This was no rose-and-larkspurred china suckling
With a penny slot

For thrifty children, nor dolt pig ripe for heckling,
About to be
Glorified for prime flesh and golden crackling

In a parsley halo;
Nor even one of the common barnyard sows,
Mire-smirched, blowzy,

Maunching thistle and knotweed on her snout-cruise --
Bloat tun of milk
On the move, hedged by a litter of feat-foot ninnies

Shrilling her hulk
To halt for a swig at the pink teats. No. This vast
Brobdingnag bulk

Of a sow lounged belly-bedded on that black compost,
Fat-rutted eyes
Dream-filmed. What a vision of ancient hoghood must

Thus wholly engross
The great grandam! -- our marvel blazoned a knight,
Helmed, in cuirass,

Unhorsed and shredded in the grove of combat
By a grisly-bristled
Boar, fabulous enough to straddle that sow's heat.

But our farmer whistled,
Then, with a jocular fist thwacked the barrel nape,
And the green-copse-castled

Pig hove, letting legend like dried mud drop,
Slowly, grunt
On grunt, up in the flickering light to shape

A monument
Prodigious in gluttonies as that hog whose want
Made lean Lent

Of kitchen slops and, stomaching no constraint,
Proceeded to swill
The seven troughed seas and every earthquaking continent.

AP English Literature and Composition Test Poetry Essay Questions with Poems

1988 Poems: “Bright Star” (John Keats) and “Choose Something Like a Star” (Robert Frost)

Prompt: Read the following two poems very carefully, noting that the second includes an allusion to the first. Then write a well-organized essay in which you discuss their similarities and differences. In your essay, be sure to consider both theme and style.

Bright Star by John Keats

Bright star, would I were stedfast as thou art--
Not in lone splendour hung aloft the night
And watching, with eternal lids apart,
Like nature's patient, sleepless Eremite,
The moving waters at their priestlike task
Of pure ablution round earth's human shores,
Or gazing on the new soft-fallen mask
Of snow upon the mountains and the moors--
No--yet still stedfast, still unchangeable,
Pillow'd upon my fair love's ripening breast,
To feel for ever its soft fall and swell,
Awake for ever in a sweet unrest,
Still, still to hear her tender-taken breath,
And so live ever--or else swoon to death.

Choose Something Like a Star by Robert Frost

O Star (the fairest one in sight),
We grant your loftiness the right
To some obscurity of cloud --
It will not do to say of night,
Since dark is what brings out your light.
Some mystery becomes the proud.
But to be wholly taciturn
In your reserve is not allowed.

Say something to us we can learn
By heart and when alone repeat.
Say something! And it says “I burn.”
But say with what degree of heat.
Talk Fahrenheit, talk Centigrade.
Use language we can comprehend.
Tell us what elements you blend.

It gives us strangely little aid,
But does tell something in the end.
And steadfast as Keats' Eremite,
Not even stooping from its sphere,
It asks a little of us here.
It asks of us a certain height,
So when at times the mob is swayed
To carry praise or blame too far,
We may choose something like a star
To stay our minds on and be staid.

AP English Literature and Composition Test Poetry Essay Questions with Poems

1989 Poem: "The Great Scarf of Birds" (John Updike)

Prompt: Write a well-organized essay in which you analyze how the poem's organization, diction, and figurative language prepare the reader for the speaker's concluding response.

- Playing golf on Cape Ann in October,
I saw something to remember.
- (5) Ripe apples were caught like red fish in the nets
of their branches. The maples
were colored like apples,
part orange and red, part green.
The elms, already transparent trees,
seemed swaying vases full of sky. The sky
(10) was dramatic with great straggling V's
of geese streaming south, mare's-tails above them.
Their trumpeting made us look up and around.
The course sloped into salt marshes,
and this seemed to cause the abundance of birds.
- (15) As if out of the Bible
or science fiction,
a cloud appeared, a cloud of dots
like iron filings which a magnet
underneath the paper undulates.
It dartingly darkened in spots,
(20) paled, pulsed, compressed, distended, yet
held an identity firm: a flock
of starlings, as much one thing as a rock.
One will moved above the trees
the liquid and hesitant drift.
- (25) Come nearer, it became less marvellous,
more legible, and merely huge.
"I never saw so many birds!" my friend exclaimed.
We returned our eyes to the game.
Later, as Lot's wife must have done,
(30) in a pause of walking, not thinking of calling down a consequence,
I lazily looked around.
- (35) The rise of the fairway above us was tinted,
so evenly tinted I might not have noticed
but that at the rim of the delicate shadow
the starlings were thicker and outlined the flock
as an inkstain in drying pronounces its edges.
The gradual rise of green was vastly covered;
(40) I had thought nothing in nature could be so broad
but grass.
- And as
I watched, one bird,
prompted by accident or will to lead,
ceased resting; and, lifting in a casual billow,
(45) the flock ascended as a lady's scarf,
transparent, of gray, might be twitched
by one corner, drawn upward and then,
decided against, negligently tossed toward a chair:
the southward cloud withdrew into the air.
- (50) Long had it been since my heart
had been lifted as it was by the lifting of that great scarf.

1990 Poem: Soliloquy from *Henry IV, Part II* (William Shakespeare)

Prompt: In the soliloquy, King Henry laments his inability to sleep. In a well-organized essay, briefly summarize the King's thoughts and analyze how the diction, imagery, and syntax help to convey his state of mind.

Soliloquy from Henry IV Part II

How many thousand of my poorest subjects
Are at this hour asleep! O sleep! O gentle sleep!
Nature's soft nurse, how have I frighted thee,
That thou no more wilt weigh my eyelids down,
And steep my senses in forgetfulness?
Why rather, sleep, liest thou in smoky cribs*,
Upon uneasy pallets stretching thee,
And hush'd with buzzing night-flies to thy slumber,
Than in the perfum'd chambers of the great,
Under the canopies of costly state,
And lull'd with sound of sweetest melody?
O thou dull god, why liest thou with the vile
In loathsome beds, and leav'st the kingly couch
A watch-case or a common Òlarum-bell?
Wilt thou upon the high and giddy mast
Seal up the ship-boy's eyes, and rock his brains
In cradle of the rude imperious surge,
And in the visitation of the winds,
Who take the ruffian billows by the top,
Curling their monstrous heads ad hanging them
With deaf'ning clamour in the slippery clouds,
That with the hurly death itself awakes?
Canst thou, O partial* sleep, give thy repose
To the wet sea-boy in an hour so rude,
And in the calmest and most stillest night,
With all appliances and means to boot,
Deny it to a King? Then, happy low, lie down!
Uneasy lies the head that wears a crown.

*cribs: huts; *partial: not impartial

AP English Literature and Composition Test Poetry Essay Questions with Poems

1991 Poem: "The Last Night that She lived..." (Emily Dickinson)

Prompt: Write an essay in which you describe the speaker's attitude toward the woman's death. Using specific references from the text, show how the use of language reveals the speaker's attitude.

The Last Night that She Lived by Emily Dickinson

The last Night that She lived
It was a Common Night
Except the Dying—this to Us
Made Nature different

We noticed smallest things—
Things overlooked before
By this great light upon our Minds
Italicized—as 'twere.

As We went out and in
Between Her final Room
And Rooms where Those to be alive
Tomorrow were, a Blame

That Others could exist
While She must finish quite
A Jealousy for Her arose
So nearly infinite—

We waited while She passed—
It was a narrow time—
Too jostled were Our Souls to speak
At length the notice came.

She mentioned, and forgot—
Then lightly as a Reed
Bent to the Water, struggled scarce—
Consented, and was dead—

And We—We placed the Hair—
And drew the Head erect—
And then an awful leisure was
Belief to regulate—

AP English Literature and Composition Test Poetry Essay Questions with Poems

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

The summer that I was ten --
Can it be there was only one
summer that I was ten?

It must have been a long one then --
each day I'd go out to choose
a fresh horse from my stable

which was a willow grove
down by the old canal.
I'd go on my two bare feet.

But when, with my brother's jack-knife,
I had cut me a long limber horse
with a good thick knob for a head,

and peeled him slick and clean
except a few leaves for the tail,
and cinched my brother's belt

around his head for a rein,
I'd straddle and canter him fast
up the grass bank to the path,

trot along in the lovely dust
that talcumed over his hoofs,
hiding my toes, and turning

his feet to swift half-moons.
The willow knob with the strap
jouncing between my thighs

was the pommel and yet the poll
of my nickering pony's head.
My head and my neck were mine,

yet they were shaped like a horse.
My hair flopped to the side
like the mane of a horse in the wind.

My forelock swung in my eyes,
my neck arched and I snorted.
I shied and skittered and reared,
stopped and raised my knees,

pawed at the ground and quivered.
My teeth bared as we wheeled

and swished through the dust again.
I was the horse and the rider,
and the leather I slapped to his rump

spanked my own behind.
Doubled, my two hoofs beat
a gallop along the bank,

the wind twanged in my mane,
my mouth squared to the bit.
And yet I sat on my steed

quiet, negligent riding,
my toes standing the stirrups,
my thighs hugging his ribs.

At a walk we drew up to the porch.
I tethered him to a paling.
Dismounting, I smoothed my skirt

and entered the dusky hall.
My feet on the clean linoleum
left ghostly toes in the hall.

Where have you been? said my mother.
Been riding, I said from the sink,
and filled me a glass of water.

What's that in your pocket? she said.
Just my knife. It weighted my pocket
and stretched my dress awry.

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.

AP English Literature and Composition Test Poetry Essay Questions with Poems

1994 Poems: "To Helen" (Edgar Allan Poe) and "Helen" (H.D.)

Prompt: 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.

To Helen by Edgar Allan Poe

Helen, thy beauty is to me
Like those Nicean barks of yore,
That gently, o'er a perfum'd sea,
The weary way-worn wanderer bore
To his own native shore.

On desperate seas long wont to roam,
Thy hyacinth hair, thy classic face,
Thy Naiad airs have brought me home
To the beauty of fair Greece,
And the grandeur of old Rome.

Lo ! in that little window-niche
How statue-like I see thee stand!
The folded scroll within thy hand —
A Psyche from the regions which
Are Holy land !

Helen by H. D.

All Greece hates
the still eyes in the white face,
the lustre of olives
where she stands,
and the white hands.

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.

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.

1995 Poem: "The Broken Heart" (John Donne)

Prompt: Read the following poem carefully. Then, in a well-organized essay, analyze how the speaker uses the varied imagery of the poem to reveal his attitude toward the nature of love.

The Broken Heart by John Donne

He is stark mad, whoever says,
That he hath been in love an hour,
Yet not that love so soon decays,
But that it can ten in less space devour ;
Who will believe me, if I swear
That I have had the plague a year?
Who would not laugh at me, if I should say
I saw a flash of powder burn a day?

Ah, what a trifle is a heart,
If once into love's hands it come !
All other griefs allow a part
To other griefs, and ask themselves but some ;
They come to us, but us love draws ;
He swallows us and never chaws ;
By him, as by chain'd shot, whole ranks do die ;
He is the tyrant pike, our hearts the fry.

If 'twere not so, what did become
Of my heart when I first saw thee?
I brought a heart into the room,
But from the room I carried none with me.
If it had gone to thee, I know
Mine would have taught thine heart to show
More pity unto me ; but Love, alas !
At one first blow did shiver it as glass.

Yet nothing can to nothing fall,
Nor any place be empty quite ;
Therefore I think my breast hath all
Those pieces still, though they be not unite ;
And now, as broken glasses show
A hundred lesser faces, so
My rags of heart can like, wish, and adore,
But after one such love, can love no more.

1996 Poem: "The Author to Her Book" (Anne Bradstreet)

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 by Anne Bradstreet

Thou ill-form'd offspring of my feeble brain,
Who after birth did'st by my side remain,
Till snatcht from thence by friends, less wise than true
Who thee abroad, expos'd to publick view;
Made thee in rags, halting to th' 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 wash'd thy face, but more defects I saw,
And rubbing off a spot, still made a flaw.
I stretcht 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 home-spun cloth, i' th' house I find.
In this array, 'mongst vulgars mayst thou roam
In critics hands, beware thou dost not come;
And take thy way where yet thou art not known,
If for thy father askt, say, thou hadst none:
And for thy mother, she alas is poor,
Which caus'd her thus to send thee out of door.

1997 Poem: "The Death of a Toad" (Richard Wilbur)

Prompt: Read the following poem carefully. Then write a well-organized essay in which you explain how formal elements such as structure, syntax, diction, and imagery reveal the speaker's response to the death of a toad.

The Death of a Toad by Richard Wilbur

A toad the power mower caught,
Chewed and clipped of a leg, with a hobbling hop has got
To the garden verge, and sanctuaried him
Under the cineraria leaves, in the shade
Of the ashen heartshaped leaves, in a dim,
Low, and a final glade.

The rare original heartsblood goes,
Spends on the earthen hide, in the folds and wizenings, flows
In the gutters of the banked and staring eyes. He lies
As still as if he would return to stone,
And soundlessly attending, dies
Toward some deep monotone,

Toward misted and ebullient seas
And cooling shores, toward lost Amphibia's emperies.
Day dwindles, drowning, and at length is gone
In the wide and antique eyes, which still appear
To watch, across the castrate lawn,
The haggard daylight steer.

1998 Poem: "It's a Woman's World" (Eavan Boland)

Prompt: The following poem was written by a contemporary Irish woman, Eavan Boland. Read the poem carefully and then write an essay in which you analyze how the poem reveals the speaker's complex conception of a "woman's world."

It's a Woman's World by Eavan Boland

Our way of life
has hardly changed
since a wheel first
whetted a knife.

Maybe flame
burns more greedily
and wheels are steadier,
but we're the same:

we milestone
our lives
with oversights,
living by the lights
of the loaf left

by the cash register,
the washing powder
paid for and wrapped,
the wash left wet:

like most historic peoples
we are defined
by what we forget

and what we never will be:
star-gazers,
fire-eaters.
It's our alibi
for all time:

as far as history goes
we were never
on the scene of the crime.

When the king's head
gored its basket,
grim harvest,
we were gristing bread

or getting the recipe
for a good soup.
It's still the same:

our windows
moth our children
to the flame
of hearth not history.

And still no page
scores the low music
of our outrage.

Appearances reassure:
that woman there,
craned to
the starry mystery,

is merely getting a breath
of evening air.
While this one here,
her mouth a burning plume -

she's no fire-eater,
just my frosty neighbour
coming home.

1999 Poem: "Blackberry-Picking" (Seamus Heaney)

Prompt: Read the following poem carefully, paying particular attention to the physical intensity of the language. Then write a well-organized essay in which you explain how the poet conveys not just a literal description of picking blackberries but a deeper understanding of the whole experience. You may wish to include analysis of such elements as diction, imagery, metaphor, rhyme, rhythm, and form.

Blackberry-Picking by Seamus Heaney

Late August, given heavy rain and sun
For a full week, the blackberries would ripen.
At first, just one, a glossy purple clot
Among others, red, green, hard as a knot.
You ate that first one and its flesh was sweet
Like thickened wine: summer's blood was in it
Leaving stains upon the tongue and lust for
Picking. Then red ones inked up and that hunger
Sent us out with milk cans, pea tins, jam-pots
Where briars scratched and wet grass bleached our boots.
Round hayfields, cornfields and potato-drills
We trekked and picked until the cans were full
Until the tinkling bottom had been covered
With green ones, and on top big dark blobs burned
Like a plate of eyes. Our hands were peppered
With thorn pricks, our palms sticky as Bluebeard's.
We hoarded the fresh berries in the byre.
But when the bath was filled we found a fur,
A rat-grey fungus, glutting on our cache.
The juice was stinking too. Once off the bush
The fruit fermented, the sweet flesh would turn sour.
I always felt like crying. It wasn't fair
That all the lovely canfuls smelt of rot.
Each year I hoped they'd keep, knew they would not.

2000 Poems: Siren passage from the *Odyssey* (Homer) / "Siren Song" (Margaret Atwood)

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

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

. . .

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

. . .

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

Siren Song by Margaret Atwood

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

the song that forces men
to leap overboard in squadrons
even though they see beached skulls

the song nobody knows
because anyone who had heard it
is dead, and the others can't remember.
Shall I tell you the secret
and if I do, will you get me
out of this bird suit?
I don't enjoy it here
squatting on this island
looking picturesque and mythical
with these two feathery maniacs,
I don't enjoy singing
this trio, fatal and valuable.

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

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

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

2001 Poems: "London, 1802" (William Wordsworth) / "Douglass" (Paul Laurence Dunbar)

Prompt: In each of the following poems, the speaker responds to the conditions of a particular place and time – England in 1802 in the first poem, the United States about 100 years later in the second. Read each poem carefully. Then write an essay in which you compare and contrast the two poems and analyze the relationship between them.

London, 1802 by William Wordsworth

Milton! thou shouldst be living at this hour:
England hath need of thee: she is a fen
Of stagnant waters: altar, sword, and pen,
Fireside, the heroic wealth of hall and bower,
5 Have forfeited their ancient English dower
Of inward happiness. We are selfish men;
Oh! raise us up, return to us again;
And give us manners, virtue, freedom, power.
Thy soul was like a Star, and dwelt apart:
10 Thou hadst a voice whose sound was like the sea:
Pure as the naked heavens, majestic, free,
So didst thou travel on life's common way,
In cheerful godliness; and yet the heart
The lowliest duties on herself did lay.

Douglass by Paul Laurence Dunbar

Ah, Douglass, we have fall'n on evil days,
Such days as thou, not even thou didst know,
When thee, the eyes of that harsh long ago
Saw, salient, at the cross of devious ways,
5 And all the country heard thee with amaze.
Not ended then, the passionate ebb and flow,
The awful tide that battled to and fro;
We ride amid a tempest of dispraise.

Now, when the waves of swift dissension swarm,
10 And Honor, the strong pilot, lieth stark,
Oh, for thy voice high-sounding o'er the storm,
For thy strong arm to guide the shivering bark,
The blast-defying power of thy form,
To give us comfort through the lonely dark.

2002 Poem: “The Convergence of the Twain” (Thomas Hardy)

Prompt: Read the following poem carefully. Then, taking into consideration the title of the poem, analyze how the poetic devices convey the speaker’s attitude toward the sinking of the ship.

The Convergence of the Twain by Thomas Hardy

(Lines on the loss of the “Titanic”)

I

In a solitude of the sea
Deep from human vanity,
And the Pride of Life that planned her, stilly couches she.

II

Steel chambers, late the pyres
Of her salamandrine fires,
Cold currents thrid, and turn to rhythmic tidal lyres.

III

Over the mirrors meant
To glass the opulent
The sea-worm crawls—grotesque, slimed, dumb, indifferent.

IV

Jewels in joy designed
To ravish the sensuous mind
Lie lightless, all their sparkles bleared and black and blind.

V

Dim moon-eyed fishes near
Gaze at the gilded gear
And query: “What does this vaingloriousness down here?” . . .

VI

Well: while was fashioning
This creature of cleaving wing,
The Immanent Will that stirs and urges everything

VII

Prepared a sinister mate
For her—so gaily great—
A Shape of Ice, for the time fat and dissociate.

VIII

And as the smart ship grew
In stature, grace, and hue
In shadowy silent distance grew the Iceberg too.

IX

Alien they seemed to be:
No mortal eye could see
The intimate welding of their later history.

X

Or sign that they were bent
By paths coincident
On being anon twin halves of one august event,

XI

Till the Spinner of the Years
Said “Now!” And each one hears,
And consummation comes, and jars two hemispheres.

2002B Poem: "If I Could Tell You" (W. H. Auden)

Prompt: The following poem is a villanelle, a form having strict rules of rhyme, meter, and repetition. Read the poem carefully. Then write a well-organized essay in which you analyze how the formal elements of the poem contribute to its meaning.

If I Could Tell You by W.H. Auden

Time will say nothing but I told you so,
Time only knows the price we have to pay;
If I could tell you I would let you know.

If we should weep when clowns put on their show,
If we should stumble when musicians play,
Time will say nothing but I told you so.

There are no fortunes to be told, although,
Because I love you more than I can say,
If I could tell you I would let you know.

The winds must come from somewhere when they blow,
There must be reasons why the leaves decay;
Time will say nothing but I told you so.

Perhaps the roses really want to grow,
The vision seriously intends to stay;
If I could tell you I would let you know.

Suppose all the lions get up and go,
And all the brooks and soldiers run away;
Will Time say nothing but I told you so?
If I could tell you I would let you know.

2003 Poem: “ΕΡΩΣ” (Robert Bridges) / “Eros” (Anne Stevenson)

Prompt: The following poems are both concerned with Eros, the god of love in Greek mythology. Read the poem carefully. Then write an essay in which you compare and contrast the two concepts of Eros and analyze the techniques used to create them.

‘ΕΡΩΣ¹ by Robert Bridges

Why hast thou nothing in thy face?
Thou idol of the human race,
Thou tyrant of the human heart,
The flower of lovely youth that art;
Yea, and that standest in thy youth
An image of eternal Truth,
With thy exuberant flesh so fair,
That only Pheidias² might compare,
Ere from his chaste marmoreal³ form
Time had decayed the colours warm;
Like to his gods in thy proud dress,
Thy starry sheen of nakedness.

Surely thy body is thy mind,
For in thy face is nought to find,
Only thy soft unchristen’d smile,
That shadows neither love nor guile,
But shame;less will and power immense,
In secret sensuous innocence.

O king of joy, what is thy thought?
I dream thou knowest it is nought.
And wouldst in darkness come, but thou
Makest the light where’er thou go.
Ah yet no victim of thy grace,
None who e’er long’d for thy embrace,
Hath cared to look upon thy face.

¹ Eros in Greek

² Greek sculptor of the fifth century B.C.

³ marble

Eros by Anne Stevenson

I call for love
But help me, who arrives?
This thud with broken nose
And squinty eyes.
‘Eros, my bully boy,
Can this be you,
With boxer lips
And patchy wings askew?’

‘Madam,’ cries Eros,
‘Know the brute you see
Is what long overuse
Has made of me.
My face that so offends you
Is the sum
Of blows your lust delivered
One by one.

We slaves who are immortal
Gloss your fate
And are the archetypes
That you create.
Better my battered visage,
Bruised but hot,
Than love dissoloved in loss
Or left to rot.’

2003B Poem: from *Modern Love* (George Meredith - 1862)

Prompt: The following poem is taken from *Modern Love*, a poetic sequence by the English writer George Meredith. Read the poem carefully. Then write a well-organized essay in which you analyze how the poet conveys a view of “modern love.”

Modern Love I: By This He Knew She Wept by George Meredith

By this he knew she wept with waking eyes:
That, at his hand's light quiver by her head,
The strange low sobs that shook their common bed
Were called into her with a sharp surprise,
5 And strangled mute, like little gaping snakes,
Dreadfully venomous to him. She lay
Stone-still, and the long darkness flowed away
With muffled pulses. Then, as midnight makes
Her giant heart of Memory and Tears
10 Drink the pale drug of silence, and so beat
Sleep's heavy measure, they from head to feet
Were moveless, looking through their dead black years,
By vain regret scrawled over the blank wall.
Like sculptured effigies they might be seen
15 Upon their marriage-tomb, the sword between;
Each wishing for the sword that severs all.

AP English Literature and Composition Test Poetry Essay Questions with Poems

2004 Poem: “We Grow Accustomed to the Dark” (Emily Dickinson) / “Acquainted with the Night” (Robert Frost)

Prompt: The poems below are concerned with darkness and night. Read each poem carefully. Then, in a well-written essay, compare and contrast the poems, analyzing the significance of dark or night in each. In your essay, consider elements such as point of view, imagery, and structure

We Grow Accustomed to the Dark by Emily Dickinson

We grow accustomed to the Dark --
When light is put away --
As when the Neighbor holds the Lamp
To witness her Goodbye --

A Moment -- We uncertain step
For newness of the night --
Then -- fit our Vision to the Dark --
And meet the Road -- erect --

And so of larger -- Darknesses --
Those Evenings of the Brain --
When not a Moon disclose a sign --
Or Star -- come out -- within --

The Bravest -- grope a little --
And sometimes hit a Tree
Directly in the Forehead --
But as they learn to see --

Either the Darkness alters --
Or something in the sight
Adjusts itself to Midnight --
And Life steps almost straight.

Acquainted with the Night by Robert Frost

I have been one acquainted with the night.
I have walked out in rain -- and back in rain.
I have outwalked the furthest city light.

I have looked down the saddest city lane.
I have passed by the watchman on his beat
And dropped my eyes, unwilling to explain.

I have stood still and stopped the sound of feet
When far away an interrupted cry
Came over houses from another street,

But not to call me back or say good-bye;
And further still at an unearthly height,
A luminary clock against the sky

Proclaimed the time was neither wrong nor right.
I have been one acquainted with the night.

2004B Poem: "Crossing the Swamp" (Mary Oliver)

Prompt: Read the following poem carefully. Then, in a well-written essay, analyze the techniques the poet uses to develop the relationship between the speaker and the swamp.

Crossing the Swamp by Mary Oliver

Here is the endless
 wet thick
 cosmos, the center
 of everything -- the nugget
of dense sap, branching
 vines, the dark burred
 faintly belching
 bogs. Here
is swamp, here
 is struggle,
 closure--
 pathless, seamless,
peerless mud. My bones
 knock together at the pale
 joints, trying
 for foothold, fingerhold,
mindhold over
 such slick crossings, deep
 hipholes, hummocks¹
 that sink silently
into the black, slack
 earthsoup. I feel
 not wet so much as
 painted and glittered
with the fat grassy
 mires, the rich
 and succulent marrows
 of earth--a poor
dry stick given
 one more chance by the whims
 of swamp water--a bough
 that still, after all these years,
could take root,
 sprout, branch out, bud--
 make of its life a breathing
 palace of leaves.

¹low mounds of earth

2005 Poem: "The Chimney Sweeper" (two poems of same name by William Blake)

Prompt: The poems below, published in 1789 and 1794, were written by William Blake in response to the condition of chimney sweeps. Usually small children, sweeps were forced inside chimneys to clean their interiors. Read the two poems carefully. Then, in a well-written essay, compare and contrast the two poems, taking into consideration the poetic techniques Blake uses in each.

The Chimney Sweeper (1789)

When my mother died I was very young,
And my father sold me while yet my tongue
Could scarcely cry " 'weep! 'weep! 'weep!
'weep!"¹

So your chimneys I sweep, & in soot I sleep.

There's little Tom Dacre, who cried when his head,
That curl'd like a lamb's back, was shav'd: so I said
"Hush, Tom! never mind it, for when your head's
bare
You know that the soot cannot spoil your white
hair."

And so he was quiet, & that very night,
As Tom was a-sleeping, he had such a sight! ---
That thousand of sweepers, Dick, Joe, Ned, & Jack,
Were all of them lock'd up in coffins of black.

And by came an Angel who had a bright key,
And he open'd the coffins & set them all free;
Then down a green plain leaping, laughing, they
run,
And wash in a river, and shine in the Sun.

Then naked & white, all their bags left behind,
They rise upon clouds and sport in the wind;
And the Angel told Tom, if he'd be a good boy,
He'd have God for his father, & never want joy.

And so Tom awoke; and we rose in the dark,
And got with our bags & our brushes to work.
Tho' the morning was cold, Tom was happy
& warm;
So if all do their duty they need not fear harm.

¹The child's lisping attempt at the chimney
sweep's street cry, "Sweep! Sweep!"

The Chimney Sweeper (1794)

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.

Because I was happy upon the heath,
And smil'd among the winter's snow,
They clothed me in the clothes of death,
And taught me to sing the notes of woe.

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."

AP English Literature and Composition Test Poetry Essay Questions with Poems

2005B Poem: "Five A.M." (William Stafford) / "Five Flights Up" (Elizabeth Bishop)

Prompt: Carefully read the two poems below. Then in a well-organized essay compare the speakers' reflections on their early morning surroundings and analyze the techniques the poets use to communicate the speakers' different states of mind.

Five A. M. by William Stafford

Still dark, the early morning breathes
A soft sound above the fire. Hooded
Lights on porches lead past lawns,
A hedge; I pass the house of the couple
Who have the baby, the yard with the little
Dog; my feet pad and grit on the pavement, flicker
Past streetlights; my arms alternate
Easily to my pace. Where are my troubles?

There are people in every country who never
Turn into killers, saints have built
Sanctuaries on islands and in valleys,
Conquerors have quit and gone home, for thousands
Of years farmers have worked their fields.
My feet begin the uphill curve
Where a thicket spills with birds every spring.
The air doesn't stir. Rain touches my face.

Five Flights Up by Elizabeth Bishop

Still dark.
The unknown bird sits on his usual branch.
The little dog next door barks in his sleep
inquiringly, just once.
Perhaps in his sleep, too, the bird inquires
once or twice, quavering.
Questions---if that is what they are---
answered directly, simply,
by day itself.

Enormous morning, ponderous, meticulous;
gray light streaking each bare branch,
each single twig, along one side,
making another tree, of glassy veins...
The bird still sits there. Now he seems to yawn.

The little black dog runs in his yard.
His owner's voice arises, stern,
"You ought to be ashamed!"
What has he done?
He bounces cheerfully up and down;
he rushes in circles in the fallen leaves.

Obviously, he has no sense of shame.
He and the bird know everything is answered,
all taken care of,
no need to ask again.
---Yesterday brought to today so lightly!
(A yesterday I find almost impossible to lift.)

2006 Poem: "Evening Hawk" (Robert Penn Warren)

Prompt: Read the following poem carefully. Then write a well-organized essay in which you analyze how the poet uses language to describe the scene and to convey mood and meaning.

Evening Hawk by Robert Penn Warren

From plane of light to plane, wings dipping through
Geometries and orchids that the sunset builds,
Out of the peak's black angularity of shadow, riding
The last tumultuous avalanche of
Light above pines and the guttural gorge,
The hawk comes.

His wing
Scythes down another day, his motion
Is that of the honed steel-edge, we hear
The crashless fall of stalks of Time.

The head of each stalk is heavy with the gold of our error.

Look! Look! he is climbing the last light
Who knows neither Time nor error, and under
Whose eye, unforgiving, the world, unforgiven, swings
Into shadow.

Long now,
The last thrush is still, the last bat
Now cruises in his sharp hieroglyphics. His wisdom
Is ancient, too, and immense. The star
Is steady, like Plato, over the mountain.

If there were no wind we might, we think, hear
The earth grind on its axis, or history
Drip in darkness like a leaking pipe in the cellar.

2006B Poem: "To Paint a Water Lily" (Ted Hughes)

Prompt: Read the following poem carefully. Then write an essay discussing how the poet uses literary techniques to reveal the speaker's attitudes toward nature and the artist's task.

To Paint a Water Lily by Ted Hughes

A green level of lily leaves
Roofs the pond's chamber and paves

The flies' furious arena: study
These, the two minds of this lady.

First observe the air's dragonfly
That eats meat, that bullets by

Or stands in space to take aim;
Others as dangerous comb the hum

Under the trees. There are battle-shouts
And death-cries everywhere hereabouts

But inaudible, so the eyes praise
To see the colours of these flies

Rainbow their arcs, spark, or settle
Cooling like beads of molten metal

Through the spectrum. Think what worse
is the pond-bed's matter of course;

Prehistoric bedragoned times
Crawl that darkness with Latin names,

Have evolved no improvements there,
Jaws for heads, the set stare,

Ignorant of age as of hour—
Now paint the long-necked lily-flower

Which, deep in both worlds, can be still
As a painting, trembling hardly at all

Though the dragonfly alight,
Whatever horror nudge her root.

AP English Literature and Composition Test Poetry Essay Questions with Poems

2007 Poems: "A Barred Owl" (Richard Wilbur) and "The History Teacher" (Billy Collins)

Prompt: In the following two poems, adults provide explanations for children. 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.

A Barred Owl by Richard Wilbur

The warping night-air having brought the boom
Of an owl's voice into her darkened room,
We tell the wakened child that all she heard
Was an odd question from a forest bird,
Asking of us, if rightly listened to,
"Who cooks for you?" and then "Who cooks for you?"

Words, which can make our terrors bravely clear,
Can also thus domesticate a fear,
And send a small child back to sleep at night
Not listening for the sound of stealthy flight
Or dreaming of some small thing in a claw
Borne up to some dark branch and eaten raw.

The History Teacher by Billy Collins

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.

And the Stone Age became the Gravel Age,
named after the long driveways of the time.

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?"

The War of the Roses took place in a garden,
and the Enola Gay dropped one tiny atom on Japan.

The children would leave his classroom
for the playground to torment the weak
and the smart,
mussing up their hair and breaking their glasses,

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.

2007B Poem: "Here" (Philip Larkin)

Prompt: Read the following poem carefully. Then, write a well-organized essay in which you analyze the techniques the poet uses to convey his attitude toward the places he describes.

Here by Philip Larkin

Swerving east, from rich industrial shadows
And traffic all night north; swerving through fields
Too thin and thistled to be called meadows,
And now and then a harsh-named halt, that shields
5 Workmen at dawn; swerving to solitude
Of skies and scarecrows, haystacks, hares and pheasants,
And the widening river's slow presence,
The piled gold clouds, the shining gull-marked mud.

Gathers to the surprise of town:
10 Here domes and statues, spires and cranes cluster
Beside grain-scattered streets, barge-crowded water,
And residents from raw estates, brought down
The dead straight miles by stealing flat-faced trolleys,
Push through plate-glass swing doors to their desires –
15 Cheap suits, red kitchen-ware, sharp shoes, iced lollies,
Electric mixers, toasters, washers, driers –

A cut-price crowd, urban yet simple, dwelling
Where only salesmen and relations come
Within a terminate and relations come
20 Pastoral of ships up streets, the slave museum,
Tattoo-shops, consulates, grim head-scarfed wives;
And out beyond its mortgaged half-built edges
Fast-shadowed wheat-fields, running high as hedges,
Isolate villages, where removed lives

25 Loneliness clarifies. Here silence stands
Like heat. Here leaves unnoticed thicken,
Hidden weeds flower, neglected waters quicken,
Luminously-peopled air ascends;
And past the poppies bluish neutral distance
30 Ends the land suddenly beyond a beach
Of shapes and shingle. Here is unfenced existence:
Facing the sun, untalkative, out of reach.

2008 Poems: "When I Have Fears" (John Keats) and "Mezzo Cammin" (Henry W. Longfellow)

Prompt: In the two poems below, Keats and Longfellow reflect on similar concerns. Read the poems carefully. Then write an essay in which you compare and contrast the two poems, analyzing the poetic techniques each writer uses to explore his particular situation.

When I Have Fears

When I have fears that I may cease to be
Before my pen has glean'd my teeming brain,
Before high-piled books, in charactery,
Hold like rich garners the full ripen'd grain;
5 When I behold, upon the night's starr'd face,
Huge cloudy symbols of a high romance,
And think that I may never live to trace
Their shadows, with the magic hand of chance;
And when I feel, fair creature of an hour,
10 That I shall never look upon thee more,
Never have relish in the faery power
Of unreflecting love; - then on the shore
Of the wide world I stand alone, and think
Till love and fame to nothingness do sink.

1818 ---John Keats (1795-1821)

Mezzo Cammin¹

**Written at Boppard on the Rhine August 25, 1842,
Just Before Leaving Home**

Half my life is gone, and I have let
The years slip from me and have not fulfilled
The aspiration of my youth, to build
Some tower of song with lofty parapet.
5 Not indolence, nor pleasure, nor the fret
Of restless passions that would not be stilled,
But sorrow, and a care that almost killed,
Kept me from what I may accomplish yet;
Though, half-way up the hill, I see the Past
19 Lying beneath me with its sounds and sights,--
A city in the twilight dim and vast,
With smoking roofs, soft bells, and gleaming lights,--
And hear above me on the autumnal blast
The cataract² of Death far thundering from the heights.

1842 --Henry Wadsworth Longfellow (1807-1882)

¹ The title is from the first line of Dante's *Divine Comedy*: "Nel mezzo del cammin di nostra vita" ("Midway upon the journey of our life").

² A large waterfall

2008B Poems: "Hawk Roosting" (Ted Hughes) and "Golden Retrievals" (Mark Doty)

Prompt: The following two poems present animal-eye views of the world. Read each poem carefully. Then write an essay in which you analyze the techniques used in the poems to characterize the speakers and convey differing views of the world.

HAWK ROOSTING

I sit in the top of the wood, my eyes closed.
Inaction, no falsifying dream
Between my hooked head and hooked feet:
Or in sleep rehearse perfect kills and eat.

5 The convenience of the high trees!
The air's buoyancy and the sun's ray
Are of advantage to me;
And the earth's face upward for my
inspection.

My feet are locked upon the rough bark.
10 It took the whole of Creation
To produce my foot, my each feather:
Now I hold Creation in my foot

Or fly up, and revolve it all slowly -
I kill where I please because it is all mine.

15 There is no sophistry in my body:
My manners are tearing off heads -

The allotment of death.
For the one path of my flight is direct
Through the bones of the living.

20 No arguments assert my right:

The sun is behind me.
Nothing has changed since I began.
My eye has permitted no change.
I am going to keep things like this.

-- Ted Hughes

GOLDEN RETRIEVALS

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

5 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 never can bring back,

or else you're off in some fog concerning
10 —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,

a Zen master's bronzy gong, calls you here,
entirely, now: bow-wow, bow-wow, bow-
wow.

-- Mark Doty

2009 Speech from *Henry VIII* (William Shakespeare)

Prompt: 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.

So farewell—to the little good you bear me.
Farewell? a long farewell to all my greatness!
This is the state of man: to-day he puts forth
The tender leaves of hopes, to-morrow blossoms,
5 And bears his blushing honors thick upon him;
The third day comes a frost, a killing frost,
And when he thinks, good easy man, full surely
His greatness is a-ripening, nips his root,
And then he falls as I do. I have ventur'd,
10 Like little wanton boys that swim on bladders,¹
This many summers in a sea of glory,
But far beyond my depth. My high-blown pride
At length broke under me, and now has left me,
Weary and old with service, to the mercy
15 Of a rude stream that must for ever hide me.
Vain pomp and glory of this world, I hate ye!
I feel my heart new open'd. O how wretched
Is that poor man that hangs on princes' favors!
There is, betwixt that smile we would aspire to,
20 That sweet aspect of princes, and their ruin,
More pangs and fears than wars or women have;
And when he falls, he falls like Lucifer,²
Never to hope again.

¹ air-filled sacs

² Satan, the fallen angel

2009B Poem: "Icarus" (Edward Field)

Prompt: The following poem, written by Edward Field, makes use of the Greek myth of Daedalus and Icarus.* Read the poem carefully. Then write an essay in which you analyze how Field employs literary devices in adapting the Icarus myth to a contemporary setting.

Icarus

- Only the feathers floating around the hat
Showed that anything more spectacular had occurred
Than the usual drowning. The police preferred to ignore
The confusing aspects of the case,
5 And the witnesses ran off to a gang war.
So the report filed and forgotten in the archives read simply
"Drowned," but it was wrong: Icarus
Had swum away, coming at last to the city
Where he rented a house and tended the garden.
10 "That nice Mr. Hicks" the neighbors called him,
Never dreaming that the gray, respectable suit
Concealed arms that had controlled huge wings
Nor that those sad, defeated eyes had once
Compelled the sun. And had he told them
15 They would have answered with a shocked, uncomprehending stare.
No, he could not disturb their neat front yards;
Yet all his books insisted that this was a horrible mistake:
What was he doing aging in a suburb?
Can the genius of the hero fall
20 To the middling stature of the merely talented?
And nightly Icarus probes his wound
And daily in his workshop, curtains carefully drawn,
Constructs small wings and tries to fly
To the lighting fixture on the ceiling:
25 Fails every time and hates himself for trying.
He had thought himself a hero, had acted heroically,
And dreamt of his fall, the tragic fall of the hero;
But now rides commuter trains,
Serves on various committees,
30 And wishes he had drowned.

* Daedalus and his son, Icarus, fashioned wings of feathers and wax in an attempt to escape from prison by flying across the sea. Before their flight, Daedalus warned his son not to fly too close to the sun. But, caught up in the experience of flying, Icarus ignored the warning and soared upward. The heat of the sun melted the wax, the wings fell off, and he plunged to his death in the sea

2010 Poem: "The Century Quilt" (Marilyn Nelson Waniek)

AP English Literature and Composition Test Poetry Essay Questions with Poems

Prompt: 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.

The Century Quilt *for Sarah Mary Taylor, Quilter*

- My sister and I were in love
with Meema's Indian blanket.
We fell asleep under army green
issued to Daddy by Supply.
5 When Meema came to live with us
she brought her medicines, her cane,
and the blanket I found on my sister's bed
the last time I visited her.
I remembered how I'd planned to inherit
10 that blanket, how we used to wrap ourselves
at play in its folds and be chieftains
and princesses.
- Now I've found a quilt¹
I'd like to die under;
15 Six Van Dyke brown squares,
two white ones, and one square
the yellowbrown of Mama's cheeks.
Each square holds a sweet gum leaf
whose fingers I imagine
20 would caress me into the silence.
- I think I'd have good dreams
for a hundred years under this quilt,
as Meema must have, under her blanket,
dreamed she was a girl again in Kentucky
among her yellow sisters,
their grandfather's white family
nodding at them when they met.
When their father came home from his store
they cranked up the pianola
30 and all of the beautiful sisters
giggled and danced.
She must have dreamed about Mama
when the dancing was over:
lanky girl trailing after her father
35 through his Oklahoma field.
Perhaps under this quilt
I'd dream of myself,
of my childhood of miracles,
of my father's burnt umber² pride,
40 my mother's ochre³ gentleness.
Within the dream of myself
perhaps I'd meet my son
or my other child, as yet unconceived.
I'd call it The Century Quilt,
45 after its pattern of leaves.

¹ A quilt is a type of bedcovering often made by stitching together varied pieces of fabric.

² Burnt umber is a shade of brown.

³ Ochre refers to a shade of yellow.

2010B Poems: “To Sir John Lade, on His Coming of Age” (Samuel Johnson) and
“When I Was One-and-Twenty” (A. E. Housman)

Prompt: Each of the two poems below is concerned with a young man at the age of twenty-one, traditionally the age of adulthood. Read the two poems carefully. Then write a well-organized essay in which you compare and contrast the poems, analyzing the poetic techniques, such as point of view and tone, that each writer uses to make his point about coming of age.

To Sir John Lade, on His Coming of Age
(‘A Short Song of Congratulation’)

Scorn their counsel and their pother,*
You can hang or drown at last.

Long-expected one and twenty
Lingering year at last is flown,
Pomp and pleasure, pride and plenty,
Great Sir John, are all your own.

1780 —Samuel Johnson (1709–
1784)

- fuss

- 5 Loosened from the minor’s tether,
Free to mortgage or to sell,
Wild as wind, and light as feather,
Bid the slaves of thrift farewell.

- 10 Call the Bettys, Kates, and Jennys,
Every name that laughs at care,
Lavish of your grandsire’s guineas,
Show the spirit of an heir.

- All that prey on vice and folly
Joy to see their quarry fly,
15 Here the gamester light and jolly,
There the lender grave and sly.

- Wealth, Sir John, was made to wander,
Let it wander as it will;
See the jockey, see the pander,
20 Bid them come, and take their fill.

- When the bonny blade carouses,
Pockets full, and spirits high,
What are acres? What are houses?
Only dirt, or wet or dry.

- 25 If the guardian or the mother
Tell the woes of wilful waste,

When I Was One-and-Twenty

- When I was one-and-twenty
I heard a wise man say,
‘Give crowns and pounds and guineas
But not your heart away;
5 Give pearls away and rubies
But keep your fancy free.’
But I was one-and-twenty,
No use to talk to me.

- When I was one-and-twenty
10 I heard him say again,
‘The heart out of the bosom
Was never given in vain;
’Tis paid with sighs a plenty
And sold for endless rue.’
15 And I am two-and-twenty,
And oh, ’tis true, ’tis true.

1896 —A. E. Housman (1859–
1936)

2011 Poem: "A Story" (Li-Young Lee)

Prompt: 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.

A Story

Sad is the man who is asked for a story
and can't come up with one.

His five-year-old son waits in his lap.
Not the same story, Baba. A new one.

5 The man rubs his chin, scratches his ear.

In a room full of books in a world
of stories, he can recall
not one, and soon, he thinks, the boy
will give up on his father.

10 Already the man lives far ahead, he sees
the day this boy will go. *Don't go!*
Hear the alligator story! The angel story once more!
You love the spider story. You laugh at the spider.
Let me tell it!

15 But the boy is packing his shirts,
he is looking for his keys. *Are you a god,*
the man screams, *that I sit mute before you?*
Am I a god that I should never disappoint?

20 But the boy is here. *Please, Baba, a story?*
It is an emotional rather than logical equation,
an earthly rather than heavenly one,
which posits that a boy's supplications
and a father's love add up to silence.

Li-Young Lee, "A Story" from *The City in Which I Love You*.

2011B Poem: "An Echo Sonnet" (Robert Pack)

Prompt: Read carefully the following poem by Robert Pack, paying close attention to the relationship between form and meaning. Then, in a well-written essay, analyze how the literary techniques used in this poem contribute to its meaning.

AN ECHO SONNET
To an Empty Page

	Voice:	Echo:
	How from emptiness can I make a start?	Start
	And starting, must I master joy or grief?	Grief
	But is there consolation in the heart?	Art
	Oh cold reprieve, where's natural relief?	Leaf
5	Leaf blooms, burns red before delighted eyes.	Dies
	Here beauty makes of dying, ecstasy.	See
	Yet what's the end of our life's long disease?	Ease
	If death is not, who is my enemy?	Me
	Then are you glad that I must end in sleep?	Leap
10	I'd leap into the dark if dark were true.	True
	And in that night would you rejoice or weep?	Weep
	What contradiction makes you take this view?	You
	I feel your calling leads me where I go.	Go
	But whether happiness is there, you know.	No

AP Literature Prose Essay Prompts (1970–2011)

NOTE: From 1956 (the first official administration of AP tests) through 1979, all AP English examinees took the same test. In 1980, separate Language and Literature exams began to be offered. The passages for the following prose essay prompts are from a variety of novels, essays, short stories, and nonfiction sources.

- 1970 Meredith's "Ferdinand and Miranda" from *The Ordeal of Richard Fernald*: Show how the young woman and the young man in the passage are made to seem naturally suited for one another.
- 1971 Orwell's "Some Thoughts on the Common Toad": Demonstrate how the speaker establishes his attitude toward the coming of spring.
- 1972 Joyce's "Eveline" from *Dubliners*: Explain how the author prepares his reader for Eveline's final inability or unwillingness to sail to South America with Frank. Consider at least two elements of fictions such as theme, symbol, setting, image, characterization, or any other aspects of the narrative artist's craft.
- 1973 Dickens' *Hard Times*: Explain how the author's presentation of details is intended to shape the reader's attitudes toward the place he describes — Coketown and the caves. Give specific attention to the function of word choice, imagery, phrasing, and sentence structure.
- 1974 Henry James's *What Maisie Knew*: In the opening lines of the passage we are told the "new arrangement was inevitably confounding" to Maisie. Write a descriptive or narrative piece which presents a person who is undergoing a new experience that is confounding.
- 1975 Lagerkvist's *The Marriage Feast*: Define and discuss the subject of the story. Direct your remarks to the significance of the events described.
- 1976 Work/author unknown: Characterize briefly the world and way of life described in the passage, discuss the effect of the passage as a whole, and analyze those elements that achieve this effect.
- 1977 No prose selection (instead, had the following prompt: A character's attempt to recapture or reject the past is important in many plays, novels, and poems. Choose a work in which a character views the past with such feelings as reverence, bitterness, or longing. Show with clear evidence how the character's view of the past is used to develop a theme in the work.)
- 1978 Johnson's "Review of 'A Free Enquiry Into The Nature and Origin of Evil'": Analyze Samuel Johnson's attitude toward writer Soame Jenyns and treatment of Jenyns' argument.
- 1979 Quentin Bell on the Woolf family: Show how style reveals feelings about family.
- 1980 Two funerals: Compare the different authors' attitudes by examining diction and choice of detail; also discuss their effect on the reader.

- 1981 George Bernard Shaw on his mother's cremation: Analyze how diction and detail convey attitude.
- 1982 Stevenson's "Cat Bill": Analyze strategies that make the argument effective for his audience.
- 1983 Thomas Carlyle's "Work": Examine how he uses language to convince the reader of the rightness of his position.
- 1984 Austen's *Emma*: Explain how passage characterizes Emma more than Harriet.
Mailer's "Death of Benny Paret": Explain and analyze effect on reader and how diction, syntax, imagery, and tone produce that effect. (Two prose prompts; no poem)
- 1985 Hemingway's *A Farewell to Arms*: Compare two drafts of a passage from *A Farewell to Arms* and analyze the effect of revisions.
- 1986 Dickens' *Dombey and Son*: Define narrator's attitude toward characters through imagery, diction, narrative structure, choice of detail.
- 1987 George Eliot's "Leisure" from *Adam Bede*: Describe her two views of leisure and discuss stylistic devices she uses to convey those views.
- 1988 Updike's "Reunion": Analyze blend of humor, pathos, and grotesque in their story.
- 1989 Conrad's "Captain MacWhirr" from *Typhoon*: Define attitude of speaker toward Captain and analyze techniques he uses to define Captain's character.
- 1990 Didion's "Self-deception - Self-respect": Show how style and tone help convey attitude.
- 1991 Boswell's *The Life of Samuel Johnson*: Discuss the ways Boswell differentiates between the writing of Addison and Johnson.
- 1992 Beginning and ending of Tillie Olsen's "I Stand Here Ironing": Analyze the narrative techniques and other resources of language Olsen uses to characterize the mother and her attitude.
- 1993 Lytton Strachey's conception of Florence Nightingale: Define Strachey's view and analyze how he conveys it.
- 1994 Sarah Jewett's "A White Heron": Show how the author dramatizes the young heroine's adventure using diction, imagery, narrative pace, and point of view.
- 1995 Sandra Cisneros' "Eleven": Show how the author uses literary techniques to characterize Rachel.
- 1996 Hawthorne's "Judge Pyncheon" from *House of the Seven Gables*: Analyze how the narrator reveals the character of Judge Pyncheon. Emphasize such devices as tone, selection of detail, syntax, point of view.

- 1997 Joy Kogawa's *Obasan*: Analyze how changes in perspective and style reflect the narrator's complex attitude toward the past. Consider elements such as point of view, structure, selection of detail, and figurative language.
- 1998 George Eliot's *Middlemarch*: Write an essay in which you characterize the narrator's attitude toward Dorothea Brooke and analyze the literary techniques used to convey this attitude.
- 1999 Cormac McCarthy's *The Crossing*: Show how the author's techniques convey the impact of the experience on the main character.
- 2000 Joseph Addison's *The Spectator* (March 4, 1712): Analyze how the language of the passage characterizes the diarist and his society and how the characterization serves Addison's satiric purpose. Consider such elements as selection of detail, repetition, and tone.
- 2001 Henry Fielding's *Tom Jones* (1749): Analyze the techniques that Fielding employs in this scene to characterize Mr. Allworthy and Mrs. Deborah Wilkins.
- 2002 Alain de Botton's *Kiss and Tell*: Write an essay in which you analyze how the author produces a comic effect.
- 2002B Annie Proulx's *The Shipping News*: Note the author's use of such elements as diction, syntax, imagery, and figurative language. Analyze how the author's use of language generates a vivid impression of Quoyle as a character.
- 2003 Mavis Gallant's "The Other Paris": Explain how the author uses narrative voice and characterization to provide social commentary.
- 2003B Joyce Carol Oates's *We Were the Mulvaney*s (1996): Analyze the literary techniques Oates uses to characterize the speaker, Judd Mulvaney. Support with specific references to the passage.
- 2004 Henry James's "The Pupil" (1891): Analyze the author's depiction of the three characters and the relationships among them. Pay particular attention to tone and point of view.
- 2004B Elizabeth Gaskell's *Mary Barton* (1848): This is from a novel about mill workers living in Manchester, England, in the 1840's. Analyze how Gaskell uses elements such as point of view, selection of detail, dialogue, and characterization to make a social commentary.
- 2005 Katharine Brush's "Birthday Party" (1946): Write an essay in which you show how the author uses literary devices to achieve her purpose.
- 2005B Norris' *McTeague: A Story of San Francisco*: Discuss how the characterization in the passage reflects the narrator's attitude toward McTeague. Consider such elements as diction, tone, detail, and syntax.

- 2006 Oscar Wilde's *Lady Windermere's Fan* (1892): Analyze how the playwright reveals the values of the characters and the nature of their society.
- 2006B From "a nineteenth-century novel": Discuss how the narrator's style reveals his attitudes toward the people he describes.
- 2007 Dalton Trumbo's *Johnny Got His Gun*: Analyze how Trumbo uses such techniques as point of view, selection of detail, and syntax to characterize the relationship between the young man and his father.
- 2007B Seamus Deane reflecting on his childhood experiences with books and writing: Analyze how Deane conveys the impact those early experiences had on him.
- 2008 Aran from Anita Desai's *Fasting, Feasting* (1999): Analyze how the author uses such literary devices as speech and point of view to characterize Aran's experience.
- 2008B Jane Austen's *Northanger Abbey* (1818): Analyze the literary techniques Austen uses to characterize Catherine Morland.
- 2009 Ann Petry's *The Street* (1946): Analyze how Petry establishes Lutie Johnson's relationship to the urban setting through the use of literary devices such as imagery, personification, selection of detail, and figurative language.
- 2009B Zorah Neale Hurston's *Seraph on the Suwanee* (1948): Analyze the literary techniques Hurston uses to describe Sawley and to characterize the people who live there.
- 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.
- 2010B Maxine Clair's "Cherry Bomb": Write an essay in which you analyze how Clair uses literary techniques to characterize the adult narrator's memories of her fifth-grade summer world.
- 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.
- 2011B Tomson Highway's *Kiss of the Fur Queen* (1998): The following passage is the opening of the novel by the Cree novelist and playwright Tomson Highway. Read the passage carefully. Then write a well-organized essay in which you analyze how Highway uses literary devices to dramatize Okimasis' experience.

Originally compiled and shared by Cheryl DeLacretaz, Dripping Springs High School, Dripping Springs, TX

AP Literature Open-ended Prompts (1970-2011)

1970. Choose a character from a novel or play of recognized literary merit and write an essay in which you (a) briefly describe the standards of the fictional society in which the character exists and (b) show how the character is affected by and responds to those standards. In your essay do not merely summarize the plot.

1971. The significance of a title such as *The Adventures of Huckleberry Finn* is so easy to discover. However, in other works (for example, *Measure for Measure*) the full significance of the title becomes apparent to the reader only gradually. Choose two works and show how the significance of their respective titles is developed through the authors' use of devices such as contrast, repetition, allusion, and point of view.

1972. In retrospect, the reader often discovers that the first chapter of a novel or the opening scene of a drama introduces some of the major themes of the work. Write an essay about the opening scene of a drama or the first chapter of a novel in which you explain how it functions in this way.

1973. An effective literary work does not merely stop or cease; it concludes. In the view of some critics, a work that does not provide the pleasure of significant closure has terminated with an artistic fault. A satisfactory ending is not, however, always conclusive in every sense; significant closure may require the reader to abide with or adjust to ambiguity and uncertainty. In an essay, discuss the ending of a novel or play of acknowledged literary merit. Explain precisely how and why the ending appropriately or inappropriately concludes the work. Do not merely summarize the plot.

1974. Choose a work of literature written before 1900. Write an essay in which you present arguments for and against the work's relevance for a person in 1974. Your own position should emerge in the course of your essay. You may refer to works of literature written after 1900 for the purpose of contrast or comparison.

1975. Although literary critics have tended to praise the unique in literary characterizations, many authors have employed the stereotyped character successfully. Select one work of acknowledged literary merit and in a well-written essay, show how the conventional or stereotyped character or characters function to achieve the author's purpose.

1975, #2. Unlike the novelist, the writer of a play does not use his own voice and only rarely uses a narrator's voice to guide the audience's responses to character and action. Select a play you have read and write an essay in which you explain the techniques the playwright uses to guide his audience's responses to the central characters and the action. You might consider the effect on the audience of things like setting, the use of comparable and contrasting characters, and the characters' responses to each other. Support your argument with specific references to the play. Do not give a plot summary.

1976. The conflict created when the will of an individual opposes the will of the majority is the recurring theme of many novels, plays, and essays. Select the work of an essayist who is in opposition to his or her society; or from a work of recognized literary merit, select a fictional character who is in opposition to his or her society. In a critical essay, analyze the conflict and discuss the moral and ethical implications for both the individual and the society. Do not summarize the plot or action of the work you choose.

1977. A character's attempt to recapture the past is important in many plays, novels, and poems. Choose a literary work in which a character views the past with such feelings as reverence, bitterness, or longing. Show with clear evidence from the work how the character's view of the past is used to develop a theme in the work. You may base your essay on a work by one of the following authors, or you may choose a work of another author of comparable literary excellence.

1977, #2. In some novels and plays certain parallel or recurring events prove to be significant. In an essay, describe the major similarities and differences in a sequence of parallel or recurring events in a novel or play and discuss the significance of such events. Do not merely summarize the plot.

1978. Choose an implausible or strikingly unrealistic incident or character in a work of fiction or drama of recognized literary merit. Write an essay that explains how the incident or character is related to the more realistic of plausible elements in the rest of the work. Avoid plot summary.

1979. Choose a complex and important character in a novel or a play of recognized literary merit who might on the basis of the character's actions alone be considered evil or immoral. In a well-organized essay, explain both how and why the full presentation of the character in the work makes us react more sympathetically than we otherwise might. Avoid plot summary.

1980. A recurring theme in literature is the classic war between a passion and responsibility. For instance, a personal cause, a love, a desire for revenge, a determination to redress a wrong, or some other emotion or drive may conflict with moral duty. Choose a literary work in which a character confronts the demands of a private passion that conflicts with his or her responsibilities. In a well-written essay show clearly the nature of the conflict, its effects upon the character, and its significance to the work.

1981. The meaning of some literary works is often enhanced by sustained allusion to myths, the Bible, or other works of literature. Select a literary work that makes use of such a sustained reference. Then write a well-organized essay in which you explain the allusion that predominates in the work and analyze how it enhances the work's meaning.

1982. In great literature, no scene of violence exists for its own sake. Choose a work of literary merit that confronts the reader or audience with a scene or scenes of violence. In a well-organized essay, explain how the scene or scenes contribute to the meaning of the complete work. Avoid plot summary.

1982 Bulletin #1. "The struggle to achieve dominance over others frequently appears in fiction." Choose a novel in which such a struggle for dominance occurs, and write an essay showing for what purposes the author uses the struggle. Do not merely retell the story.

1982 Bulletin #2. "In many plays a character has a misconception of himself or his world. Destroying or perpetuating this illusion contributes to a central theme of the play." Choose a play with a major character to whom this statement applies, and write an essay in which you consider the following:

- (1) What the character's illusion is and how it differs from reality as presented in the play.
- (2) How the destruction or perpetuation of the illusion develops a theme of the play.

Do not merely retell the story.

1983. From a novel or play of literary merit, select an important character who is a villain. Then, in a well-organized essay, analyze the nature of the character's villainy and show how it enhances meaning in the work. Do not merely summarize the plot.

1984. Select a line or so of poetry, or a moment or scene in a novel, epic poem, or play that you find especially memorable. Write an essay in which you identify the line or the passage, explain its relationship to the work in which it is found, and analyze the reasons for its effectiveness.

1985. A critic has said that one important measure of a superior work of literature is its ability to produce in the reader a healthy confusion of pleasure and disquietude. Select a literary work that produces this "healthy confusion." Write an essay in which you explain the sources of the "pleasure and disquietude" experienced by the readers of the work.

1986. Some works of literature use the element of time in a distinct way. The chronological sequence of events may be altered, or time may be suspended or accelerated. Choose a novel, an epic, or a play of recognized literary merit and show how the author's manipulation of time contributes to the effectiveness of the work as a whole. Do not merely summarize the plot.

1987. Some novels and plays seem to advocate changes in social or political attitudes or in traditions. Choose such a novel or play and note briefly the particular attitudes or traditions that the author apparently wishes to modify. Then analyze the techniques the author uses to influence the reader's or audience's views. Avoid plot summary.

1988. Choose a distinguished novel or play in which some of the most significant events are mental or psychological; for example, awakenings, discoveries, changes in consciousness. In a well-organized essay, describe how the author manages to give these internal events the sense of excitement, suspense, and climax usually associated with external action. Do not merely summarize the plot.

1989. In questioning the value of literary realism, Flannery O'Connor has written, "I am interested in making a good case for distortion because I am coming to believe that it is the only way to make people see." Write an essay in which you "make a good case for distortion," as distinct from literary realism. Analyze how important elements of the work you choose are "distorted" and explain how these distortions contribute to the effectiveness of the work. Avoid plot summary.

1990. Choose a novel or play that depicts a conflict between a parent (or a parental figure) and a son or daughter. Write an essay in which you analyze the sources of the conflict and explain how the conflict contributes to the meaning of the work. Avoid plot summary.

1991. Many plays and novels use contrasting places (for example, two countries, two cities or towns, two houses, or the land and the sea) to represent opposed forces or ideas that are central to the meaning of the work. Choose a novel or play that contrasts two such places. Write an essay explaining how the places differ, what each place represents, and how their contrast contributes to the meaning of the work.

1992. In a novel or play, a confidant (male) or a confidante (female) is a character, often a friend or relative of the hero or heroine, whose role is to be present when the hero or heroine needs a sympathetic listener to confide in. Frequently the result is, as Henry James remarked, that the confidant or confidante can be as much “the reader’s friend as the protagonist’s.” However, the author sometimes uses this character for other purposes as well. Choose a confidant or confidante from a novel or play of recognized literary merit and write an essay in which you discuss the various ways this character functions in the work. You may write your essay on one of the following novels or plays or on another of comparable quality. Do not write on a poem or short story.

1993. “The true test of comedy is that it shall awaken thoughtful laughter.” Choose a novel, play, or long poem in which a scene or character awakens “thoughtful laughter” in the reader. Write an essay in which you show why this laughter is “thoughtful” and how it contributes to the meaning of the work.

1994. In some works of literature, a character who appears briefly, or does not appear at all, is a significant presence. Choose a novel or play of literary merit and write an essay in which you show how such a character functions in the work. You may wish to discuss how the character affects action, theme, or the development of other characters. Avoid plot summary.

1995. Writers often highlight the values of a culture or a society by using characters who are alienated from that culture or society because of gender, race, class, or creed. Choose a novel or a play in which such a character plays a significant role and show how that character’s alienation reveals the surrounding society’s assumptions or moral values.

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.

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.

1998. In his essay “Walking,” Henry David Thoreau offers the following assessment of literature:

In literature it is only the wild that attracts us. Dullness is but another name for tameness. It is the uncivilized free and wild thinking in *Hamlet* and *The Iliad*, in all scriptures and mythologies, not learned in schools, that delights us.

From the works that you have studied in school, choose a novel, play, or epic poem that you may initially have thought was conventional and tame but that you now value for its “uncivilized free and wild thinking.” Write an essay in which you explain what constitutes its “uncivilized free and wild thinking” and how that thinking is central to the value of the work as a whole. Support your ideas with specific references to the work you choose.

1999. The eighteenth-century British novelist Laurence Sterne wrote, “No body, 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.

2000. Many works of literature not readily identified with the mystery or detective story genre nonetheless involve the investigation of a mystery. In these works, the solution to the mystery may be less important than the knowledge gained in the process of its investigation. Choose a novel or play in which one or more of the characters confront a mystery. Then write an essay in which you identify the mystery and explain how the investigation illuminates the meaning of the work as a whole. Do not merely summarize the plot.

2001. One definition of madness is “mental delusion or the eccentric behavior arising from it.” But Emily Dickinson wrote

Much madness is divinest Sense—
To a discerning Eye—

Novelists and playwrights have often seen madness with a “discerning Eye.” Select a novel or play in which a character’s apparent madness or irrational behavior plays an important role. Then write a well-organized essay in which you explain what this delusion or eccentric behavior consists of and how it might be judged reasonable. Explain the significance of the “madness” to the work as a whole. Do not merely summarize the plot.

2002. Morally ambiguous characters – characters whose behavior discourages readers from identifying them as purely evil or purely good – are at the heart of many works of literature. Choose a novel or play in which a morally ambiguous character plays a pivotal role. Then write an essay in which you explain how the character can be viewed as morally ambiguous and why his or her moral ambiguity is significant to the work as a whole. Avoid mere plot summary.

2002, Form B. Often in literature, a character’s success in achieving goals depends on keeping a secret and divulging it only at the right moment, if at all. Choose a novel or play of literary merit that requires a character to keep a secret. In a well-organized essay, briefly explain the necessity for secrecy and how the character’s choice to reveal or keep the secret affects the plot and contributes to the meaning of the work as a whole. You may select a work from the list below, or you may choose another work of recognized literary merit suitable to the topic. Do NOT write about a short story, poem, or film.

2003. According to critic Northrop Frye, “Tragic heroes are so much the highest points in their human landscape that they seem the inevitable conductors of the power about them, great trees more likely to be struck by lightning than a clump of grass. Conductors may of course be instruments as well as victims of the divisive lightning.” Select a novel or play in which a tragic figure functions as an instrument of the suffering of others. Then write an essay in which you explain how the suffering brought upon others by that figure contributes to the tragic vision of the work as a whole.

2003, Form B. Novels and plays often depict characters caught between colliding cultures -- national, regional, ethnic, religious, institutional. Such collisions can call a character’s sense of identity into question. Select a novel or play in which a character responds to such a cultural collision. Then write a well-organized essay in which you describe the character’s response and explain its relevance to the work as a whole.

2004. Critic Roland Barthes has said, “Literature is the question minus the answer.” Choose a novel, or play, and, considering Barthes’ observation, write an essay in which you analyze a central question the work raises and the extent to which it offers answers. Explain how the author’s treatment of this question affects your understanding of the work as a whole. Avoid mere plot summary.

2004, Form B. The most important themes in literature are sometimes developed in scenes in which a death or deaths take place. Choose a novel or play and write a well-organized essay in which you show how a specific death scene helps to illuminate the meaning of the work as a whole. Avoid mere plot summary.

2005. In Kate Chopin’s *The Awakening* (1899), protagonist Edna Pontellier is said to possess “That outward existence which conforms, the inward life that questions.” In a novel or play that you have studied, identify a character who outwardly conforms while questioning inwardly. Then write an essay in which you analyze how this tension between outward conformity and inward questioning contributes to the meaning of the work. Avoid mere plot summary.

2005, Form B. One of the strongest human drives seems to be a desire for power. Write an essay in which you discuss how a character in a novel or a drama struggles to free himself or herself from the power of others or seeks to gain power over others. Be sure to demonstrate in your essay how the author uses this power struggle to enhance the meaning of the work.

2006. Many writers use a country setting to establish values within a work of literature. For example, the country may be a place of virtue and peace or one of primitivism and ignorance. Choose a novel or play in which such a setting plays a significant role. Then write an essay in which you analyze how the country setting functions in the work as a whole.

2006, Form B. In many works of literature, a physical journey – the literal movement from one place to another – plays a central role. Choose a novel, play, or epic poem in which a physical journey is an important element and discuss how the journey adds to the meaning of the work as a whole. Avoid mere plot summary.

2007. In many works of literature, past events can affect, positively or negatively, the present activities, attitudes, or values of a character. Choose a novel or play in which a character must contend with some aspect of the past, either personal or societal. Then write an essay in which you show how the character's relationship to the past contributes to the meaning of the work as a whole.

2007, Form B. Works of literature often depict acts of betrayal. Friends and even family may betray a protagonist; main characters may likewise be guilty of treachery or may betray their own values. Select a novel or play that includes such acts of betrayal. Then, in a well-written essay, analyze the nature of the betrayal and show how it contributes to the meaning of the work as a whole.

2008. In a literary work, a minor character, often known as a foil, possesses traits that emphasize, by contrast or comparison, the distinctive characteristics and qualities of the main character. For example, the ideas or behavior of a minor character might be used to highlight the weaknesses or strengths of the main character. Choose a novel or play in which a minor character serves as a foil for the main character. Then write an essay in which you analyze how the relation between the minor character and the major character illuminates the meaning of the work.

2008, Form B. In some works of literature, childhood and adolescence are portrayed as times graced by innocence and a sense of wonder; in other works, they are depicted as times of tribulation and terror. Focusing on a single novel or play, explain how its representation of childhood or adolescence shapes the meaning of the work as a whole.

2009. A symbol is an object, action, or event that represents something or that creates a range of associations beyond itself. In literary works a symbol can express an idea, clarify meaning, or enlarge literal meaning. Select a novel or play and, focusing on one symbol, write an essay analyzing how that symbol functions in the work and what it reveals about the characters or themes of the work as a whole. Do not merely summarize the plot.

2009, Form B. Many works of literature deal with political or social issues. Choose a novel or play that focuses on a political or social issue. Then write an essay in which you analyze how the author uses literary elements to explore this issue and explain how the issue contributes to the meaning of the work as a whole. Do not merely summarize the plot.

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.

2010, Form B. "You can leave home all you want, but home will never leave you." —Sonsyrea Tate

Sonsyrea Tate's statement suggests that "home" may be conceived of as a dwelling, a place, or a state of mind. It may have positive or negative associations, but in either case, it may have a considerable influence on an individual. Choose a novel or play in which a central character leaves home yet finds that home remains significant. Write a well-developed essay in which you analyze the importance of "home" to this character and the reasons for its continuing influence. Explain how the character's idea of home illuminates the larger meaning of the work. 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.

2011, Form B. In *The Writing of Fiction* (1925), novelist Edith Wharton states the following:

At every stage in the progress of his tale the novelist must rely on what may be called the illuminating incident to reveal and emphasize the inner meaning of each situation. Illuminating incidents are the magic casements of fiction, its vistas on infinity.

Choose a novel or play that you have studied and write a well-organized essay in which you describe an "illuminating" episode or moment and explain how it functions as a "casement," a window that opens onto the meaning of the work as a whole. Avoid mere plot summary.

Thirty years of AP Open Questions! (condensed)

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

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

General:

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

Scene:

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

Based on quotes about literature:

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

Character:

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

Students who have not learned good test-taking skills are working with an unseen handicap. In almost every objective test, they give up points needlessly due to undisciplined testing behavior, irrational responses to test items, or a variety of other bad habits.

Effective test-taking is not about gimmickry. It is not about outwitting the test in a guessing game or applying some magical formula to test-taking. Instead, the successful student must apply critical reading and thinking skills to the test and avoid making careless mistakes.

Have you ever studied for a test and felt like you knew the information; then when you actually take the test and felt like you knew the information; then when you actually took the test, you didn't do very well? Part of not doing well on a test is nervousness, not being sure what the directions are and other such reasons. Knowing how to take a test can reduce fear and create much better situations for you. Knowing the content is the most important step in preparing for the test.

It is possible that you may know the content but be still be unprepared because you really don't know how to take an exam.

Establish a Good Attitude

- Learn how to control nervousness. Take one step at a time. A little nervousness is common. Don't worry about things you don't know.
- Think positively. Your goal is, "I'm going to the best I can," rather than, "I'll never make it through this test."
- Be physically fit. To perform well on a test requires that you be alert. A good night rest and a good breakfast.
- Know your personal strengths and weaknesses when you take a test. All students have weaknesses of one kind or another. Establish a plan to improving your weaknesses.

Cut Out Careless Errors

Let's begin by dealing with the careless kinds of mistakes that make students moan and groan when they get their tests back. First, let's state the obvious: read the directions carefully. Many students are in such a hurry to start the test that they do not read the instructions and make careless errors as a result.

Secondly, monitor your time so you do not get in a last-minute rush to finish the test. If there are 50 items and your teacher limits the testing time to 50 minutes, then you obviously have only about a minute to answer each question. The point here is not that you should time each item with a stopwatch. Simply monitor your progress periodically to make sure that you do not get caught in a time crunch.

Third, do not start second-guessing yourself and changing your original answers. Research has indicated that your first hunch is more likely to be correct. You should only change answers to questions if you originally misread them or if you have encountered information elsewhere in the test that indicates with certainty that your first choice is incorrect.

Finally, allow enough time to go through the test to make sure that you have not left an item blank, mis-marked the answer sheet, or made some other simple oversight.

Three Phases of Objective Test Taking

It might help to think of your objective test taking as falling into three distinct phases, which, if followed in sequence, should improve your final grade:

Phase One: Go through the test and answer only those items that you are confident you can answer correctly, skipping the other items momentarily. This strategy helps you build confidence and assures that you will get credit for what you know if you run low on time. Also, as you read and answer questions, you are making mental associations and reviewing the material. A term listed further into the test may be the one that was just on the "tip of your tongue" when you were trying to answer an earlier item.

Phase Two: Go back through the test and focus on items you skipped in the first phase, using a slightly different strategy: identify and eliminate what you are relatively sure are incorrect answers. Try cutting down on the possible choices to improve your odds.

- Based on the knowledge you have of the subject, eliminate choices that are definitely wrong or unlikely.
- On multiple-choice items, eliminate choices that do not link grammatically to the stem of the question. Some tests may not phrase the incorrect answers as carefully as the correct one. If a choice is added to complete the stem and the result is an awkward or ungrammatical construction, it is most likely not the correct answer.
- Eliminate choices that would be logically excluded by other possible choices. For example, if the possible answers to an item are a.) sleeping, b.) listening, c.) staring, or d.) napping, since a. and d. mean basically the same thing, and since only one answer can be correct, then it is logical that neither could be the correct answer.
- Now for the tough part. Any remaining questions are those which you either simply do not know the answer to, or those in which the answer is buried deep in your memory and may or may not surface before the end of the exam. Now you need to look for clues in the wording of the questions. Do you know which answers are definitely not correct? Does the question ask the name of a woman rather than a man? Do two or more answers have the exact same meaning?
- If you have a difficult time deciding between two close answers, try using the true/false technique. Read the stem using both answer choices and try to determine which one makes a more true statement.

Phase Three: Once you have exhausted your knowledge and narrowed the choices remaining by eliminating unlikely answers, it's time to make your best guess. But you don't have to make this a coin-flip decision.

You're Thinking Critically . . . You're Not Guessing

You can improve your odds by keeping in mind some important information about language:

Be especially cautious of items that contain absolute terms -- words like *always*, *never*, *invariably*, *none*, *all*, *every*, and *must*. It is not impossible, but it is much more difficult, to write an absolute statement that is accurate and valid. Try substituting a qualified term for the absolute one, like *frequently* or *typically* in place of *always* or *most*, or *some* in place of *all* or *every*. If the statement is more or less valid than the original one, take that into consideration in choosing your answer.

The opposite tendency also gives you valuable clues. Sometimes, test designers will add qualifying or clarifying terms or expressions to the right answer on multiple-choice items. The result is longer, more detailed items.

- The "decoys" on a multiple choice test questions may not be worded so carefully; they may sound a little too absolute or too "pat." With the qualifiers missing, the validity of the statement is highly suspect:

Some Other Tips for Multiple-Choice Tests

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

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

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

And **third**, test designers are often limited in their "supply of decoys," and as a result will make up terms to use for that purpose. To the student who has missed classes or not studied, the made-up decoy is hard to detect. If you have been attending regularly and have done a good job of preparing for the test, you should not choose an

answer that sounds totally new to you.

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

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

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

Test Taking Skills

Taking the first exam may be a trauma, but after that you should be able to predict what type of questions they will give.

1. Your best defense for doing well on exams is to study on a regular basis. Do not plan on doing all of your studying the night before the exam. Pulling all-nighters leaves you short on sleep and thus less able to perform well. It creates an unnecessary stress which again reduces your ability to perform. And it does little to help prepare you for long-term memory. Learning only to take an exam is short-sighted. If you are able to study on a regular basis, the night before an exam should require simply review of the material to refresh your mind and some extra work on the newest material or the most difficult material.
2. It is a good idea to read through the test before you begin to take it. When you read *through* the test, get a feel for the information that is *on* the test, and for the amount of time you can afford to spend on any one part of the test. Budgeting time can be an important factor in getting through an exam.
3. When you read through the test, pick out questions that you find "easy" -- i.e., you are sure of the answer. Answer those first. They build confidence and frequently get you in gear to reason through questions you are not sure of.
4. 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.
5. Develop a sense of self-confidence. You may not know every item on the test, but you *do* know a good amount of information. Use the information you do have. For example, on multiple-choice questions, if the answer doesn't pop out at you, use a process of elimination. Get rid of the options that cannot be right, and then work with the ones that are left.
6. Go over your test when you are finished. When you go over the test, make sure that you read the question correctly and that you answered what was 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.
7. The AP test no longer penalizes you for guessing; therefore, always answer all questions. If you don't know the answer, try to put down something that is reasonable.
8. Be deliberate in your reading; words are there for a reason. Do not imagine what isn't there.

Thanks to Mr. Steven Armstrong
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Adapted by him "from the expertise and wisdom of many AP teachers"

Poetry can be categorized as any of the following:

- 1) **Narrative poetry:** tells a story
 - a. The Ballad – a simple narrative poem with refrain and repetition that can be spoken or sung
 - i. How do we categorize a poem as a Ballad?
 - a. Simple words and rhyme scheme
 - b. Use of Dialogue and Repetition
 - c. Often Divided into Quatrains
 - d. Basic rhyme scheme with a Refrain – creates songlike quality
 - e. Anonymously written (Folk Ballads, specifically)
 - f. Look for Typical Rhyme Scheme – iambic tetrameter alternating with iambic trimeter
 - ii. Popular Example: “Get Up and Bar the Door” Anonymous
 - b. Dramatic Monologue: speaker converses with the reader as he/she reveals events
 - i. Popular Example: “My Last Duchess”
 - c. Epic Poem: a lengthy elevated poem that celebrates the exploits of a hero
 - i. Popular Example: Beowulf
- 2) **Lyric poetry:** subjective and emotional – poems can be as simple as sensory impression (“The Red Wheelbarrow”) or elevated as ode or elegy; often reflective
 - a. Ode: type of lyric poem that addresses subjects of elevated stature – praise
 - i. Popular Example: “Ode on a Grecian Urn”
 - b. Elegy: lyric poem written in honor of one who has died
 - i. Popular Example: “In Memoriam A.H.H.”
 - c. Sonnet: lyric poem with 14 lines (more notes later on Sonnets)
 - d. Can also be poems written in free verse
- 3) **The Sonnet:**
 1. Petrarchan
 - a. Also called Italian
 - b. Made up of Octave and sestet
 - i. Octave:
 1. 2 Italian quatrains: abba abba
 - ii. Sestet
 1. rhyme pattern varies, some variant on c,d, and e
 2. cde cde = Italian Sestet
 3. cd cd cd = Sicilian Sestet
 4. other variants are not named
 - c. Popular Example: “On his being arrived” . . . – John Milton
 2. Shakespearean

- a. Also called English
- b. Contains 3 sicilian quatrains:
 - i. abab cdcd efef
- c. Ends with one heroic couplet:
 - i. gg
- d. Usually has question or issue in first quatrains, answered in bottom part
- e. Popular Example: "Sonnet 138" – Shakespeare

3. Spenserian

- a. Very similar to Shakespearean
- b. Contains three Sicilian quatrains and one heroic couplet
 - i. abab bcbc cdcd
 - ii. ee
 - iii. Interlocks each of the quatrains so their rhyme is connected
- c. Popular Example: "Sonnet 30" – Spenser

4) The Villanelle

- a. Rhyme Scheme:

A1 (refrain)

b

A2 (refrain)

a

b

A1 (refrain)

a

b

A2 (refrain)

a

b

A1 (refrain)

a

b

A2 (refrain)

a

b

A1

A2 (refrain)

Once you categorize poetry, you study it for rhythm and meter:

1) Sound/structure

a. Syllables

b. Foot

1. basic building block composed of pattern of syllables
2. These patterns create a meter – pattern of beats or accents based on stressed and unstressed syllables in a line
3. five common patterns:
 1. iamb (u /)
 2. trochee (/ u)
 3. anapest (u u /)
 4. dactyl (/ u u)
 5. spondee (/ /)

c. Lines: how many feet per line

1. Monometer
2. Dimeter
3. Trimeter
4. Tetrameter
5. Pentameter
6. Hexameter
7. Heptameter
8. Octameter
9. Nonometer

d. Stanzas: How lines are divided

1. a line
2. couplet
3. tercet
4. quatrain
5. cinquain
6. sestet
7. septet
8. octave

e. Cantos

2) Poetic Devices: These are ways that author's make things a little "deeper"

1. Imagery: language that appeals to the senses
 - a. Visual
 - b. Auditory
 - c. Gustatory
 - d. Tactile
 - e. Olfactory
 - f. Organic (internal sensation)
 - g. Kinesthetic (movement, tension in muscles and joints)
2. Denotation: dictionary definition
3. Connotation: emotions and ideas associated with word
4. Allusion: reference to something in history or literature

5. Irony: discrepancy between expectation and reality
6. Understatement: a statement which means less than what is intended
7. Hyperbole: a statement of exaggeration
8. Paradox: an apparent contradiction that conveys truth
9. Simile: direct comparison of two unlike things using like or as
10. Metaphor: comparison of two unlike things
11. Personification: attribution of human characteristics to a creature, idea or object
12. Apostrophe: direct address to an inanimate object or idea
13. Symbol: anything that has meaning of its own but also stands for something beyond itself
14. Tone: attitude revealed toward the subject

3) Poetic Vocabulary: make sure you can define and use these words to analyze

1. Asyndeton
2. Polysyndeton
3. Enjambment
4. Litote
5. Internal rhyme
6. Dialect
7. Metonymy
8. Synecdoche
9. Anthypophora
10. Anaphora
11. Oxymoron

4) Analysis:

- a. Utilize poetic devices to understand meaning and purpose
- b. Utilize poetic STRUCTURE to find depth in the poem
- c. Interpret the different layers of a poem and how it can be interpreted:
 1. Literally
 2. Sexually
 3. Philosophically
 4. Religiously
 5. Politically

Poetry Practice

I. Review of Strategies used in analysis of poetry

A. TPCASTT

1. T = Title: Preview the title and predict what its significance or relevance might be
2. P = Paraphrase the literal content of each sentence
3. C = Connotative language: What connotations alter the meanings of the terms in the literal content?
4. A = Attitudes: What attitudes are indicated? What is the attitude of the author toward the topic of the poem? ...toward the situation? ...toward the reader?
5. S = Shifts: What shifts occur in the poem? ...of speaker? ...of situation? ...of attitude? ...of time?
6. T = Title: Review the title to conclude what its relevance and significance are.
7. T = Theme: What is the poem saying on literal and nonliteral levels?

B. SOAPS

1. S = Speaker: Who is the speaker? This is not necessarily the poet.
2. O = Occasion: What is the situation – what is going on?
3. A = Audience: To whom is the poem addressed? This is not necessarily the Reader
4. P = Purpose: What is the poet's purpose?
5. S = Shifts: What shifts occur in the poem? ...of speaker? ...of situation? ...of attitude? ...of time?

II. Practice

A. Given in class: A Poem from a previous AP Exam

1. Read poem aloud
2. Highlight the following:
 - a. Periods – Pink
 - b. Semi-Colons – Orange
 - c. Commas – Yellow
 - d. Unknown Vocab. - Green
3. Identify and define troublesome vocabulary
4. Paraphrase literal content of poem – “translate” the poem into your own words
5. Respond to MC questions

6. Whole class reviews MC responses

B. Given for "Homework":

1. Read poem aloud
2. Highlight the following:
 - a. Periods – Pink
 - b. Semi-Colons – Orange
 - c. Commas – Yellow
 - d. Unknown Vocab. - Green
3. Identify and define troublesome vocabulary
4. Paraphrase literal content of poem – "translate" the poem into your own words

C. In Class

1. Whole class discusses vocabulary and paraphrase
2. Students respond to MC questions
3. Small groups of students compare answers and reach consensus response
4. Assess formatively by hand count for each response
5. Students propose Essay questions which would assess understanding of the poem.

III. Assessment

- A. Given: a new poem from a released AP Exam
- B. Students respond to MC questions
- C. Students respond to an Essay question on this same poem.

This list include the poets whose work has appeared in the poetry essay. Many others have figured in multiple-choice questions. The numbers in parentheses indicate multiple appearances on the exam. Lawrence and Blake each had two poems of the same title on the same exam.

The list, alphabetical:

W. H. Auden, Elizabeth Bishop, William Blake (2), Eavan Boland, Anne Bradstreet, E.K. Braithwaite, Robert Bridges, Emily Dickinson (2), John Donne, Paul Laurence Dunbar, Richard Eberhart, Robert Frost (2), Louise Gluck, Hilda Doolittle (H. D.), Thomas Hardy, Seamus Heaney, Homer, John Keats (2), Philip Larkin, D. H. Lawrence (2), Li-Young Lee, Henry Wadsworth Longfellow , Sylvia Plath, Edgar Allan Poe, Adrienne Rich, William Shakespeare (2), Anne Stevenson, May Swenson, John Updike, Marilyn Nelson Waniek, Robert Penn Warren, Richard Wilbur, William Carlos Williams, William Wordsworth (3).

These are the poems:

1972: W.H. Auden, 'The Unknown Citizen'

1974: Poet not named, 'I wonder whether one expects...'

1976: Philip Larkin, 'Poetry of Departures'

1977: D.H. Lawrence, 'Piano' (two poems with the same title)

1978: W.H. Auden, 'Law Like Love'

1979: William Carlos Williams, 'Spring And All' and

1979: Louise Gluck, 'For Jane Meyers'

1980: Elizabeth Bishop, 'One Art'

1981: Adrienne Rich, 'Storm Warnings'

1982: Richard Eberhart, 'The Groundhog'

1983: W.H. Auden, 'Clocks and Lovers'

1985: William Wordsworth, 'The Most of It', 'There Was a Boy'

1986: E.K. Braithwaite, 'Ogun'

1987: Sylvia Plath, 'Sow'

1988: John Keats, 'Bright Star' and

1988: Robert Frost, 'Choose Something Like a Star'

1989: John Updike, 'The Great Scarf of Birds'

1990: Shakespeare, Soliloquy from *Henry IV, Part 2*

1991: Emily Dickinson, 'The Last Night that She lived...'

1992: William Wordsworth, 'The Prelude '

1993: May Swenson, 'The Centaur'

1994: Edgar Allan Poe, 'To Helen' and

1994: Hilda Doolittle (H. D.), 'Helen'

1995: John Donne, 'The Broken Heart'

1996: Anne Bradstreet, 'The Author to Her Book'

1997: Richard Wilbur, 'The Death of a Toad'

1998: Eavan Boland, 'It's a Woman's World'

1999: Seamus Heaney, 'Blackberry-Picking'

2000: Homer, 'Odyssey'

2000: Margaret Atwood, 'Siren Song'

2001: William Wordsworth, 'London, 1802' and

2001: Paul Laurence Dunbar, 'Douglass'

2002: Thomas Hardy, 'The Convergence of the Twain'

2003: Robert Bridges, 'EROS' (title in Greek)

2003: Anne Stevenson, 'Eros'

2004: Emily Dickinson, 'We grow accustomed to the night' and

2004: Robert Frost, 'Acquainted with the Night'

2005: William Blake, 'The Chimney Sweeper (1789)' and

2005: William Blake, 'The Chimney Sweeper (1794)'

2006: Robert Penn Warren, 'Evening Hawk'

2007: John Keats, 'When I Have Fears' and

2007: Henry Wadsworth Longfellow, 'Mezzo Cammin'

2009: Shakespeare, Soliloquy from *Henry VIII*, Cardinal Woolsey

2010: Marilyn Nelson Waniek, 'The Century Quilt'

2011: Li-Young Lee, 'A Story'

Beasts (from *Things of this World*)

by Richard Wilbur

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

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

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

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

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

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

Beasts (from *Things of this World*)
by Richard Wilbur

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

1. The phrase “ slept/By the lyric water” (lines 4-5) is best understood to mean
 - a. slept beside the lyric water
 - b. at rest like the lyric water
 - c. lulled to sleep by the lyric water
 - d. sleeping in spite of the lyric water
 - e. sleeping in the lyric water
2. The first important shift in the setting and perspective occurs in line
 - a. 2
 - b. 6
 - c. 8
 - d. 12
 - e. 16
3. The description of the mouse (lines 8-9) suggests a natural event that is
 - a. tragic for the animals involved
 - b. paradoxical for the speaker
 - c. ambiguous for the poet
 - d. uncharacteristic of the owl
 - e. meaningless to the reader
4. The cry of the mouse, “ Concordance,” (line 9) implies that
 - a. forgiveness is instinctual
 - b. animals have no fear of death
 - c. violence is part of the natural order
 - d. the balance of nature is precarious
 - e. predators are to be pitied
5. The image that unites the gull, sunfish, deer, and mouse (lines 2-9) is
 - a. “ ledge” (line 2)
 - b. “ guts of himself” (line 3)
 - c. “ leans on a stone” (line 4)
 - d. “ lyric water” (line 5)
 - e. “ owl’ s talon” (line 8)
6. As controlled by context, which of the following has the most generalized meaning?
 - a. “ self-same” (line 11)
 - b. “ sponsors” (line 12)
 - c. “ bolster” (line 14)
 - d. “ manhood” (line 15)
 - e. “ face” (line 17)
7. The phrase “ suitors of excellence” (line 22) is best understood to mean
 - a. visionaries in pursuit of the ideal
 - b. scholars who equate beauty with pleasure
 - c. ministers who pay tribute to those in power
 - d. moral authorities in charge of public virtue
 - e. politicians directing the affairs of government

8. The word “ Making” (line 26) logically qualifies which of the following?
- a. “ to his face” (line 17)
 - b. “ at high windows” (line 21)
 - c. “ to construe again” (line 23)
 - d. “ the lucid moon” (line 24)
 - e. “ the risen hunter” (line 25)
9. The violence and destruction depicted in the last stanza result most probably from the
- a. innate capacity of man for self-delusion
 - b. inordinate greed in human nature
 - c. influence of cosmic forces on man
 - d. betrayal of society by its powerful leader
 - e. cruel deception of man by the gods
10. In the poem, which of the following attributes is NOT associated with the moon?
- a. a natural force
 - b. a sympathetic divinity
 - c. an unattainable ideal
 - d. a power in folklore
 - e. a passive witness
11. The speaker’ s final vision of mankind’ s fate may best be described as
- a. pessimistic about the unsuspected consequences of man’ s idealism
 - b. hopeful for the elite but not for the masses of humanity
 - c. forecasting destruction as a result of uncontrolled technology
 - d. disturbed by man’ s tendency to dream and neglect essentials
 - e. darkened by the recognition of man’ s propensity to kill

The Collar
by George Herbert

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
- restraint to freedom
 - querying to assertion
 - assertion to denial
 - freedom to entrapment
 - grief to joy
9. The speaker urges his heart to stop its “ cold dispute” (line 20) so that he may
- regain his emotional composure
 - become a religious convert
 - seek the advice of more experienced philosophers
 - enjoy natural pleasures with enthusiasm
 - experience the simple life of a farmer
10. The “ cage” (line 21) represents a kind of prison formed by
- religious scruples
 - secular tyranny
 - human bestiality
 - foolish pleasures
 - material possessions
11. It can be inferred that the speaker’ s desire to go abroad (lines 2 an 28 represents
- an initiation rite
 - an abandonment of the strictures of conscience
 - a suspect means of self-development
 - a more mature way to attain freedom
 - an escape from worldly temptations
12. The statement “ tie up thy fears” (line 29) is best interpreted to mean
- analyze your aspirations
 - dismiss your hopes
 - overcome your anxieties
 - be aware of your weaknesses
 - maintain a humble stance
13. The pronoun “ He” (line 30) refers to
- “ death’ s-head (line 29
 - “ one” (line 35
 - “ My Lord” (line 36)]
 - anyone who has died
 - any human being
14. What does the speaker wish for in lines 17-32?
- aid from compassionate men
 - restoration of law and order
 - rededication to the Lord
 - unrestricted behavior
 - more enlightened self-scrutiny
15. The major change in the speaker’ s attitude occurs between lines
- 2 and 3
 - 16 and 17
 - 18 and 19
 - 26 and 27
 - 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

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/ <i>blood</i> – sanguine, cheerful	fire/ <i>yellow bile</i> – choleric, angry
cold	water/ <i>phlegm</i> – phlegmatic, sluggish	earth/ <i>black bile</i> – melancholy, sad

Sonnet 130
by William Shakespeare

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

Sonnet 130
by William Shakespeare

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

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

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

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

Questions 1-14 refer to the following poem.

Church Monuments

While that my soul repairs to her devotion,
Here I entomb my flesh, that it betimes*
May take acquaintance of this heap of dust,
To which the blast of Death's incessant motion,
Fed with the exhalation of our crimes, (5)
Drives all at last. Therefore I gladly trust

My body to this school, that it may learn
To spell his elements, and find his birth
Written in dusty heraldry and lines;
Which dissolution sure doth best discern, (10)
Comparing dust with dust, and earth with earth.
These laugh at jet and marble, put for signs,

To sever the good fellowship of dust,
And spoil the meeting: what shall point out them,
When they shall bow and kneel and fall down flat (15)
To kiss those heaps which now they have in trust?
Dear flesh, while I do pray, learn here thy stem
And true descent, that, when thou shalt grow fat

And wanton in thy cravings, thou mayst know
That flesh is but the glass which holds the dust (20)
That measures all our time; which also shall
Be crumbled into dust. Mark here below
How tame these ashes are, how free from lust,
That thou mayst fit thyself against thy fall.

*speedily

1. The speaker in the poem is addressing which of the following?

- (A) A church congregation
- (B) God and his own soul
- (C) Statues in a church
- (D) The dead buried in a church
- (E) himself and his body

2. At the beginning of the poem, the speaker makes a distinction between his soul and his body. In the remainder of the poem the emphasis is mainly upon

- (A) his soul only
- (B) his body only
- (C) the relation between body and soul
- (D) virtue and vice
- (E) life after death

3. Where is the speaker in this poem?

- (A) On his deathbed
- (B) In a school
- (C) At a funeral
- (D) In his study
- (E) In a church

4. In line 7, "this school" refers to

- (A) the tombs and burial vaults in a church
- (B) a king's monument in an ancient city
- (C) a singing school for a church choir
- (D) the Christian philosophy of death
- (E) the natural tragedies of life

5. The metaphors in stanza two are derived from

- (A) education and scholarship
- (B) the theater and pageantry
- (C) knighthood and heraldry
- (D) death and burial
- (E) architecture and art

6. Lines 10-11 may be best interpreted to mean

- (A) death comprehends the body by reducing it to dust
- (B) the body understands death better than does the spirit
- (C) the spirit can best conquer death by acknowledging the body's affinity with earth and dust
- (D) the body understands death best by direct comparison of itself with dust and earth
- (E) death is best compared to earth and dust and the spirit to light and air

7. In line 12, "These" refers to

- (A) "jet and marble" (line 12)
- (B) "dust" and earth" (line 11)
- (C) "heraldry and lines" (line 9)

- (D) "elements" (line 8)
- (F) "body" and "school" (line 7)

8. The reference for "thou" and "thyself" (line 24) is best understood to be

- (A) "jet and marble" (line 12)
- (B) "those heaps" (line 16)
- (C) "Dear flesh" (line 7)
- (D) "glass" (line 20)
- (E) "these ashes" (line 23)

9. The phrase "fit thyself against thy fall" (line 24) is best interpreted to mean

- (A) understand original sin
- (B) fight against death
- (C) gain grace to overcome eternal damnation
- (D) prepare to accept death
- (E) strengthen against bad fortune

10. The words "against thy fall" (line 24) make a notable ending for the poem for all of the following reasons EXCEPT:

- (A) The word "fall" is emphasized by being the only inexact rhyme in the poem.
- (B) A strikingly new idea is introduced into the poem.
- (C) They remind the reader of Adam's fall into original sin.
- (D) They echo the idea in line 15 that all things die and decay.
- (E) They stress the importance of the lesson which the body must learn.

11. The attitude of the speaker can be best described as

- (A) suspicious
- (B) playful
- (c) urgent
- (D) meditative
- (E) violent

12. Which of the following is the most accurate description of the way death is treated in the poem?

- (A) Death is personified as a powerful destructive force.
- (B) Death is described in metaphorical terms of marble and color.
- (C) Death is addressed as a kindly and comforting presence.
- (D) Death is treated as a cold intellectual abstraction
- (E) Death is pictured as lean, studious, and severe.

13. The theme of this poem is most precisely stated as the

- (A) vanity of human wishes
- (B) supreme importance of earthly life
- (C) pursuit of excellence
- (D) impermanence of the flesh
- (E) triumph of the body over the soul

14. The lesson which the body most needs to learn is

- (A) pride
- (B) virtue
- (C) humility
- (D) shame
- (E) wantonness

Andrew Marvell (1621-1678)

A Dialogue between the Soul and the Body

SOUL

O who shall, from this dungeon, raise
A soul enslav'd so many ways?
With bolts of bones, that fetter'd stands
In feet, and manacled in hands;
Here blinded with an eye, and there 5
Deaf with the drumming of an ear;
A soul hung up, as 'twere, in chains
Of nerves, and arteries, and veins;
Tortur'd, besides each other part,
In a vain head, and double heart. 10

BODY

O who shall me deliver whole
From bonds of this tyrannic soul?
Which, stretch'd upright, impales me so
That mine own precipice I go;
And warms and moves this needless frame, 15
(A fever could but do the same)
And, wanting where its spite to try,
Has made me live to let me die.
A body that could never rest,
Since this ill spirit it possest 20.

SOUL

What magic could me thus confine
Within another's grief to pine?
Where whatsoever it complain,
I feel, that cannot feel, the pain;
And all my care itself employs; 25
That to preserve which me destroys;
Constrain'd not only to endure
Diseases, but, what's worse, the cure;
And ready oft the port to gain,
Am shipwreck'd into health again. 30

BODY

But physic yet could never reach
The maladies thou me dost teach;
Whom first the cramp of hope does tear,
And then the palsy shakes of fear;
The pestilence of love does heat, 35
Or hatred's hidden ulcer eat;
Joy's cheerful madness does perplex,
Or sorrow's other madness vex;
Which knowledge forces me to know,
And memory will not forego. 40
What but a soul could have the wit
To build me up for sin so fit?
So architects do square and hew
Green trees that in the forest grew.

Andrew Marvell (1621-1678)

A Dialogue between the Soul and the Body

DIRECTIONS: Choose the best answer among those given.

1. The headings of the stanzas, Soul and Body, indicate which one of the two is
 - a. being addressed
 - b. acting as the deliver of the other
 - c. being described
 - d. winning the struggle at the moment
 - e. speaking
2. In the poem, which of the following best describes the relationship between the body and soul?
 - a. The body controls the soul.
 - b. The soul owns and manages the body.
 - c. They are separate and independent.
 - d. Each is subject to the demands of the other.
 - e. In time, they become completely unified.
3. Which of the following devices are dominant in the first stanza?
 - a. An extended metaphor of cruel imprisonment
 - b. An extended definition of the soul
 - c. Names of the parts of the body to represent the whole
 - d. Internal rhyme to emphasize the internal nature of the struggle
 - e. End-stopped lines to temper the urgency of the message
4. The notation of an eye that can blind and ear that can deafen (lines 5-6) suggests that the
 - a. Body is in fact in worse condition than the soul
 - b. Soul claims to have senses, but those senses fail
 - c. Eye and ear impede the soul's perception instead of aiding it
 - d. Eye and ear try continually to perceive the soul but never do
 - e. Fragile eye and ear are stronger than the soul
5. In the context of the first stanza, lines 1-2 express a longing to be
 - a. freed from an actual prison
 - b. separated from physical life
 - c. saved from eternal damnation
 - d. cured of a crippling ailment
 - e. released from enslavement to vice
6. Which of the following best sums up what is said in lines 13-14?
 - a. The body would prefer death to the dictates of the soul.
 - b. The soul puts the body in position of always being a danger to itself.
 - c. The body becomes a danger to others when it ignored what the soul teaches.
 - d. The body is stepping-off place for any attempt to understand the nature of the soul.
 - e. The soul offers the body the chance to achieve new heights.
7. What does line 15 suggest about the nature of the soul?
 - a. It is the divine element in a person.
 - b. It is the source of evil as well as good.
 - c. It confuses by introducing conflicting emotions.
 - d. It is the animating force in a person.
 - e. It makes one conscious of physical sensations.

8. Which of the following best relates the question posed in lines 21-22?
 - a. What contrains me to suffer from experiences that are not naturally my own?
 - b. What can make me sorrow for the body in its ill state when I have no natural sympathy?
 - c. What struggle of good and evil makes me both cause the misfortunes of the body and then regret them?
 - d. Why must the body ultimately come to grief and I be saved?
 - e. Why must I dwell in another body after my original dwelling place has died?

9. Lines 25-26 are best understood to mean that the
 - a. soul can neither care nor feel. And so the body has no reason to try to preserve it
 - b. body ignores the soul' s efforts to influence it
 - c. soul' s best attempts to exist in unity with the body end by killing the body
 - d. body refuses to recognize that it would not live without the soul
 - e. soul' s efforts are used by the body for its own maintenance and, consequently, for the ruination of the soul.

10. " Port" (line 29) refers metaphorically to
 - a. death
 - b. the body
 - c. the unity of body and soul
 - d. illness
 - e. hell

11. Which of the following best describes the effect of the metaphors in lines 31-36?
 - a. The likening of emotion to illness suggest that the soul and body are really one
 - b. The very number of ailments exaggerates the weakness of the body and the strength of the soul.
 - c. The mention of Leaching implies that knowing oneself well is the key to healing the breach between body and soul..
 - d. The metaphors stress that the body perceives the emotions physically and, further, that it perceives only their negative effects.
 - e. The metaphors indicate that the obsession of the body with its own ailments keeps it from giving expression to the soul.

12. The last four lines, which extend the length of the last stanza, have the effect of
 - a. offering a solution to the dilemma of the body and soul
 - b. providing an epigrammatic summary of the body' s view of the soul
 - c. providing comic relief from the serious conflict in the poem
 - d. breaking through the irony of the poem to reveal the whole person, body and soul combined
 - e. finally allowing the soul to argue back within a stanza devoted to the view of the body

13. Which of the following most fully expresses the cleverness of the body in its impingement on the soul?
 - a. " O who shall, from this Dungeon, raise /A Soul inslav' d so many ways" (lines 1-2)
 - b. " And, wanting where its spite to try, / Has made me live to let me die." (lines 17-18)
 - c. " And alt my care its self employs. / That to preserve, which me destroys." (lines 25-26)
 - d. " But Physic yet could never reach / The Maladies thou me dost teach." (lines 31-32)
 - e. " Which Knowledge forces me to know, / And Memory will not forgo." (lines 39-40)

As I Walked Out One Evening
W.H. Auden

As I walked out one evening,
Walking down Bristol Street,
The crowds upon the pavement
Were fields of harvest wheat.

And down by the brimming river 5
I heard a lover sing
Under an arch of the railway:
"Love has no ending.

"I'll love you, dear, I'll love you
Till China and Africa meet, 10
And the river jumps over the mountain
And the salmon sing in the street,

"I'll love you till the ocean
Is folded and hung up to dry
And the seven stars go squawking 15
Like geese about the sky.

"The years shall run like rabbits,
For in my arms I hold
The Flower of the Ages,
And the first love of the world." 20

But all the clocks in the city
Began to whirr and chime:
"O let not Time deceive you,
You cannot conquer Time.

"In the burrows of the Nightmare 25
Where Justice naked is,
Time watches from the shadow
And coughs when you would kiss.

"In headaches and in worry
Vaguely life leaks away, 30
And Time will have his fancy
To-morrow or to-day.

"Into many a green valley
Drifts the appalling snow;
Time breaks the threaded dances 35
And the diver's brilliant bow.

"O plunge your hands in water,
Plunge them in up to the wrist;
Stare, stare in the basin
And wonder what you've missed. 40

"The glacier knocks in the cupboard,
The desert sighs in the bed,
And the crack in the tea-cup opens
A lane to the land of the dead.

"Where the beggars raffle the banknotes 45
And the Giant is enchanting to Jack,
And the Lily-white Boy is a Roarer,
And Jill goes down on her back.

"O look, look in the mirror?
O look in your distress: 50
Life remains a blessing
Although you cannot bless.

"O stand, stand at the window
As the tears scald and start;
You shall love your crooked neighbour 55
With your crooked heart."

It was late, late in the evening,
The lovers they were gone;
The clocks had ceased their chiming,
And the deep river ran on. 60

As I Walked Out One Evening
W.H. Auden

DIRECTIONS: For the following questions/statements, select the BEST answer among those given.

1. In the first stanza, the “fields of harvest wheat” (line 4) is a (an)_____ for crowds of people.
 - a. symbol
 - b. metaphor
 - c. simile
 - d. example of personification
 - e. paradox
2. The first speaker (stanza 1) of this poem is
 - a. a young lover
 - b. narrator
 - c. a woman under a bridge
 - d. a student
 - e. the poet
3. The second speaker in this poem is
 - a. a young lover
 - b. narrator
 - c. a woman under a bridge
 - d. a student
 - e. the poet
4. The expression “I’ll love you / Till China and Africa meet,” is a(an)
 - a. paradox
 - b. personification
 - c. metonymy
 - d. metaphor
 - e. simile
5. The diction used to describe the river (line 5) is best interpreted to mean
 - a. the lovers are crying
 - b. the speaker is drowning
 - c. that the narrator sees it as important
 - d. it is the spring of the year
 - e. all the earth mourns
6. All of the following are examples of personification EXCEPT
 - a. “brimming river” (line 5)
 - b. “river jumps” (line 11)
 - c. “salmon sing” (line 12)
 - d. “stars go squawking” (line 15)
 - e. “Time breaks” (Line 35)
7. The phrase “till the ocean / Folded and hung up to dry” (lines 13-14) is a (an)
 - a. assonance
 - b. alliteration
 - c. metaphor
 - d. simile
 - e. allegory

8. Stanza 5 implies that the woman is
- a. unfaithful
 - b. faithful
 - c. most beautiful
 - d. most ugly
 - e. eternally lasting
9. The third speaker in this poem is the
- a. lover
 - b. narrator
 - c. clock
 - d. stars
 - e. Justice
10. The dominant theme of the poem involves
- a. the idea that love lasts forever
 - b. the mutability of time
 - c. the immutability of time
 - d. the powerful nature of time
 - e. man's helplessness where time is concerned
11. Stanza 7 implies that time is the _____ of man.
- a. friend
 - b. lover
 - c. epitome of indifference (to)
 - d. enemy
 - e. parent
12. The powerful image found in stanza 9 is that of
- a. life
 - b. joy
 - c. sadness
 - d. color
 - e. death
13. The warning implied in the poem is that all must
- a. disregard the effects of time
 - b. conquer time
 - c. be indifferent to time
 - d. takes advantage of time
 - e. use time wisely
14. The tone of the poem is
- a. joyous
 - b. sad
 - c. cautious
 - d. optimistic
 - e. pessimistic

15. The puzzle in lines 45-48 concerns
- a. a series of images portraying the impossibility of life and its mysteries
 - b. a series of metaphors comparing life to fairy tales
 - c. an image of fairy tales that exemplify life
 - d. admonitions to man to heed the lessons of fairy tales
 - e. advice to readers that fairy tales lie

I Dreaded that First Robin
By Emily Dickinson

I dreaded that first Robin, so
But He is mastered, now
I' m accustomed to Him, grown
He hurts a little, thoug—

I thought if I could only live
Till that first Shout got by—
Not all Pianos in the Woods
Had power to mangle me— 5

I dared not meet the Daffodils—
For fear their Yellow Gown
Would pierce me with a fashion
So foreign to my own— 10

I wished the Grass would hurry—
So—when ' twas time to see—
He' d be too tall, the tallest one
Could stretch—to look at me— 15

I could not bear the Bees should come,
I wished they' d stay away
In those dim countries where they go,
What word had they, for me? 20

They' re here, though; not a creature failed—
No Blossom stayed away
In gentle deference to me—
The Queen of Calvary—

Each one salutes me, as he goes
And I, my childish Plumes,
Lift, in bereaved acknowledgment
Of their unthinking Drums— 25

I Dreaded that First Robin So Quiz

DIRECTIONS: Complete the following statements or answer the following questions with the BEST choice, and place that response on your scantron.

1. The central opposition in the poem is between
 - a. the birds and the flowers
 - b. God and nature
 - c. childhood and adulthood
 - d. the speaker and spring
 - e. reason and imagination
2. The speaker views the coming of the robin, the daffodils, and the bees as
 - a. welcome arrivals
 - b. inexplicable events
 - c. painful experiences
 - d. unexpected diversions
 - e. inspiring occurrences
3. The “ first shout” (line 6) most probably refers to
 - a. a cry made by the speaker
 - b. the robin’ s song
 - c. a baby’ s first cry
 - d. the dawn of a new day
 - e. the sprouting of a flower
4. in line 7, “ Pianos” most probably refers metaphorically to
 - a. birds
 - b. flowers
 - c. bees
 - d. poetry
 - e. musical instruments
5. For the speaker, the robin and the daffodils have which of the following in common?
 - a. an aura of the divine
 - b. the power to intoxicate
 - c. the power to wound
 - d. a clear and useful purpose
 - e. a sense of timeliness and peace
6. One effect of “ They’ re here, though” (line 21) is to emphasize the speaker’ s feeling of
 - a. hopefulness
 - b. contentment
 - c. justification
 - d. guilt
 - e. powerlessness
7. In line 21, “ failed” is best understood to mean
 - a. died
 - b. faded
 - c. sickened
 - d. was unhappy
 - e. was absent

8. Grammatically, the word “ Plumes” (line 26) functions as
 - a. the direct object of “ goes” (line 25)
 - b. an appositive for “ I” (line 26)
 - c. the subject of “ Lift” (line 27)
 - d. the direct object of “ Lift” (line 27)
 - e. the indirect object of “ Lift” (line 27)

9. The speaker perceives the coming of spring chiefly in terms of
 - a. sounds and colors
 - b. odors and tastes
 - c. shapes and textures
 - d. music and poetry
 - e. love and youth

10. Which of the following is a subject treated in the poem?
 - a. The relationship between nature and human beings
 - b. Belief in the power of religion
 - c. The innocence of childhood
 - d. The power of the imagination to provide comfort
 - e. Fear of death

11. The most conventional, least idiosyncratic aspect of the poem is its
 - a. tone
 - b. diction
 - c. rhymes
 - d. capitalization
 - e. meter

12. The sentiments expressed in the poem are closer to those expressed in which of the following quotations from other poets?
 - a. “ The poetry of earth is never dead” (John Keats)
 - b. “ April is the cruelest month.” (T. S. Eliot)
 - c. “ Fair Daffodils, we weep to see / You haste away so soon” (Robert Herrick)
 - d. “ And then my heart with pleasure fills / And dances with the daffodils” (William Wordsworth)
 - e. “ nothing is so beautiful as spring—/ When weeds, in wheels, shoot long and lovely and lush” (Gerald Manley Hopkins)

Hymn to Adversity
by Thomas Gray

Daughter of Jove, relentless Power,
Thou tamer of the human breast,
Whose iron scourge and tort'ring hour
The Bad affright, afflict the Best!
Bound in thy adamantine chain 5
The Proud are taught to taste of pain,
And purple Tyrants vainly groan
With pangs unfelt before, unpitied and alone.

When first thy Sire to send on earth
Virtue, his darling child, designed, 10
To thee he gave the heav'nly Birth,
And bade to form her infant mind.
Stern rugged Nurse! thy rigid lore
With patience many a year she bore:
What sorrow was, thou bad'st her know, 15
And from her own she learned to melt at others' woe.

Scared at thy frown terrific, fly
Self-pleasing Folly's idle brood,
Wild Laughter, Noise, and thoughtless Joy,
And leave us leisure to be good. 20
Light they disperse, and with them go
The summer Friend, the flatt'ring Foe;
By vain Prosperity received,
To her they vow their truth, and are again believed.

Wisdom in sable garb arrayed 25
Immersed in rapt'rous thought profound,
And Melancholy, silent maid
With leaden eye, that loves the ground,
Still on thy solemn steps attend:
Warm Charity, the gen'ral Friend, 30
With Justice, to herself severe,
And Pity dropping soft the sadly-pleasing tear.

Oh, gently on thy Suppliant's head,
Dread Goddess, lay thy chast'ning hand!
Not in thy Gorgon terrors clad, 35
Not circled with the vengeful Band
(As by the Impious thou art seen),
With thund'ring voice, and threat'ning mien,
With screaming Horror's funeral cry,
Despair, and fell Disease, and ghastly Poverty. 40

Thy form benign, O Goddess, wear,
Thy milder influence impart,
Thy philosophic Train be there
To soften, not to wound my heart.
The gen'rous spark extinct revive, 45
Teach me to love and to forgive,
Exact my own defects to scan,
What others are, to feel, and know myself a Man.

Hymn to Adversity
by Thomas Gray

DIRECTIONS: For the following questions/statements, respond with the BEST answer.

1. The imagery in the first stanza most clearly suggests which of the following?
 - a. Jealous vengeance
 - b. Beneficent wisdom
 - c. Powerful domination
 - d. Bitter grief
 - e. Mindless violence
2. In the second stanza, Adversity is likened to a
 - a. healer
 - b. teacher
 - c. judge
 - d. warrior
 - e. tormenter
3. The “ Stern rugged nurse” (line 13) imparts which of the following to Virtue?
 - a. The knowledge of evil
 - b. The mistrust of fortune
 - c. The art of self-discipline
 - d. The strength to overcome opposition
 - e. The ability to empathize
4. The pronoun “ own” (line 16) refers to
 - a. “ Sire” (line 9)
 - b. “ nurse” (line 13)
 - c. “ lore” (line 13)
 - d. “ patience” (line 14)
 - e. “ woe” (line 16)
5. The adjective “ terrific” (line 17) is best interpreted to mean
 - a. extraordinary
 - b. menacing
 - c. timorous
 - d. wondrous
 - e. transcendent
6. Which of the following accounts for the ironic tone of “ And leave us leisure to be good” (line 20)?
 - a. The speaker incorrectly assumes that he has the power to banish “ Folly’ s idle brood” (line 18)
 - b. The speaker never distinguishes “ good” (line 20) from “ Joy” (line 19).
 - c. The speaker assumes in using “ us” (line 20) that he speaks for others as well as for himself.
 - d. Abstract entities like Folly and Joy cannot be dismissed as the speaker suggests.
 - e. Leisure is most often associated with idleness rather than with virtue.
7. Which of the following best restates “ Light they disperse” (line 20)?
 - a. They bring darkness.
 - b. They proffer deception
 - c. They dispense Joy.
 - d. They scatter swiftly.
 - e. They vanish magically.

8. In lines 27-28, “Melancholy” is characterized by her
- obedience and fear of Adversity
 - reticence and downward gaze
 - mysteriousness and profundity of thought
 - shallowness and inability to comprehend
 - aloofness and disdain for her “summer friend”
9. In lines 25-32, Wisdom, Melancholy, Charity, Justice, and Pity are portrayed as having which of the following in common?
- They are members of Adversity’s entourage.
 - They are the sisters of Virtue.
 - They are qualities that the speaker aspires to attain.
 - They are subject to the afflictions of Adversity even though they are immortal.
 - They have caused “Folly’s idle brood” to flee
10. The “suppliant” in line 33 is
- the speaker
 - anyone who has suffered
 - the speaker’s suffering friend
 - Charity
 - Adversity
11. Which of the following is one aspect of Adversity’s “form benign” (line 41)?
- “iron scourge” (line 3)
 - “frown terrific” (line 17)
 - “thoughtless Joy” (line 19)
 - “rapturous thought” (line 26)
 - “chastening hand” (line 34)
12. The phrase “Thy philosophic train” (line 43) contrasts most directly with
- “relentless power” (line 1)
 - “purple tyrants” (line 7)
 - “Wisdom, in sable garb arrayed” (line 25)
 - “the vengeful band” (line 36)
 - “generous spark extinct” (line 45)
13. As the poem progresses, the speaker’s mode of expression shifts from one of
- criticism to acceptance
 - homage to entreaty
 - rationality to enthusiasm
 - uncertainty to resolution
 - languor to determination
14. Which of the following pairs of words function as *opposites* in the poem?
- “power” and “tamer” (lines 1 and 2)
 - “Virtue” and “woe” (lines 10 and 16)
 - “Folly” and “Joy” (lines 18 and 19)
 - “suppliant” and “impious” (lines 33 and 37)
 - “benign” and “philosophic” (lines 41 and 43)

poetry

terms

language

allusion: a brief reference to a person, place, thing, event, or idea in history or literature

antithesis: the juxtaposition of contrasting ideas, often in parallel structure

hyperbole: the use of exaggerated terms for the purpose of emphasis or heightened effect

image: a short, vivid description that creates a strong sensory impression

imagery: a combination of images

irony (verbal): use of a word in such a way as to convey a meaning opposite to the literal meaning of the word

litotes: deliberate use of understatement

metaphor: implied comparison between two things of unlike nature

metonymy: substitution of some attributive or suggestive word for what is actually meant

paradox: A statement that initially appears to be contradictory but then, on closer inspection, turns out to make sense.

parallelism: similarity of structure in a pair or series of related words, phrases, or clauses

personification: investing abstractions or inanimate objects with human qualities

simile: explicit comparison between two things of unlike nature

synecdoche: figure of speech in which a part stands for the whole

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.

sounds

Accent and Duration

foot: a pair of syllables

iamb or iambic foot: a pair of syllables, with the first syllable less prominent than the second

accent or stress: the sound of a syllable as affected by a change in pitch when spoken

duration or quantity: shortness or length of a syllable when pronounced relative to the syllables surrounding it

Syntax and Line

line: the characters that appear on a single line regardless of grammatical structure

syntax: the words in their arrangement, and the dynamic energy the arrangement creates

syntactical unit: a sentence, phrase, or clause

enjambment: a run-over line

Technical Terms

trochee: an inverted iamb, where the first syllable is more prominent than the second, as in “Tell me”

anapest: the unstressed half of a foot divided into two, as in “the expense”

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?”

spondee: a foot of two long syllables, as in the spondaic line “And with old woes new wail my dear time’s waste”

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:”

dimeter, trimeter, tetrameter, pentameter, hexameter: lines consisting of two, three, four, five, and six feet, respectively

Like and Unlike Sounds

assonance: repetition at close intervals of the vowel sounds of accented syllables or important words: *hat-ran-amber, vein-made*

consonance: repetition at close intervals of the final consonant sounds of accented syllables or important words: *book-plaque-thicker*

alliteration: repetition at close intervals of the initial consonant sounds of accented syllables or important words: *map-moon, kill-code, preach-approve*

Beasts: **Answer Key: 1c, 2d, 3b, 4c, 5d, 6d, 7a, 8c, 9a, 10b, 11a**

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

Sonnet 130: **Answer Key: 1e, 2a, 3d, 4b, 5a, 6c, 7e, 8a, 9e, 10d, 11b, 12c, 13c, 14b, 15a, 16c, 17b, 18a**

Church Monuments: **Answer Key: 1 E, 2 B, 3 E, 4 A, 5 A, 6 D, 7 B, 8 C, 9 D, 10 B, 11 D, 12 A, 13 D, 14 C**

Dialogue Between Body and Soul: **Answer Key: 1e, 2d, 3a, 4c, 5b, 6b, 7d, 8a, 9e, 10a, 11d, 12b, 13c**

As I Walked Out One Evening: **Answer Key: 1b, 2b, 3a, 4a, 5d, 6a, 7c, 8e, 9c, 10e, 11d, 12e, 13e, 14e, 15a**

I Dreaded that First Robin So: **Answer Key: 1d, 2c, 3b, 4a, 5c, 6e, 7e, 8d, 9a, 10a, 11e, 12b,**

Hymn to Adversity: **Answer Key: 1c, 2b, 3d, 4e, 5b, 6e, 7d, 8b, 9a, 10a, 11e, 12d, 13b, 14d**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

1986 Charles Dickens: from the novel *Domby and Son*. The passage below is the opening of a novel. Read the passage carefully. Then write an essay in which you define the narrator's attitude toward the characters and show how he directs the reader's perceptions of those characters through his use of such stylistic devices as imagery, diction, narrative structure, and choice of specific details.

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

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

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

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

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

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

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

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

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

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

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

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

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

2000 Joseph Addison: from ***The Spectator*** (March 4, 1712). In the following passage from ***The Spectator*** (March 4, 1712), the English satirist Joseph Addison creates a character who keeps a diary. Read the passage carefully. Then, in a well-organized essay, analyze how the language of the passage characterizes the diarist and his society and how the characterization serves Addison's satiric purpose. You may wish to consider such elements as selection of detail, repetition, and tone.

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

2002 Alain de Botton: from the novel ***Kiss and Tell***. In the following excerpt from a recent British novel, the narrator, a young man in his early twenties, is attending a play with his new girlfriend Isabel when she unexpectedly discovers that her parents are in the theater. Read the passage carefully. Then write an essay in which you analyze how the author produces a comic effect.

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

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

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

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

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

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

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

2006 Oscar Wilde: from the play *Lady Windermere’s Fan*. The following passage is an excerpt from *Lady Windermere’s Fan*, a play by Oscar Wilde, produced in 1892. Read the passage carefully. Then write a well-organized essay in which you analyze how the playwright reveals the values of the characters and the nature of their society.

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

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

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

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

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

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

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

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

2010 Maria Edgeworth: from the novel ***Belinda*** (1801). In the following passage from Maria Edgeworth's 1801 novel, *Belinda*, the narrator provides a description of Clarence Hervey, one of the suitors of the novel's protagonist, Belinda Portman. Mrs. Stanhope, Belinda's aunt hopes to improve her niece's social prospects and therefore has arranged to have Belinda stay with the fashionable Lady Delacour.

Read the passage carefully. Then write an essay in which you analyze Clarence Hervey's complex character as Edgeworth develops it through such literary techniques as tone, point of view, and language.

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

“ Grandmother” —1987 Exam ©College Board/ETS

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

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

I. AP Multiple Choice—“ Grandmother”

1. The speaker might best be described as someone who is
 - a. unwilling to forsake his family in order to gain his freedom
 - b. long overdue in obtaining maturity and acceptance in the adult world
 - c. struggling to find his own identity and sense of purpose
 - d. disturbed by the overbearing attentiveness and attitudes of his family
 - e. defining his passage from the role of protected to that of protector
2. The mythological reference in lines 6-7 reinforces the “ strange law” (line 6) that
 - a. wishes are often best fulfilled when they are least pursued
 - b. conflict between youth and old age is inevitable
 - c. anticipation is a keener emotion than realization
 - d. in our search for heaven, we may also find hell
 - e. to those who examine life logically, few things are exactly as they seem to be
3. The effect of the words “ vibrations” (line 8) and “ jangle” (line 9) is most strongly reinforced by which of the following?
 - a. “ adjusting my reflection” (lines 11-12)
 - b. “ electric angle” (lines 12-13)
 - c. “ frail brittle body” (line 21)
 - d. “ irony was in the impulse” (line 25)
 - e. “ implicit contrast” (lines 25-26)
4. Which of the following best restates the idea conveyed in lines 11-15?
 - a. There are moments in youth when we have an extravagant sense of our own attractiveness.
 - b. We can more easily change people’ s opinions of ourselves by adjusting our behavior than by changing our appearances.
 - c. Vanity is a necessary though difficult part of the maturing process.
 - d. How others see us determines, to a large degree, how we see ourselves and our environment.
 - e. Adolescence is a time of uncertainty, insecurity, and self-contradiction.
5. In line 13, “ everlastingly” modifies which of the following words?
 - a. “ I” (line 12)
 - b. “ my face” (line 13)
 - c. “ beautiful” (line 13)
 - d. “ lay” (line 14)
 - e. “ beloved” (line 15)

6. The image of the “ very volumes of air and sky and grass that lay mutely banked about our home” (lines 14-15) is used to show the speaker’ s
- desire to understand his place in the universe
 - profound love of nature
 - feelings of oppression by his environment
 - expansive belief in himself
 - inability to comprehend the meaning of life
7. The attitude of the speaker at the time of the action is best described as
- understanding
 - exuberant
 - nostalgic
 - superior
 - fearful
8. The passage supports all of the following statements about the speaker’ s dancing EXCEPT:
- He danced partly to express his joy in seeing his girl friend later that night.
 - His recklessness with his grandmother revealed his inability to live up to his family’ s expectations for him.
 - In picking up his grandmother, he dramatized that she is no longer his caretaker.
 - He had danced that way with his grandmother before.
 - His dancing demonstrated the strength and power of youth.
9. The description of the grandmother in lines 21 and 26 emphasizes which of the following?
- Her emotional insecurity
 - The uniqueness of her character
 - Her influence on the family
 - Her resignation to old age
 - Her poignant fragility
10. Which of the following statements best describes the speaker’ s point of view toward his grandmother in the second paragraph?
- Moving to the country has given him a new perspective, one that enables him to realize the importance of his grandmother.
 - Even as a young man, he realizes the uniqueness of his grandmother and her affection for him.
 - He becomes aware of the irony of his changing relationship with his grandmother only in retrospect.
 - It is mainly through his grandmother’ s interpretation of his behavior that he becomes aware of her influence on him.
 - Comparing the enduring love of his grandmother to his superficial feelings for the young girl heightens his appreciation of his grandmother.
11. Which of the following patterns of syntax best characterizes the style of the passage?
- Sparse sentences containing a minimum of descriptive language
 - Long sentences interspersed with short, contrasting sentences
 - Sentences that grow progressively more complex as the passage progresses
 - Sentences with many modifying phrases and subordinate clauses
 - Sentences that tend toward the narrative at the beginning, but toward the explanatory at the end of the passage
12. In this passage, the speaker is chiefly concerned with
- presenting the grandparents as symbols worthy of reverence
 - demonstrating the futility of adolescent romanticism
 - satirizing his own youthful egocentricity
 - considering himself as an adolescent on the brink of adulthood
 - revealing his progression from idealism to pragmatism

COKETOWN, to which Messrs. Bounderby and Gradgrind now walked, was a triumph of fact; it had no greater taint of fancy in it than Mrs. Gradgrind herself. Let us strike the key-note, Coketown, before pursuing our tune.

It was a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it; but as matters stood, it was a town of unnatural red and black like the painted face of a savage. It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves for ever and ever, and never got uncoiled. It had a black canal in it, and a river that ran purple with ill-smelling dye, and vast piles of building full of windows where there was a rattling and a trembling all day long, and where the piston of the steam-engine worked monotonously up and down, like the head of an elephant in a state of melancholy madness. It contained several large streets all very like one another, and many small streets still more like one another, inhabited by people equally like one another, who all went in and out at the same hours, with the same sound upon the same pavements, to do the same work, and to whom every day was the same as yesterday and to-morrow, and every year the counterpart of the last and the next.

These attributes of Coketown were in the main inseparable from the work by which it was sustained; against them were to be set off, comforts of life which found their way all over the world, and elegancies of life which made, we will not ask how much of the fine lady, who could scarcely bear to hear the place mentioned. The rest of its features were voluntary, and they were these.

You saw nothing in Coketown but what was severely workful. If the members of a religious persuasion built a chapel there - as the members of eighteen religious persuasions had done - they made it a pious warehouse of red brick, with sometimes (but this is only in highly ornamental examples) a bell in a birdcage on the top of it. The solitary exception was the New Church; a stuccoed edifice with a square steeple over the door, terminating in four short pinnacles like florid wooden legs. All the public inscriptions in the town were painted alike, in severe characters of black and white. The jail might have been the infirmary, the infirmary might have been the jail, the town-hall might have been either, or both, or anything else, for anything that appeared to the contrary in the graces of their construction. Fact, fact, fact, everywhere in the material aspect of the town; fact, fact, fact, everywhere in the immaterial. The M'Choakumchild school was all fact, and the school of design was all fact, and the relations between master and man were all fact, and everything was fact between the lying-in hospital and the cemetery, and what you couldn't state in figures, or show to be purchaseable in the cheapest market and saleable in the

dearest, was not, and never should be, world without end,
Amen.

The following questions refer to the "Coketown" passage

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

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

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

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

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

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

7. The parody at the very end of the passage does which of the following?

- (A) Suggests a hidden hope.
- (B) Adds irony.
- (C) Ignores the hypocrisy prevalent.
- (D) Reveals the Christian character of the town.
- (E) Suggests the sinfulness of the town.

8. Which of the following functions as the unifying element for the passage?

- (A) The repetition of the word *fact*
- (B) The animal imagery
- (C) The reference to the spiritual life of the town
- (D) The characters of Gradgrind and Bounderby
- (E) The contrasts between luxury and poverty

9. Which of the following best describes the overall method of development in the passage?

- (A) Progression by the repeated use of thesis and antithesis
- (B) General statement followed by specific illustrations
- (C) Progression from the literal to the symbolic
- (D) Circular reasoning
- (E) Frequent use of analogies

10. The passage can best be described as

- (A) a personal essay commenting on the social environment
- (B) a character sketch with political overtones
- (C) a social commentary within a work of fiction
- (D) an allegorical analysis of domestic problems
- (E) a political tract for the times

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

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

Perchance he for whom this bell tolls may be so ill as that he knows not it toils for him; and perchance I may think myself so much better than I am, as that they who are about me and see my state may have caused it to toll for me, and I know not that. The church is catholic, universal, so are all
5 her actions; all that she does belongs to all. When she baptizes a child, that action concerns me; for that child is thereby connected to that body which is my head too, and ingrafted into that body whereof I am a member, And when she buries a man, that action concerns me; all mankind is of one author and is one volume; when one man dies, one chapter is not torn out
10 of the book, but translated into a better language; and every chapter must be so translated. God employs several translators; some pieces are translated by age, some by sickness, some by war, some by justice; but God's hand is in every translation, and his hand shall bind up all our scattered leaves again for that library where every book shall lie open to one
15 another. As therefore the bell that rings to a sermon calls not upon the preacher only, but upon the congregation to come, so this bell calls us all; but how much more me, who am brought so near the door by this sickness. ... The bell doth toil for him that thinks it doth; and though it intermit again, yet from that minute that the occasion wrought upon him, he is
20 united to God. Who casts not up his eye to the sun when it rises? But who takes off his eye from a comet when that breaks out? Who bends not his ear to any bell which upon any occasion rings? But who can remove it from that bell which is passing a piece of himself out of this world? No man is an island, entire of itself; every man is a piece of continent, a part of
25 the main. If a clod be washed away by the sea, Europe is the less, as well as if a promontory were, as well as if a manor of thy friend's or of thine own were. Any man's death diminishes me because I am involved in mankind, and therefore never send to know for whom the bell tolls, it tolls for thee. Neither can we call this a begging of misery or a borrowing of misery, as
30 though we were not miserable enough of ourselves but must fetch in more from the next house, in taking upon us the misery of our neighbors. Truly it were an excusable covetousness if we did; for affliction is a treasure, and scarce any man hath enough of it. No man hath affliction enough that is not matured and ripened by it and made fit for God by that affliction...
35 Tribulation is treasure in the nature of it, but it is not current money in the use of it, except we get nearer and nearer our home, heaven, by it. Another

man may be sick too, and sick to death, and this affliction may lie in his bowels as gold in a mine and be of no use to him; but this bell that tells me of his affliction digs out and applies that gold to me, if by his consideration of another' s danger I take mine own into contemplation and so secure myself by making my recourse to my God, who is our only security.

-- *Meditation XVII* by John Donne

Passage XX: “Perchance he for whom this bell tolls...Quiz

Select the best answer among those given.

1. The passage contains all of the following rhetorical devices EXCEPT
 - (A) metaphor
 - (B) repetition
 - (C) contrast
 - (D) apostrophic speech
 - (E) parallel syntax
2. An inference in the passage is that the speaker would agree with which of the following statements about another person’s suffering and death?
 - (A) Reforming in that we think about our own death
 - (B) Important in that we avoid catching the same disease
 - (C) Aggravating in that the bell distracts us from our work
 - (D) Unproductive in that dying yields nothing but suffering
 - (E) Gladdening in that we have avoided death once again
3. In the last sentence of the passage the speaker uses language that might best describe a
 - (A) poisoning
 - (B) smelting process
 - (C) financial transaction
 - (D) recovery from an illness
 - (E) mining operation
4. That the speaker thinks himself so much better than he is (lines 2-3) is most likely in order to
 - (A) acknowledge his moral superiority over the dying
 - (B) luxuriate in life and health while another awaits death
 - (C) contradict the idea that his own death is imminent
 - (D) remind himself of his own shortcomings
 - (E) hide the seriousness of his illness from himself
5. The speaker gives metaphorical significance to which of the following?

I. a chapter	III. a comet
II. an island	IV. a library

 - (A) I and II only
 - (B) I and III only
 - (C) I, II, and III only
 - (D) I, II, and IV only
 - (E) I, III, and IV only
6. The comparison in lines 8-10 of “mankind” to a “volume” suggests that death is all of the following EXCEPT
 - (A) inevitable
 - (B) pervasive
 - (C) dynamic
 - (D) isolating
 - (E) transcending
7. Lines 36-39 suggest that salvation will be achieved through
 - (A) incessant prayer
 - (B) “excusable covetousness”
 - (C) trying ordeals
 - (D) “borrowing of misery”
 - (E) The misery of our neighbors
8. The clause “but who can...world” (lines 22-23) supports the speaker’s proposition that individuals are
 - (A) unable to resist looking at the sun
 - (B) unable to ignore the bell
 - (C) all spiritually interconnected
 - (D) unaware of land lost to the sea
 - (E) unable to ignore the sight of a comet

9. In context, “ that” in line 4 refers to
- (A) “ they..have caused it to toll” (lines 2-3)
 - (B) “ Who are about me” (line 3)
 - (C) “ he knows not it tolls for him” (line 1)
 - (D) “ church is catholic” (line 5)
 - (E) “ so much better than I am” (line 3)
10. A more conventional placement for “ scarce” in line 33 would be
- (A) rarely
 - (B) hardly
 - (C) seldom
 - (D) infrequently
 - (E) little
11. “ Tribulation..by it,” (lines 35-36) appears to be a contradictory statement because
- (A) one can not buy the way into heaven
 - (B) suffering alone will not open the gates of heaven
 - (C) earthly treasures can not be taken into the afterlife
 - (D) the currency of heaven is prayer
 - (E) accepted affliction opens the gates of heaven
12. At the conclusion the speaker knows that
- (A) others die and so can he
 - (B) each of us approaches death alone
 - (C) others die so that he could be spared
 - (D) treasures should all be spent before we die
 - (E) the nearer death the nearer despair
13. Which of the following seems LEAST compatible with the speaker’ s philosophy?
- (A) The spiritual body of the church
 - (B) Salvation is preordained
 - (C) Purification through suffering
 - (D) The afterlife
 - (E) The family of man

- What is the bell referred to in the opening lines? What does it signal?
- Donne points out that a very sick individual may be too sick to realize that the bell is tolling for him. He concludes that "perchance I may think myself so much better than I am. . . they who are about me may have caused it to toll for me, and I know not." What does he mean by this?
- Why does John Donne say he should be concerned about each child's baptism and each parishioner's funeral in the church? Why does it affect him even if he doesn't know the child or the deceased parishioner?
- What are some of the "translators" Donne says God employs as the author of humanity? What does he mean by this?
- What does Donne mean when he says, "No man is an island, entire of itself; every man is a piece of the continent, a part of the main"?
- Why does Donne say Europe should be concerned if a single clod of land is washed away into the sea? How does that correspond to the way humanity should be concerned if a single person dies?
- Why does Donne think that "Any man's death diminishes me"?
- Why should a person never "send to know" (i.e. ask) for whom a funeral bell is tolling? What is the inevitable answer?
- Explain the conceit about affliction or suffering being like buried gold inside a man's bowels. How does Donne suggest we can benefit from the suffering of others?

Answer each question as completely as you can, using well-formed sentences. Although there is no "correct" answer, please be sure to support your answer with evidence from the text.

Donne compares humankind to a book that God has written and uses the word translate in both a literal and figurative sense? What does Donne mean by a life being "translated into a better language"?

In the context of this meditation, why do bells toll for people? For what different purposes does Donne write that bells toll?

What does Donne mean when he writes "for affliction is a treasure, and scarce any man hath enough of it"?

Donne compares "affliction" in a person's bowels with gold in a mine. Explain what Donne means by this comparison.

This meditation is famous for the following quotation:

"No man is an island, entire of itself; every man is a piece of the continent, a part of the main. If a clod be washed away by the sea, Europe is the less, as well as if a promontory were, as well as if a manor of thy friend's or of thine own were: any man's death diminishes me, because I am involved in mankind, and therefore never send to know for whom the bells tolls; it tolls for thee."

What does this quotation mean?

What would you say is the main point of this meditation? State your response in one sentence. Do you agree or disagree with Donne? Why?

Determine the meaning of each word below from its use in Donne's meditation. This technique is called "inferring" the meaning from the context. If you cannot infer the meaning, look up the word in a dictionary.

toll

perchance

catholic

whereof

translate

bind

sermon

congregation

suit

piety

dignity

intermit

clod

promontory

manor

diminish

fetch

misery

covetousness

affliction

bullion

defray

tribulation

bowels

Remember: Try to define the words according to how they are used in Donne's meditation.

Yet even if we had been convinced of the honesty of our guardians,...

- Yet even if we had been convinced of the honesty of our guardians, we would have clung to that beneficent image of our grandfather that the family myth proposed to us. We were too poor, spiritually speaking, to question his generosity, to ask why
- (5) he allowed us to live in oppressed chill and deprivation at a long arm's length from himself and hooded his genial blue eye with a bluff, millionairish gray eyebrow whenever the evidence of our suffering presented itself at his knee. The official answer we knew: our benefactors were too old to put up with four wild young
- (10) children; our grandfather was preoccupied with business matters and with his rheumatism, to which he devoted himself as though to a pious duty, taking it with him on pilgrimage to Ste. Ann de Beaupre and Miami, offering it with impartial reverence To the miracle of the Northern Mother and the Southern sun.
- (15) This rheumatism hallowed my grandfather with the mark of a special vocation; he lived with it in the manner of an artist or a grizzled Galahad; it set him apart from all of us and even from my grandmother, who, lacking such an affliction, led a relatively unjustified existence and showed, in relation to us children, a
- (20) sharper and more bellicose spirit. She felt, in spite of everything, that she was open to criticism, and, transposing this feeling with a practiced old hand, kept peering into our characters for symptoms of ingratitude.

- We, as a matter of fact, were grateful to the point of servility.
- (25) We made no demands, we had no hopes. We were content if we were permitted to enjoy the refracted rays of that solar prosperity and come sometimes in the summer afternoon to sit on the shady porch or idle through a winter morning on the wicker furniture of the sun parlor, to stare at the player piano in the
- (30) music room and smell the odor of whiskey in the mahogany cabinet in the library, or to climb about the dark living room examining the glassed-in paintings in their huge gilt frames, the fruits of European travel; dusky women carrying baskets to market, views of Venetian canals, and Tuscan harvest scenes—sec-
- (35) ular themes that, to the Irish-American mind, had become tinged

with Catholic feeling by a regional infusion from the Pope. We asked no ore from this house than the pride of being connected with it, and this was fortunate for us, since my grandmother, a great adherent of the give-them-an-inch-and-they' ll-take-a-yard

(40) theory of hospitality, never, so far as I can remember, offered any caller the slightest refreshment, regarding her own conversation as sufficiently wholesome and sustaining. An ugly, severe old woman with a monstrous balcony of a bosom, she officiated over certain set topics in a colorless singsong, like a priest intoning a Mass, topics to which repetition had lent a senseless solemnity: her audience with the Holy Father; how my own father had broken with family tradition and voted the Democratic ticket; a visit to Lourdes; the Sacred Stairs in Rome, blood stained since the first Good Friday, which she had climbed on

(50) her knees; my crooked little fingers and how they meant I was a liar; a miracle-working bone; the importance of regular bowel movements; the wickedness of Protestants; the conversion of my mother to Catholicism; and the assertion that my Protestant grandmother must certainly dye her hair. The most trivial reminiscences (my aunt' s having hysterics in a haystack) received from her delivery and from the piety of the context a strongly monitory flavor; they inspired fear and guilt, and one searched uncomfortably for the moral in them as in a dark and riddling fable.

” Yet even if we had been convinced of the honesty of our guardians,...”

Place the response that is the BEST answer

1. Which of the following best indicates the subject of the passage?
 - a. the quality of upper-class Irish-American domestic life
 - b. the piety of the speaker’ s grandparents
 - c. the moral power of Christianity in American families
 - d. the speaker’ s indictment of the grandparents’ selfishness
 - e. the speaker’ s attack on a materialistic society
2. The spiritual poverty of the children (lines 3-4) is most likely the result of
 - a. religious skepticism
 - b. emotional deprivation
 - c. hopeless servility
 - d. excessive wildness
 - e. excessive wealth
3. The attitude of the speaker as an adult, in contrast to the attitude of the child observer, is best described as
 - a. moderately tolerant and understanding
 - b. nostalgic and sentimental
 - c. cheerfully vindictive and unforgiving
 - d. remorseful and guilty
 - e. mean-spirited and sinister
4. The grandparents’ home and furnishings signify to the children
 - a. elegant taste that they should strive to emulate
 - b. a pleasure-loving, indulgent side of their grandparents that the children seldom saw
 - c. evidence that God allows his faithful servants to prosper
 - d. a world to be approached, even cautiously sampled, but not possessed
 - e. all that will be theirs as soon as their grandparents die
5. Which of the following best describes the grandfather?
 - a. cruel
 - b. conservative
 - c. deceitful
 - d. long-suffering
 - e. self-absorbed
6. The chief effect of such contrasts as “ business matters and...rheumatism” (lines 10-11) and “ Ste. Anne de Beaupre and Miami” (lines 12-13) is to
 - a. intensify the speaker’ s sense of the ridiculous
 - b. reveal the speaker’ s ambivalent attitude
 - c. emphasize the cynicism of the grandparents
 - d. reduce the grandparents to the level of low comic characters
 - e. glamorize the grandparents as worldly sophisticates
7. The comparison of the grandfather to Galahad (line 17) is ironic primarily because the grandfather
 - a. is old and ailing
 - b. has less pure ideals, less noble pursuits
 - c. recognizes no master but wealth
 - d. seeks little in his travels, receives no rewards at home
 - e. is more like a king than a knight

8. All of the following help sustain a pattern of religious imagery in the passage EXCEPT
- “ pilgrimages” (line 12)
 - “ hallowed” (line 15)
 - “ vocation” (line 16)
 - “ officiated” (line 43)
 - “ reminiscences” (lines 54-55)
9. Which of the following is the most credible reason for the kind of attention the grandmother paid to the grandchildren?
- She had no purpose in life: she “ led a relatively unjustified existence” (lines 18-19).
 - She had been mistreated so that so that she had a “ sharper and more bellicose spirit” (line 20).
 - She had feelings of inadequacy: “ She felt..that she was open to criticism” (lines 20-21).
 - She was embarrassed by her appearance: she was an “ ugly, severe old woman” (lines 42-43)
 - She was concerned about the state of their souls: her reminiscences “ inspired fear and guilt” (line 57).
10. The passage presents an ironic juxtaposition of
- the grandfather and the grandmother
 - virtue and youth
 - innocence and egotism
 - wealth and poverty
 - Catholicism and Protestantism
11. Which of the following best sums up the contrast between the attitude of the adult speaker and the attitude of the observing child?
- accusatory..awed
 - romantic..realistic
 - religious..secular
 - guilty..innocent
 - tranquil..anxious
12. Which of the following do the children bring to their examination of the “ glass-in paintings in their huge gilt frames” (line 32)?
- the assurance that they are civilized Christians because of the association of Italian culture with Catholicism
 - a sensitivity to the vision of great artists
 - a awareness that appearances, like gilt frames, count for little
 - the belief that Italian art is inherently religious
 - the knowledge that life in their grand-parents’ home will always be as static as the figures in the paintings
13. The speaker’ s attitude toward the grandparents is one of
- bitterness tempered by maturity
 - respect strengthened by distance
 - servility imparted by discipline
 - perplexity compounded by resentment
 - gratitude made richer by love
14. The grandmother’ s regard for her own conversation as “ suffering wholesome and sustaining” (line 42) is evidence of her
- smugness and inhospitality
 - religious prejudice
 - faith in other people
 - skill as a teacher
 - ironic sense of humor

15. The principal device used by the speaker to satirize the grandmother's conversation (lines 46-54) is
- a. mingling the serious and the trivial indiscriminately
 - b. including both religious and political views
 - c. using repletion to emphasize similar characteristics
 - d. introducing it with a description of the grandmother's hospitality
 - e. cataloging a number of religious beliefs

“ Mr. Jones, of whose personal...”

Mr. Jones, of whose personal accomplishments we have hitherto said very little, was, in reality, one of the handsomest young fellows in the world. His face, besides being the picture of health, had in it the most apparent marks of sweetness and good nature. These qualities were indeed so characteristical in his countenance, that, while the spirit and sensibility in his eyes, though they must have perceived by an accurate observer, might have escaped the notice of the less discerning, so strongly was this good-nature painted in his look, that it was remarked by almost everyone who saw him. (5)

It was, perhaps, as much owing to this as to a very fine complexion, that his face had a delicacy in it almost inexpressible, and which might have given him an air rather too effeminate, and had it not been joined to a most masculine person and mien: which latter had as much in them of the Hercules as the former had of the Adonis. He was besides active, genteel, gay, and good-humoured, and had a flow of animal spirits which enlivened every conversation where he was present. (10)

When the ready hath duly reflected on these many charms which all centered in out hero, and considers at the same time the fresh obligations which Mrs. Waters had to him, it will be a mark more of prudery than candour to entertain an bad opinion of her because she conceived a very good opinion of him. (15)

But, whatever censures may be passed upon her, it is my business to relate matters of fact with veracity. Mrs. Waters had, in truth, not only a good opinion of out hero, but a very great affection for him. To speak out boldly at once, she was in love, according to the present universally received sense of that phrase, by which love is applied indiscriminately to the desirable objects of all our passions, appetites, and senses, and is understood to be that preference which we give to one kind of food rather than to another. (20)

But though the love to these several objects may possibly be one and the same in all cases, its operations, however, must be allowed to be different; for, how much soever we may be in love with an excellent sirloin, or beef, or bottle of Burgundy; with a damask rose, of Cremona fiddle; yet do we never smile, not ogle, nor dress, nor flatter, nor endeavor by any other arts or tricks to gain the affection of the said beef, etc. Sigh indeed we sometimes may; but it is generally in the absence, not in the presence, of the beloved object... (25)

The contrary happens in that love which operates between persons of the same species, but of different sexes. Here we are no sooner in love than it becomes out principal care to engage the affection of the object beloved. For what other purpose, indeed, are our youth instructed in all of the arts of rendering themselves agreeable? If it was not with a view to this love, I question whether any of those trades which deal in setting off and adorning the human person would procure a livelihood. Nay, those great polishers of our manners, who are by some thought to teach what principally distinguishes us from the brute creation, even dancing-masters themselves, might possibly find no place in society. In short, all the graces which young ladies and young gentlemen too learn from others, and the many improvements which, by the help of a looking glass, the add of their own, are in reality those (30)

(35)

(40)

(45)

(50)

very *spicula et faces amoris* so often mentioned by Ovid; or, as they are something called in our own language , the whole artillery of love.

(55)

Passage IX: “ Mr. Jones, of whose personal...”

For the following questions, select the BEST answer.

1. The structure of the sentence beginning in line 5 does which of the following
 - (A) It stresses the variety of Mr. Jones’ s personal attributes.
 - (B) It implies that Mr. Jones is a less complicated personality than the speaker suggests.
 - (C) It disguises the prominence of Mr. Jones’ s sensitive nature and emphasizes his less readily discern traits.
 - (D) It reflects the failure of some observers to recognize Mr. Jones spirit and sensibility.
 - (E) It belies the straightforward assertion made in the previous sentence.
2. In context, the word “ sensibility” (line 6) is best interpreted to mean
 - (A) Self esteem
 - (B) Forthright and honest nature
 - (C) Capacity to observe accurately
 - (D) Ability to ignore the unimportant
 - (E) Awareness and responsiveness
3. The first two paragraphs indicate that the speaker assumes that
 - (A) Accurate observers of human nature are rare
 - (B) Spirited and sensible people are by nature rather effeminate
 - (C) A person’ s character can be accurately discerned from his or her outward appearance.
 - (D) A correlation exists between an individual’ s “ personal accomplishments” (line 1) and his or her physical prowess
 - (E) Good- naturedness in a person is usually not readily apparent
4. The shift in the speaker’s rhetorical stance from the first sentence of the second paragraph (lines 11-16) to the second sentence (lines 16-18) can best be described as one from
 - (A) Subjective to objective
 - (B) Speculative to assertive
 - (C) Discursive to laconic
 - (D) Critical to descriptive
 - (E) Literal to figurative
5. The word “ former” in line 15 refers to
 - (A) “ face” (line 12)
 - (B) “ delicacy” (line 12)
 - (C) “ air” (line 13)
 - (D) “ person” (line 14)
 - (E) “ mien” (line 14)
6. The speaker’s allusion to Hercules and Adonis (line 15-16) serves primarily to
 - (A) Imply an undercurrent of aggressiveness to Mr. Jones’ s personality.
 - (B) Suggest the extremes of physical attractiveness represented in Mr. Jones appearance
 - (C) Assert the enduring significance of mythical beauty
 - (D) Symbolize the indescribable nature of Mr. Jones’ s countenance
 - (E) Emphasize how clearly Mr. Jones’ s features reflected his personality.
7. The use of the phrase “ it will be” in line 21 indicates that the speaker
 - (A) Wishes the reader to arrive at the same conclusion regarding Mrs. Waters as the speaker has
 - (B) Believes the presentation of Mr. Jones before this passage to have been predominately negative
 - (C) Expects that the description of Mr. Jones before will offend some of the more conservative readers
 - (D) Regard Mrs. Waters’ judgment concerning Mr. Jones to be impulsive rather than sincere

- (E) Fears that the readers will be overly lenient in their judgment of Mrs. Water
8. The style of the third paragraph differs from that of the first and second paragraphs in that it is
- (A) instructive rather than descriptive
 - (B) argumentative rather than expository
 - (C) interpretative rather than metaphorical
 - (D) objective rather than analytical
 - (E) conversational rather than analytical
9. In the fourth paragraph, the speaker establishes the predominant tone for the rest of the passage primarily by
- (A) exaggerating the affection Mrs. Water has for Mr. Jones
 - (B) contrasting the popular understanding of love with the speaker's own view of love
 - (C) describing candidly the affection Mrs. Water has for Mr. Jones
 - (D) likening the popular conception of love to people's physical appetites
 - (E) insisting on the veracity of the speaker's personal opinions concerning Mrs. Waters.
10. The speaker's attitude toward "dancing-masters" (lines 50-51) might best be described as
- (A) assumed arrogance
 - (B) grudging respect
 - (C) feigned bitterness
 - (D) sarcastic vindictiveness
 - (E) wry disdain
11. The passage indicates that the speaker believes which of the following to be true of Mr. Jones?
- (A) he is principally concerned with attracting the attention of women.
 - (B) He is naturally suited to engage the affections of women.
 - (C) He has practiced extensively the arts and graces with which youths render themselves agreeable
 - (D) He is too good-natured to make full use of "the whole artillery of love" (lines 56-57)
 - (E) He has cultivated his good nature and sensibility in order to compete well with other men.
12. The final metaphors of the last paragraph (lines 54-57) suggest that this passage most probably precedes a description of
- (A) the way in which Mr. Jones acquired his manners and good-nature
 - (B) a costume ball at which Mr. Jones and Mrs. Waters meet and dance
 - (C) a scene in which Mr. Jones prepares himself for a meeting with Mrs. Water
 - (D) an attempt by Mr. Jones to engage the affections of Mrs. Waters with the help of classical love poetry
 - (E) an encounter between Mr. Jones and Mrs. Waters couched in the terminology of war
13. The speaker's tone in the passage can best be described as which of the following?
- (A) flippant
 - (B) whimsical
 - (C) pretentious
 - (D) satirical
 - (E) contemptuous

“ My daddy’ s face is a study...”

My daddy’ s face is a study. Winter moves into it and presides there.
His eyes become a cliff of snow threatening to avalanche; his eyebrows
bend like black limbs of leafless trees. His skin takes on the pale, cheerless
yellow of winter sun; for a jaw he has the edges of a snowbound field
5 dotted with stubble; his high forehead is the frozen sweep of the Erie,
hiding currents of gelid thoughts that eddy in darkness. Wolf killer turned
hawk fighter, he worked night and day to keep one from the door and the
other from under the windowsills. A Vulcan guarding the flames, he gives
us instructions about which doors to keep closed or opened for proper
10 distribution of heat, lays kindling by, discusses qualities of coal, and
teaches us how to rake, feed, and bank the fire. And he will not unrazor his
lips until spring.

Winter tightened our heads with a band of cold and melted our eyes.
We put pepper in the feet of our stockings, Vaseline on our faces, and
15 stared through dark icebox mornings at four stewed prunes, slippery
lumps of oatmeal, and cocoa with a roof of skin.

But mostly we waited for spring, when there could be gardens.

By the time this winter had stiffened itself into a hateful knot that
nothing could loosen, something did loosen it, or rather someone. A
20 someone who splintered the knot into silver threads that tangled us, netted
us, made us long for the dull chafe of the previous boredom.

This disrupter of seasons was a new girl in school named Maureen
Peal. A high-yellow dream child with long brown hair braided into two
lynch ropes that hung down her back. She was rich, at least by our
25 standards, as rich as the richest of the white girls, swaddled in comfort and
care. The quality of her clothes threatened to derange Frieda and me.
Patent-leather shoes with buckles, a cheaper version of which we got only
at Easter and which had disintegrated by the end of May. Fluffy sweaters
the color of lemon drops tucked into skirts with pleats so orderly they
30 astounded us. Brightly colored knee socks with white borders, a brown
velvet coat trimmed in white rabbit fur, and a matching muff. There was a
hint of spring in her sloe green eyes, something summery in her complex-
ion, and a rich autumn ripeness in her walk.

She enchanted the entire school. When teachers called on her, they
35 smiled encouragingly. Black boys didn’ t trip her in the halls; white girls
didn’ t suck their teeth when she was assigned to be their work partners;

black girls stepped aside when she wanted to use the sink in the girls' toilet, and their eyes genuflected under sliding lids. She never had to search for anybody to eat with in the cafeteria—they flocked to the table
40 of her choice, where she opened fastidious lunches, shaming our jelly-stained bread with egg-salad sandwiches cut into four dainty squares, pink-frosted cupcakes, stocks of celery and carrots, proud, dark apples. She even bought and liked white milk.

Frieda and I were bemused, irritated, and fascinated by her. We
45 looked hard for flaws to restore our equilibrium, but had to be content at first with uglying up her name, changing Maureen Peal to Meringue Pie. Later a minor epiphany was ours when we discovered that she had a dog tooth—a charming one to be sure—but a dog tooth nevertheless. And when we found out she had been born with six fingers on each hand and
50 that there was a little bump where each extra one had been removed, we smiled. They were small triumphs, but we took what we could get—snickering behind her back and calling her Six-finger-dog-tooth-meringue-pie. But we had to do it alone, for none of the other girls would cooperate with our hostility. They adored her.

Passage XV: “ My daddy’ s face is a study.”

1. It can be inferred from the opening paragraph that
 - (A) the narrator’ s father was a cold and unloving man
 - (B) the house was besieged by wild animals in the winter
 - (C) the narrator’ s father was strange and alien to his children
 - (D) the narrator’ s father fought hunger and cold unceasingly
 - (E) the narrator’ s father was an accomplished hunter
2. The sentence “ My daddy’ s face is a study” (line 1) is best interpreted to mean that his face
 - (A) reflects the formal learning he has acquired
 - (B) reflects the quiet of a study room
 - (C) is an expressive landscape
 - (D) is expressive of his extensive experiences in life
 - (E) is worthy of attention
3. The phrase “ will not unrazor his lips until spring” (Lines 11-12) evokes his
 - (A) determination to win the battle for survival
 - (B) refusal to shave
 - (C) decision not to shave until spring comes
 - (D) preoccupation with his appearance
 - (E) stern, hostile attitude toward the family
4. The phrase “ proud, dark apples” (line 42) presents an example of
 - (A) ambiguity
 - (B) metaphor
 - (C) personification
 - (D) dramatic irony
 - (E) simile
5. The narrator and Frieda resent Maureen primarily for
 - (A) her braided long brown hair
 - (B) her newness to the school
 - (C) the fact that she was a dream child
 - (D) the fact that she wore the same patent leather shoes they did
 - (E) the expensive quality of her clothes
6. The image of a “ hateful knot” (line 18) is a reference to
 - (A) the poverty of their home
 - (B) the unspent anger of their father
 - (C) the boredom of school
 - (D) the unyielding cold weather
 - (E) their cold, stiffened muscles
7. In context, which of the following best defines the meaning of the phrase “ minor epiphany” (line 47)
 - (A) an unimportant social transgression
 - (B) a small religious experience
 - (C) a canine resemblance
 - (D) an enlightening and gratifying realization
 - (E) the small imperfections of nature

8. In context, the phrase “dull chafe” (line 21) is best interpreted to mean
- (A) the rubbing of winter garments
 - (B) the discomfort of wearing the same old clothes
 - (C) the slow passage of time
 - (D) the absence of new people in their lives
 - (E) the unvaried rituals of winter life
9. The description of the school’s reactions to Maureen (lines 34-43) serves primarily to
- (A) provide a contrast to the father’s earlier description
 - (B) illustrate the narrator’s jealousy
 - (C) summarize Maureen’s character
 - (D) emphasize everyone’s blindness to Maureen’s true nature
 - (E) demonstrate the subtlety of her conquests
10. According to the narrator, the discoveries and hostilities described in lines 45-53 served to
- (A) depict Maureen as a social misfit
 - (B) arouse the superstitions side of their classmates
 - (C) produce widespread laughter among the students
 - (D) unite them with their classmates against Maureen
 - (E) lessen their own sense of inferiority
11. In line 20, the “silver threads that tangled us” most likely refer to
- (A) the icy tracings that winter left on their windows
 - (B) the net of poverty that envelopes them all
 - (C) the finery of Maureen’s clothing
 - (D) the narrator and Frieda’s plot to discredit Maureen
 - (E) itching threads of winter garments that chafe them
12. Which of the following best describes the narrator at the end of the passage?
- (A) she has proven that Maureen is unworthy of friendship
 - (B) she envies and admires Maureen
 - (C) she feels confident about herself
 - (D) she relishes her major victories over Maureen
 - (E) she remains bitter about Maureen’s superior wealth
13. The tone of paragraph six (line 34-43) is best described as
- (A) feigned outrage
 - (B) shocked disbelief
 - (C) ironic glee
 - (D) forced anger
 - (E) exaggerated sympathy
14. The phrase “splintered the knot into silver threads” (line 20) is
- (A) a simile
 - (B) dramatic irony
 - (C) a mixed metaphor
 - (D) onomatopoeia
 - (E) personification
15. All of the following represent figurative language EXCEPT
- (A) “the color of lemon drops” (line 29)
 - (B) “a band of cold” (line 13)
 - (C) “currents of gelid thoughts” (line 6)
 - (D) “their eyes genuflected” (line 38)
 - (E) “a roof of skin” (line 16)

Mentor Text – Student Model	Analysis of Mentor Text
<p>Gallant’s “The Other Paris” provides a brilliant social commentary through satire, irony, glorious characterization of two soon-to-be-married fools, and a thinly veiled tone of underlying contempt. Every action of the two “lovers” is what society dictates, though they would both surely intend otherwise. The entire passage ridicules the awkward and misplaced (not to mention ludicrous) stress society and culture places on a proper marriage.</p> <p>That a man would propose to a woman after only three weeks and having never spoken to her about anything other than the office is out weighed in preposterousness only by the fact that she accepted. It is surely a desperate time for her because she was at the ancient age of twenty-two and “no one had proposed to her before,” except an ‘unsuitable’ medical student who most likely loved her deeply and would have made her happy, but did not fulfill the artificial requirements placed (?) by a moronic lecture on marriage, like an interest in Irish settlers. Because love is a flight imposed by the film industry, of course. The tone throughout the second and third paragraphs is an amused contempt and open satirization of her excessive folly. Belonging to the same church is one of the pillars of the married union, but (of course) any such discussion would be far too embarrassing for either one of them. And even though they both were fully aware champagne would be more than perfectly appropriate, their distance and detachment from one another makes that impossible.</p> <p>One of the most important recurring themes is that of pressure by society to get</p>	

married soon, for all the wrong reasons. The supreme irony of the concept is that a set of criteria, none of which have to do with emotional attachment, have been developed for successful marriage. Since these are fleeting, it is extremely important to get married as soon as possible and not fool around with any of that love business. And when these silly, stupid, moronic, transient, economically-driven criteria are no long met, the marriage falls apart due to a lack of emotional attachment, and the whole thing is blamed on not meeting the critical conditions: circular logic as its best. Howard and Carol were pushed into marriage thusly, and will undoubtedly join the ranks of the divorced in a few years—all of which are blamed on marriage for love, of course.

And even love itself is inverted by these poor misguided cattle. Even though love is an illusion, Carol gets about the business of falling in love “with great efficiency.” Another wonderful irony of the inversion, Carol and Howard believe the conditions of life—the fleeting, transitory ones—are the basis of lifelong happiness, while love can be cultured easily. It would make more sense to marry for love—which lasts forever—and adapt the current circumstances to fit married live, but logic has no place in today’s society (of course).

By illustrating these ironies, inversions, follies, inconsistencies, circular logic and down right (?), Gallant succeeds in crafting a delicious mockery of not the institution of marriage, but the institution surrounding marriage. The exceptional character development and witty, biting tone serve to blast holes the size of Iowa into that poor, misguided institution.

Grandmother: **Answer Key: 1E, 2A, 3B, 4A, 5E, 6D, 7B, 8B, 9E, 10C, 11D, 12D**

Coketown: **Answer Key: 1c, 2a, 3d, 4b, 5c, 6e, 7b, 8a, 9b, 10c**

Perchance he for whom this bell tolls: **Answer Key: 1d, 2a, 3e, 4e, 5d, 6d, 7c, 8c, 9a, 10b, 11e, 12a, 13b**

Guardians: **Answer Key: 1d, 2b, 3c, 4d, 5e, 6a, 7b, 8e, 9c, 10c, 11a, 12d, 13a, 14a, 15a**

Mr. Jones: **Answer Key: 1a, 2e, 3b, 4a, 5e, 6c, 7e, 8d, 9c, 10c, 11a, 12e, 13c**

My Daddy's Face: **Answer Key: 1d, 2c, 3a, 4c, 5e, 6d, 7d, 8e, 9b, 10e, 11c, 12b, 13b, 14c, 15a**

How to Read a Poem

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

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

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

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

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

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

ID# _____

Name: _____

Teacher: _____

AP Literature

(Suggested Time - 35 minutes)

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

Storm Warnings

The glass has been falling all the afternoon,
And knowing better than the instrument
What winds are walking overhead, what zone
Of gray unrest is moving across the land,
I leave the book upon a pillowed chair
And walk from window to closed window, watching
Boughs strain against the sky

And think again, as often when the air
Moves inward toward a silent core of waiting,
How with a single purpose time has traveled
By secret currents of the undiscerned
Into this polar realm. Weather abroad
And weather in the heart alike come on,
Regardless of prediction.

Between foreseeing and averting change
Lies all the mastery of elements
Which clocks and weatherglasses cannot alter.
Time in the hand is not control of time,
Nor shattered fragments of an instrument
A proof against the wind; the wind will rise,
We can only close the shutters.

I draw the curtains as the sky goes black
And set a match to candles sheathed in glass
Against the keyhole draught, the insistent whine
Of weather through the unsealed aperture.
This is our sole defense against the season;
These are the things that we have learned to do
Who live in troubled regions.

Adrienne Rich, 1951

Diction Used in "Storm Warnings"

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

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

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

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

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

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

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

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

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

elements, n., (1) Fundamental, essential, or irreducible constituents of a composite entity. (2) Four substances,

earth, air, fire, and water, formerly regarded as fundamental constituents of the universe. (3) The forces that constitute the weather, especially severe or inclement weather.

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

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

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

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

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

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

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

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

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

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

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

tropical, adj. (1) Of, occurring, or characteristic of the Tropics. (2) Hot and humid; torrid.

tropical depression: A tropical low pressure system in which the maximum sustained surface wind is 33 knots (38 mph) or less.

tropical storm: A tropical low pressure system in which the maximum sustained surface wind ranges from 34 to 63 knots (39 to 73 MPH) or greater.

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

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

undiscerned, part., not discerned.

discern, v.tr. (1) To perceive with the eyes or intellect; detect. (2) To recognize or comprehend mentally. (3) To perceive or recognize as being different or distinct; distinguish. --intr., To perceive differences.

unrest n., An uneasy or troubled condition

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

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

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

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

<i>Literal</i>	Storm Warnings	<i>Metaphorical</i>
<p>Speaker = I - one watching a storm Weather outside = abroad</p> <p>Glass+ instrument + wind = ?</p> <p>Unrest + leave pillow + walk = ?</p> <p>Boughs strain=?</p> <p>Inward to core</p> <p>Regardless = without regard to, in spite of</p> <p>Time, wind, storm No control but defense</p> <p>Speaker = we</p> <p>Windows, shutters, curtains closed, but a little wind gets in Sky is black, but candle is a little light.</p> <p>We have learned to pay attention to the warning signs that tell when weather storms are coming and how to defend ourselves against them.</p>	<p>The glass has been falling all the afternoon, And knowing better than the instrument What winds are walking overhead, what zone Of gray unrest is moving across the land, I leave the book upon a pillowed chair And walk from window to closed window, watching Boughs strain against the sky</p> <p>And think again, as often when the air Moves inward toward a silent core of waiting, How with a single purpose time has traveled By secret currents of the undiscerned Into this polar realm. <i>Weather abroad</i> And <i>weather in the heart</i> alike come on, Regardless of prediction.</p> <p>Between foreseeing and averting change Lies all the mastery of elements Which clocks and weatherglasses cannot alter. Time in the hand is not control of time, Nor shattered fragments of an instrument A proof against the wind; the wind will rise, We can only close the shutters.</p> <p>I draw the curtains as the sky goes black And set a match to candles sheathed in glass Against the keyhole draught, the insistent whine Of weather through the unsealed aperture. This is our sole defense against the season; These are the things that we have learned to do Who live in troubled regions.</p>	<p>Unrest > restless = weather in the heart</p> <p>Outside> Window</p> <p>Weather in the heart</p> <p>Core=Heart?</p> <p>Inside > keyhole</p> <p>Sole/Soul?</p> <p>We have learned to pay attention to the warning signs that tell when emotional storms are coming and how to defend ourselves against them.</p>

Organization	Storm Warnings	Detail
<p>Four Stanzas, Seven Lines</p> <p>Focus is outside weather</p> <p>Grey = not intense Window is a closed larger opening</p> <p>Focus is inside, moving inward</p> <p>Weather can be predicted, but not stopped</p> <p>Speaker is one of a We who shut out storm</p> <p>Focus is inside, with doors & windows shut, shutters closed, curtains drawn</p> <p>Speaker is one of a We who lived in stormy regions</p>	<p>The glass has been falling all the afternoon, And knowing better than the instrument What winds are walking overhead, what zone Of gray unrest is moving across the land, I leave the book upon a pillowed chair And walk from window to closed window, watching Boughs strain against the sky</p> <p>And think again, as often when the air Moves inward toward a silent core of waiting, How with a single purpose time has traveled By secret currents of the undiscerned Into this polar realm. <i>Weather abroad</i> And <i>weather in the heart</i> alike come on Regardless of prediction.</p> <p>Between foreseeing and averting change Lies all the mastery of elements Which clocks and weatherglasses cannot alter. Time in the hand is not control of time, Nor shattered fragments of an instrument A proof against the wind; the wind will rise, We can only close the shutters.</p> <p>I draw the curtains as the sky goes black And set a match to candles sheathed in glass Against the keyhole draught, the insistent whine Of weather through the unsealed aperture. This is our sole defense against the season; These are the things that we have learned to do Who live in troubled regions.</p>	<p>Glass weather instrument = barometric pressure</p> <p>Leaves “pillowed chair” & walks restlessly</p> <p>Time can’t be stopped</p> <p>Weather can be predicted, but not stopped</p> <p>Clocks don’t control time; Weather instruments don’t control weather.</p> <p>Shutters are a defense Curtains are defense</p> <p>Candles give some light, but a little wind gets in through the keyhole</p>

Storm Warnings

The glass has been falling all the afternoon,
And knowing better than the instrument
What winds are walking overhead, what zone
Of gray unrest is moving across the land,
I leave the book upon a pillowed chair
And walk from window to closed window, watching
Boughs strain against the sky

And think again, as often when the air
Moves inward toward a silent core of waiting,
How with a single purpose time has traveled
By secret currents of the undiscerned
Into this polar realm. Weather abroad
And weather in the heart alike come on
Regardless of prediction.

Between foreseeing and averting change
Lies all the mastery of elements
Which clocks and weatherglasses cannot alter.
Time in the hand is not control of time,
Nor shattered fragments of an instrument
A proof against the wind; the wind will rise,
We can only close the shutters.

I draw the curtains as the sky goes black
And set a match to candles sheathed in glass
Against the keyhole draught, the insistent whine
Of weather through the unsealed aperture.
This is our sole defense against the season;
These are the things that we have learned to do
Who live in troubled regions.

Adrienne Rich, 1951

Advanced Placement Examination in English Literature 1981

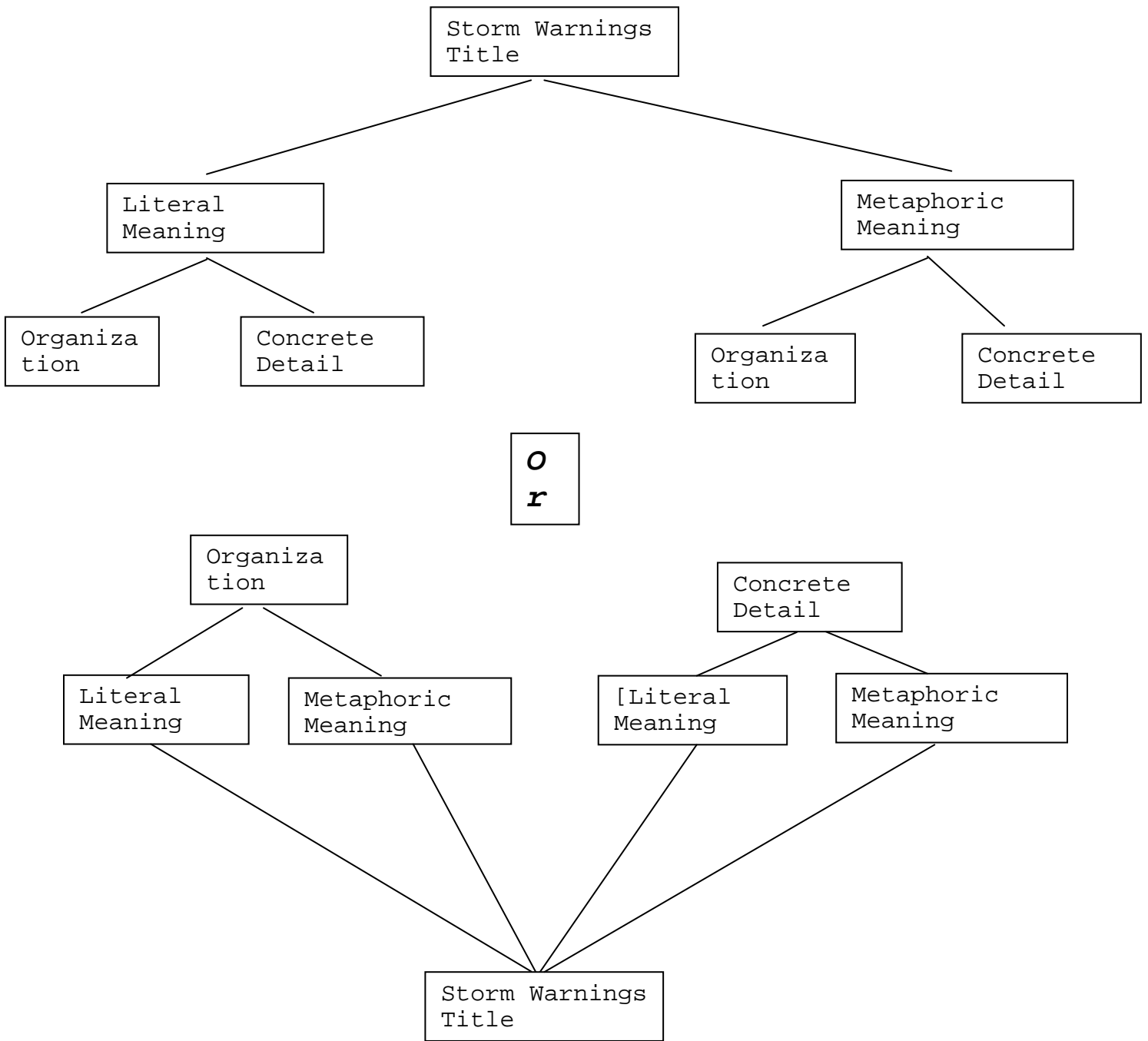
Question 1

(Suggested Time - 35 minutes)

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

Storm Warnings

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



Compare two poems

Piazza Piece (John Crowe Ransom)

—I am a gentleman in a dustcoat trying
To make you hear. Your ears are soft and small
And listen to an old man not at all,
They want the young men's whispering and sighing.
But see the roses on your trellis dying 5
And hear the spectral singing of the moon;
For I must have my lovely lady soon,
I am a gentleman in a dustcoat trying.

—I am a lady young in beauty waiting
Until my truelove comes, and then we kiss. 10
But what gray man among the vines is this
Whose words are dry and faint as in a dream?
Back from my trellis, Sir, before I scream!
I am a lady young in beauty waiting.

When I Was One-and-Twenty

By A. E. Housman

When I was one-and-twenty
I heard a wise man say,
“Give crowns and pounds and guineas
But not your heart away;
Give pearls away and rubies 5
But keep your fancy free.”
But I was one-and-twenty,
No use to talk to me.

When I was one-and-twenty
I heard him say again, 10
“The heart out of the bosom
Was never given in vain;

'Tis paid with sighs a plenty
 And sold for endless rue."
 And I am two-and-twenty, 15
 And oh, 'tis true, 'tis true.

Compare two poems

688 Song Thomas Lovell Beddoes. 1803–1849

How many times do I love thee, dear?
 Tell me how many thoughts there be
 In the atmosphere
 Of a new-fall'n year,
 Whose white and sable hours appear 5
 The latest flake of Eternity: --
 So many times do I love thee, dear.

How many times do I love again?
 Tell me how many beads there are
 In a silver chain 10
 Of evening rain,
 Unravelled from the tumbling main,
 And threading the eye of a yellow star: --
 So many times do I love again.

Sonnet XLIII. How do I love thee?

by Elizabeth Barrett Browning (1806-1861)

How do I love thee? Let me count the ways.
 I love thee to the depth and breadth and height
 My soul can reach, when feeling out of sight
 For the ends of Being and ideal Grace.
 I love thee to the level of everyday's 5
 Most quiet need, by sun and candle-light.
 I love thee freely, as men strive for Right;
 I love thee purely, as they turn from Praise.
 I love thee with a passion put to use
 In my old griefs, and with my childhood's faith. 10
 I love thee with a love I seemed to lose
 With my lost saints, --- I love thee with the breath,
 Smiles, tears, of all my life! --- and, if God choose,
 I shall but love thee better after death.

Compare two poems

My Papa's Waltz Theodore Roethke

The whiskey on your breath
Could make a small boy dizzy;
But I hung on like death:
Such waltzing was not easy.

We romped until the pans
Slid from the kitchen shelf;
My mother's countenance
Could not unfrown itself.

5

The hand that held my wrist
Was battered on one knuckle;
At every step you missed
My right ear scraped a buckle.

10

You beat time on my head
With a palm caked hard by dirt,
Then waltzed me off to bed
Still clinging to your shirt.

15

good times Lucille Clifton

my daddy has paid the rent
and the insurance man is gone
and the lights is back on
and my uncle brud has hit
for one dollar straight
and they is good times
good times
good times

5

my mama has made bread
and grampaw has come
and everybody is drunk
and dancing in the kitchen
and singing in the kitchen
of these is good times
good times
good times

10

15

oh children think about the
good times

Compare two poems

You Are Happy by Margaret Atwood

The water turns
a long way down over the raw stone,
ice crusts around it

We walk separately
along the hill to the open 5
beach, unused
picnic tables, wind
shoving the brown waves, erosion, gravel
rasping on gravel.

In the ditch a deer 10
carcass, no head. Bird
running across the glaring
road against the low pink sun.

When you are this
cold you can think about 15
nothing but the cold, the images

hitting into your eyes
like needles, crystals, you are happy.

Traveling Through The Dark William Stafford

Traveling through the dark I found a deer
dead on the edge of the Wilson River road.
It is usually best to roll them into the canyon:
that road is narrow; to swerve might make more dead.

By glow of the tail-light I stumbled back of the car 5
and stood by the heap, a doe, a recent killing;
she had stiffened already, almost cold.
I dragged her off; she was large in the belly.

My fingers touching her side brought me the reason--
her side was warm; her fawn lay there waiting, 10

15

15

15

15

15

15

5

10

15

20

Only the landscape is changed	
They still are ranged along the roads	
plagued by legionnaires	
false windmills and demented roosters	25
They are the same people	
only further from home	
on freeways fifty lanes wide	
on a concrete continent	
spaced with bland billboards	30
illustrating imbecile illusions of happiness	
The scene shows fewer tumbrils	
but more strung-out citizens	
in painted cars	
and they have strange license plates	35
and engines	
that devour America	

Musee des Beaux Arts W. H. Auden

About suffering they were never wrong,	
The old Masters: how well they understood	
Its human position: how it takes place	
While someone else is eating or opening a window or just walking dully along;	
How, when the aged are reverently, passionately waiting	5
For the miraculous birth, there always must be	
Children who did not specially want it to happen, skating	
On a pond at the edge of the wood:	
They never forgot	
That even the dreadful martyrdom must run its course	10
Anyhow in a corner, some untidy spot	
Where the dogs go on with their doggy life and the torturer's horse	
Scratches its innocent behind on a tree.	
 In Breughel's Icarus, for instance: how everything turns away	
Quite leisurely from the disaster; the ploughman may	15
Have heard the splash, the forsaken cry,	
But for him it was not an important failure; the sun shone	
As it had to on the white legs disappearing into the green	
Water, and the expensive delicate ship that must have seen	

Something amazing, a boy falling out of the sky,
Had somewhere to get to and sailed calmly on.

20

Landscape with the Fall of Icarus William Carlos Williams

According to Brueghel
when Icarus fell
it was spring

a farmer was ploughing
his field 5
the whole pageantry

of the year was
awake tingling
with itself

sweating in the sun 10
that melted
the wings' wax

unsignificantly
off the coast
there was 15

a splash quite unnoticed
this was
Icarus drowning

Compare three poems

ANTHEM₁ FOR DOOMED YOUTH Wilford Owen

What passing-bells² for these who die as cattle?
Only the monstrous anger of the guns.
Only the stuttering rifles' rapid rattle
Can patter out³ their hasty orisons.⁴
No mockeries⁵ now for them; no prayers nor bells; 5
Nor any voice of mourning save the choirs, –
The shrill, demented⁶ choirs of wailing shells;
And bugles⁷ calling for them from sad shires.⁸
What candles⁹ may be held to speed them all?
Not in the hands of boys but in their eyes 10
Shall shine the holy glimmers of goodbyes.

The pallor¹⁰ of girls' brows shall be their pall;
Their flowers the tenderness of patient minds,
And each slow dusk¹¹ a drawing-down of blinds.¹²
September - October, 1917

Notes for students

- 1 Anthem - perhaps best known in the expression "The National Anthem;" also, an important religious song (often expressing joy); here, perhaps, a solemn song of celebration
- 2 passing-bells - a bell tolled after someone's death to announce the death to the world
- 3 patter out - rapidly speak
- 4 orisons - prayers, here funeral prayers
- 5 mockeries - ceremonies which are insults. Here Owen seems to be suggesting that the Christian religion, with its loving God, can have nothing to do with the deaths of so many thousands of men
- 6 demented - raving mad
- 7 bugles - a bugle is played at military funerals (sounding the last post)
- 8 shires - English counties and countryside from which so many of the soldiers came
- 9 candles - church candles, or the candles lit in the room where a body lies in a coffin
- 10 pallor - paleness
- 11 dusk has a symbolic significance here
- 12 drawing-down of blinds - normally a preparation for night, but also, here, the tradition of drawing the blinds in a room where a dead person lies, as a sign to the world and as a mark of respect. The coming of night is like the drawing down of blinds.

XIX. To an Athlete Dying Young by A. E. Housman (1859-1936)

The time you won your town the race
We chaired you through the market-place;
Man and boy stood cheering by,
And home we brought you shoulder-high.

To-day, the road all runners come,
Shoulder-high we bring you home,
And set you at your threshold down,
Townsmen of a stiller town.

Smart lad, to slip betimes away
From fields where glory does not stay
And early though the laurel grows
It withers quicker than the rose.

Eyes the shady night has shut
Cannot see the record cut,

And silence sounds no worse than cheers 15
After earth has stopped the ears:

Now you will not swell the rout
Of lads that wore their honours out,
Runners whom renown outran
And the name died before the man. 20

So set, before its echoes fade,
The fleet foot on the sill of shade,
And hold to the low lintel up
The still-defended challenge-cup.

And round that early-laurelled head 25
Will flock to gaze the strengthless dead,
And find unwithered on its curls
The garland briefer than a girl's.

The Death of the Ball Turret Gunner Randall Jarrell

From my mother's sleep I fell into the State,
And I hunched in its belly till my wet fur froze.
Six miles from earth, loosed from its dream of life,
I woke to black flak and the nightmare fighters.
When I died they washed me out of the turret with a hose.

"A ball turret was a Plexiglas sphere set into the belly of a B-17 or B-24, and inhabited by two .50 caliber machine-guns and one man, a short small man. When this gunner tracked with his machine guns a fighter attacking his bomber from below, he revolved with the turret; hunched upside-down in his little sphere, he looked like the foetus in the womb. The fighters which attacked him were armed with cannon firing explosive shells. The hose was a steam hose." -- Jarrell's note.

The poem was published in 1945. Why is that relevant to its meaning?

Compare two poems

CalN Irving Layton, 1958

Taking the air rifle from my son's hand
I measured back five paces, the Hebrew
In me, narcissist, father of children
Laid to rest. From there I took aim and fired.
The silent ball hit the frog's back an inch

Below the head. He jumped at the surprise
 Of it, suddenly tickled or startled
 (He must have thought) and leaped from the wet sand
 Into the surrounding brown water. But
 The ball had done its mischief. His next spring 10
 Was a miserable flop, the thrust all gone
 Out of his legs. He tried - like Bruce - again,
 Throwing out his sensitive pianist's
 Hands as a dwarf might or a helpless child.
 His splash disturbed the quiet pondwater 15
 And one old frog behind his weedy moat
 Blinking, looking self-complacently on.
 The lin's surface at once became closing
 Eyelids and bubbles like notes of music
 Liquid, luminous, dropping from the page 20
 White. white-bearded, a rapid crescendo
 Of inaudible sounds and a crones' whispering
 Backstage among the reeds and bullrushes
 As for an expiring Lear or Oedipus.

But Death makes us all look ridiculous.
 Consider this frog (dog, hog, what you will) 25
 Sprawling, his absurd corpse rocked by the tides
 That his last vain spring had set in movement.
 Like a retired oldster, I couldn't help sneer,
 Living off the last of his insurance:
 Billows - now crumbling - the premiums paid. 30
 Absurd, how absurd. I wanted to kill
 At the mockery of it, Kill and kill
 Again -- the self-infatuate frog, dog, hog,
 Anything with the stir of life in it,
 Seeing that dead leaper, Chaplin-footed, 35
 Rocked and cradled in this afternoon
 Of tranquil water, reeds, and blazing sun,
 The hole in his back clearly visible
 And the torn skin a blob of shadow
 Moving when the quiet poolwater moved. 40
 O Egypt, marbled Greece, resplendent Rome,
 Did you also finally perish from a small bore
 In your back you could not scratch? And would
 Your mouths open ghostily, gasping out
 Among the murky reeds, the hidden frogs, 45
 We climb with crushed spines toward the heavens?
 When the next morning I came the same way

The frog was on his back, one delicate
Hand on his belly, and his white shirt front
Spotless. He looked as if he might have been 50
A comic; tap dancer apologizing
For a fall, or an Emcee, his wide grin
Coaxing a laugh from us for an aside
Or perhaps a joke we didn't quite hear.

The Death of a Toad

Richard Wilbur

A toad the power mower caught,
Chewed and clipped of a leg, with a hobbling hop has got
To the garden verge, and sanctuaried him
Under the cineraria leaves, in the shade
Of the ashen and heartshaped leaves, in a dim, 5
Low, and a final glade.

The rare original heartsbleed goes,
Spends in the earthen hide, in the folds and wizenings, flows
In the gutters of the banked and staring eyes. He lies
As still as if he would return to stone, 10
And soundlessly attending, dies
Toward some deep monotone,

Toward misted and ebullient seas
And cooling shores, toward lost Amphibia's emperies.
Day dwindles, drowning and at length is gone 15
In the wide and antique eyes, which still appear
To watch, across the castrate lawn,
The haggard daylight steer.

Compare these three poems

The Sun Has Set (Emily Brontë)

THE sun has set, and the long grass now
 Waves dreamily in the evening wind;
And the wild bird has flown from that old gray stone
 In some warm nook a couch to find.

In all the lonely landscape round
 I see no light and hear no sound,
Except the wind that far away
 Come sighing o'er the healthy sea.

5

All Day I Hear the Noise of Waters (James Joyce)

All day I hear the noise of waters
Making moan,
Sad as the sea-bird is when, going
Forth alone,
He hears the winds cry to the water's
Monotone.

5

The grey winds, the cold winds are blowing
Where I go.
I hear the noise of many waters
Far below.
All day, all night, I hear them flowing
To and fro.

10

Night

By Louise Bogan

The cold remote islands
And the blue estuaries
Where what breathes, breathes
The restless wind of the inlets,
And what drinks, drinks
The incoming tide;

5

Where shell and weed
Wait upon the salt wash of the sea,
And the clear nights of stars

Swing their lights westward 10
To set behind the land;

Where the pulse clinging to the rocks
Renews itself forever;
Where, again on cloudless nights,
The water reflects
The firmament's partial setting;

—O remember
In your narrowing dark hours
That more things move
Than blood in the heart. 20

She didn't leave a tangle in. 5
Her comb found every strand.
Sadie was one of the livingest chits

In all the land.

Sadie bore two babies
Under her maiden name. 10
Maud and Ma and Papa
Nearly died of shame.

When Sadie said her last so-long
Her girls struck out from home.
(Sadie had left as heritage 15
Her fine-tooth comb.)

Aunt Helen By T. S. Eliot

Miss Helen Slingsby was my maiden aunt,
And lived in a small house near a fashionable square
Cared for by servants to the number of four.
Now when she died there was silence in heaven
And silence at her end of the street. 5
The shutters were drawn and the undertaker wiped his feet —
He was aware that this sort of thing had occurred before.
The dogs were handsomely provided for,
But shortly afterwards the parrot died too.
The Dresden clock continued ticking on the mantelpiece, 10
And the footman sat upon the dining-table
Holding the second housemaid on his knees —
Who had always been so careful while her mistress lived.

My Aunt By Oliver Wendell Holmes 1831

My aunt! my dear unmarried aunt!
Long years have o'er her flown;
Yet still she strains the aching clasp
That binds her virgin zone;
I know it hurts her,-- though she looks 5
As cheerful as she can;
Her waist is ampler than her life,
For life is but a span.

My aunt! my poor deluded aunt!
Her hair is almost gray; 10
Why will she train that winter curl
In such a spring-like way?

How can she lay her glasses down,
And say she reads as well,
When through a double convex lens
She just makes out to spell? 15

Her father-- grandpapa! forgive
This erring lip its smiles--
Vowed she should make the finest girl
Within a hundred miles; 20
He sent her to a stylish school
'T was in her thirteenth June;
And with her, as the rules required,
"Two towels and a spoon."

They braced my aunt against a board, 25
To make her straight and tall;
They laced her up, they starved her down,
To make her light and small;
They pinched her feet, they singed her hair,
They screwed it up with pins ;-- 30
Oh, never mortal suffered more
In penance for her sins.

So, when my precious aunt was done,
My grandsire brought her back
(By daylight, lest some rabid youth 35
Might follow on the track;)
"Ah!" said my grandsire, as he shook
Some powder in his pan,
"What could this lovely creature do
Against a desperate man!" 40

Alas! nor chariot, nor barouche,
Nor bandit cavalcade,
Tore from the trembling father's arms
His all-accomplished maid.
For her how happy had it been! 45
And Heaven had spared to me
To see one sad, ungathered rose
On my ancestral tree.

Tone Word List

Positive Tone/Attitude Words

Amiable	Consoling	Friendly	Playful
Amused	Content	Happy	Pleasant
Appreciative	Dreamy	Hopeful	Proud
Authoritative	Ecstatic	Impassioned	Relaxed
Benevolent	Elated	Jovial	Reverent
Brave	Elevated	Joyful	Romantic
Calm	Encouraging	Jubilant	Soothing
Cheerful	Energetic	Lighthearted	Surprised
Cheery	Enthusiastic	Loving	Sweet
Compassionate	Excited	Optimistic	Sympathetic
Complimentary	Exuberant	Passionate	Vibrant
Confident	Fanciful	Peaceful	Whimsical

Negative Tone/Attitude Words

Accusing	Choleric	Furious	Quarrelsome
Aggravated	Coarse	Harsh	Shameful
Agitated	Cold	Haughty	Smooth
Angry	Condemnatory	Hateful	Snooty
Apathetic	Condescending	Hurtful	Superficial
Arrogant	Contradictory	Indignant	Surly
Artificial	Critical	Inflammatory	Testy
Audacious	Desperate	Insulting	Threatening
Belligerent	Disappointed	Irritated	Tired
Bitter	Disgruntled	Manipulative	Uninterested
Boring	Disgusted	Obnoxious	Wrathful
Brash	Disinterested	Outraged	
Childish	Facetious	Passive	

Humor-Irony-Sarcasm Tone/Attitude Words

Amused	Droll	Mock-heroic	Sardonic
Bantering	Facetious	Mocking	Satiric
Bitter	Flippant	Mock-serious	Scornful
Caustic	Giddy	Patronizing	Sharp
Comical	Humorous	Pompous	Silly
Condescending	Insolent	Quizzical	Taunting
Contemptuous	Ironic	Ribald	Teasing
Critical	Irreverent	Ridiculing	Whimsical
Cynical	Joking	Sad	Wry
Disdainful	Malicious	Sarcastic	Grotesque

Sorrow-Fear-Worry Tone/Attitude Words

Aggravated	Embarrassed	Morose	Resigned
Agitated	Fearful	Mournful	Sad
Anxious	Foreboding	Nervous	Serious
Apologetic	Gloomy	Numb	Sober
Apprehensive	Grave	Ominous	Solemn
Concerned	Hollow	Paranoid	Somber
Confused	Hopeless	Pessimistic	Staid
Dejected	Horrific	Pitiful	Upset
Depressed	Horror	Poignant	Elegiac
Despairing	Melancholy	Regretful	
Disturbed	Miserable	Remorseful	

Neutral Tone/Attitude Words

Admonitory	Dramatic	Intimate	Questioning
Allusive	Earnest	Judgmental	Reflective
Apathetic	Expectant	Learned	Reminiscent
Authoritative	Factual	Loud	Resigned
Baffled	Fervent	Lyrical	Restrained
Callous	Formal	Matter-of-fact	Seductive
Candid	Forthright	Meditative	Sentimental
Ceremonial	Frivolous	Nostalgic	Serious
Clinical	Haughty	Objective	Shocking
Consoling	Histrionic	Obsequious	Sincere
Contemplative	Humble	Patriotic	Unemotional
Conventional	Incredulous	Persuasive	Urgent
Detached	Informative	Pleading	Vexed
Didactic	Inquisitive	Pretentious	Wistful
Disbelieving	Instructive	Provocative	Zealous

tone = speaker's attitude

POSITIVE TONE WORDS

admiring	hilarious
adoring	hopeful
affectionate	humorous
appreciative	interested
approving	introspective
bemused	jovial
benevolent	joyful
blithe	laudatory

NEUTRAL (+, -, or neutral)

commanding
direct
impartial
indirect
meditative
objective
questioning
speculative

NEGATIVE TONE WORDS

abhorring	hostile
acerbic	impatient
ambiguous	incredulous
ambivalent	indifferent
angry	indignant
annoyed	inflammatory
antagonistic	insecure
anxious	insolent

calm	light	unambiguous	apathetic	irreverent
casual	lively	unconcerned	apprehensive	lethargic
celebratory	mirthful	understated	belligerent	melancholy
cheerful	modest		bewildered	mischievous
comforting	nostalgic		biting	miserable
comic	optimistic		bitter	mocking
compassionate	passionate		blunt	mournful
complimentary	placid		bossy	nervous
conciliatory	playful		cold	ominous
confident	poignant		conceited	outraged
contented	proud		condescending	paranoid
delightful	reassuring		confused	pathetic
earnest	reflective		contemptuous	patronizing
ebullient	relaxed		curt	pedantic
ecstatic	respectful		cynical	pensive
effusive	reverent		demanding	pessimistic
elated	romantic		depressed	pretentious
empathetic	sanguine		derisive	psychotic
encouraging	scholarly		derogatory	resigned
euphoric	self-assured		desolate	reticent
excited	sentimental		despairing	sarcastic
exhilarated	serene		desperate	sardonic
expectant	silly		detached	scornful
facetious	sprightly		diabolic	self-deprecating
fervent	straightforward		disappointed	selfish
flippant	sympathetic		disliking	serious
forthright	tender		disrespectful	severe
friendly	tranquil		doubtful	sinister
funny	whimsical		embarrassed	skeptical
gleeful	wistful		enraged	sly
gushy	worshipful		evasive	solemn
happy	zealous		fatalistic	somber
			fearful	stern
			forceful	stolid
			foreboding	stressful
			frantic	strident
			frightened	suspicious
			frustrated	tense
			furious	threatening
			gloomy	tragic
			grave	uncertain
			greedy	uneasy
			grim	unfriendly
			harsh	unsympathetic
			haughty	upset
			holier-than-thou	violent
			hopeless	wry

**mood = emotional effect that
the text creates for the audience**

POSITIVE MOOD WORDS

amused	jubilant
awed	liberating
bouncy	light-hearted
calm	loving
cheerful	mellow
chipper	nostalgic
confident	optimistic
contemplative	passionate
content	peaceful
determined	playful
dignified	pleased
dreamy	refreshed
ecstatic	rejuvenated
empowered	relaxed
energetic	relieved
enlightened	satiated
enthralled	satisfied
excited	sentimental
exhilarated	silly
flirty	surprised
giddy	sympathetic
grateful	thankful
harmonious	thoughtful
hopeful	touched
hyper	trustful
idyllic	vivacious
joyous	warm
	welcoming

NEGATIVE MOOD WORDS

aggravated	insidious
annoyed	intimidated
anxious	irate
apathetic	irritated
apprehensive	jealous
barren	lethargic
brooding	lonely
cold	melancholic
confining	merciless
confused	moody
cranky	morose
crushed	nauseated
cynical	nervous
depressed	nightmarish
desolate	numb
disappointed	overwhelmed
discontented	painful
distressed	pensive
drained	pessimistic
dreary	predatory
embarrassed	rejected
enraged	restless
envious	scared
exhausted	serious
fatalistic	sick
foreboding	somber
frustrated	stressed
futile	suspenseful
gloomy	tense
grumpy	terrifying
haunting	threatening
heartbroken	uncomfortable
hopeless	vengeful
hostile	violent
indifferent	worried
infuriated	

DIDLS Breakdown (Spinks - Kilgore High School)

DIDLS

Diction, **I**magery, **D**etails, **L**anguage, and **S**yntax

Use *diction* to find tone. Use *imagery, details, language* and *syntax* to support tone.

TONE

Author's attitude toward the subject, toward himself, or toward the audience.

DICTION

Adjectives, nouns, verbs, adverbs, negative words, positive words, synonyms, contrast.

Look at the words that jump out at you - Evaluate *only those words* to find tone

Also look at:

Colloquial (Slang)

Old-Fashioned

Informal (Conversational)

Formal (Literary)

Connotative (Suggestive meaning)

Denotative (Exact meaning)

Concrete (Specific)

Abstract (General or Conceptual)

Euphonious (Pleasant Sounding)

Cacophonous (Harsh sounding)

Monosyllabic (One syllable)

Polysyllabic (More than one syllable)

- Describe diction (choice of words) by considering the following:
 1. Words can be *monosyllabic* (one syllable in length) or *polysyllabic* (more than one syllable in length). The higher the ratio of polysyllabic words, the more difficult the content.
 2. Words can be mainly *colloquial* (slang), *informal* (conversational), *formal* (literary) or *old-fashioned*.
 3. Words can be mainly *denotative* (containing an exact meaning, e.g., dress) or *connotative* (containing suggested meaning, e.g., gown)
 4. Words can be *concrete* (specific) or *abstract* (general or conceptual).
 5. Words can *euphonious* (pleasant sounding, e.g., languid, murmur) or *cacophonous* (harsh sound, e.g., raucous, croak).

IMAGERY

Creates a vivid picture and appeals to the senses

Alliteration	repetition of consonant sounds at the start of a word	The giggling girl gave gum.
Assonance	repetition of vowel sounds in the middle of a word	Moths cough and drop wings
Consonance	repetition of consonant sounds in the middle of a word	The man has kin in Spain
Onomatopoeia	writing sounds as words	The clock went tick tock
Simile	a direct comparison of unlike things using like or as	Her hair is like a rat's nest
Metaphor	a direct comparison of unlike things	The man's suit is a rainbow
Hyperbole	a deliberate exaggeration for effect	I'd die for a piece of

Understatement	represents something as less than it is	candy A million dollars is okay
Personification	attributing human qualities to inhuman objects	The teapot cried for water
Metonymy	word exchanged for another closely associated with it	Uncle Sam wants you!
Pun	play on words – Uses words with multiple meanings	Shoes menders mend soles.
Symbol	something that represents/stands for something else	the American Flag
Analogy	comparing two things that have at least one thing in common	A similar thing happened...
Oxymoron	Use of words seemingly in contradiction to each other	bittersweet chocolate

DETAILS specifics the author includes about facts – his opinion

LANGUAGE

- Words that describe the entire body of words in a text – not isolated bits of diction

Artificial	false	Literal	apparent, word for word
Bombastic	pompous, ostentatious	Moralistic	puritanical, righteous
Colloquial	vernacular	Obscure	unclear
Concrete	actual, specific, particular	Obtuse	dull-witted, undiscerning
Connotative	alludes to; suggestive	Ordinary	everyday, common
Cultured	cultivated, refined, finished	Pedantic	didactic, scholastic, bookish
Detached	cut-off, removed, separated	Plain	clear, obvious
Emotional	expressive of emotions	Poetic	lyric, melodious, romantic
Esoteric	understood by a chosen few	Precise	exact, accurate, decisive
Euphemistic	insincere, affected	Pretentious	pompous, gaudy, inflated
Exact	verbatim, precise	Provincial	rural, rustic, unpolished
Figurative	serving as illustration	Scholarly	intellectual, academic
Formal	academic, conventional	Sensuous	passionate, luscious
Grotesque	hideous, deformed	Simple	clear, intelligible
Homespun	folksy, homey, native, rustic	Slang	lingo, colloquialism
Idiomatic	Peculiar, vernacular	Symbolic	representative, metaphorical
Insipid	uninteresting, tame, dull	Trite	common, banal, stereotyped
Jargon	vocabulary for a profession	Informal	casual, relaxed, unofficial
Learned	educated, experienced	Vulgar	coarse, indecent, tasteless

- Rhetorical Devices -- The use of language that creates a literary effect – enhance and support

Rhetorical Question	food for thought; create satire/sarcasm; pose dilemma
Euphemism	substituting a milder or less offensive sounding word(s)
Aphorism	universal comments, sayings, proverbs – convey major point
Repetition	also called refrain; repeated word, sentence or phrase
Restatement	main point said in another way

Irony	Either verbal or situational – good for revealing attitude
Allusion	refers to something universally known
Paradox	a statement that can be true and false at the same time

SYNTAX

Consider the following patterns and structures:

Does the sentence length fit the subject matter?
 Why is the sentence length effective?
 What variety of sentence lengths are present?
 Sentence beginnings – Variety or Pattern?
 Arrangement of ideas in sentences
 Arrangement of ideas in paragraph – Pattern?

Construction of sentences to convey attitude

	Declarative	assertive – A statement
	Imperative	authoritative - Command
	Interrogative	asks a question
	Simple Sentence	one subject and one verb
	Loose Sentence	details after the subject and verb – happening now
	Periodic Sentence	details before the subject and verb – reflection on a past event
event together	Juxtaposition	normally unassociated ideas, words or phrases placed next together
	Parallelism	show equal ideas; for emphasis; for rhythm
rhythm/emphasis	Repetition	words, sounds, and ideas used more than once –
	Rhetorical Question	a question that expects no answer

Punctuation is included in syntax

Ellipses	a trailing off; equally etc.; going off into a dreamlike state
Dash	interruption of a thought; an interjection of a thought into another
Semicolon	parallel ideas; equal ideas; a piling up of detail
Colon	a list; a definition or explanation; a result
Italics	for emphasis
Capitalization	for emphasis
Exclamation Point	for emphasis; for emotion

SHIFTS IN TONE

Attitude change about topic/Attitude about topic is different than the attitude

toward subject

Key Words (but, nevertheless, however, although)
 Changes in the line length
 Paragraph Divisions
 Punctuation (dashes, periods, colons)
 Sharp contrasts in diction

SYNTAX (SENTENCE STRUCTURE)

Describe the sentence structure by considering the following:

1. Examine the sentence length. Are the sentences *telegraphic* (shorter than 5 words in length), *short* (approximately 5 words in length), *medium* (approximately 18 words in length), or *long and involved* (30 or more words in length)? Does the sentence length fit the subject matter? What variety of lengths is present? Why is the sentence length effective?
2. Examine sentence beginnings. Is there a good variety or does a patterning emerge?
3. Examine the arrangement of ideas in a sentence. Are they set out in a special way for a purpose?
4. Examine the arrangement of ideas in a paragraph. Is there evidence of any pattern or structure?
5. Examine the sentence patterns. Some elements to consider are listed below:
 - a. A *declarative (assertive) sentence* makes a statement: e.g., The king is sick.
 - b. An *imperative sentence* gives a command: e.g., Stand up.
 - c. An *interrogative sentence* asks a question: e.g., Is the king sick?
 - d. An *exclamatory sentence* makes an exclamation: e.g., The king is dead!
 - e. A *simple sentence* contains one subject and one verb: e.g., The singer bowed to her adoring audience.
 - f. A *compound sentence* contains two independent clauses joined by a coordinate conjunction (and, but, or) or by a semicolon: e.g., The singer bowed to the audience, but she sang no encores.
 - g. A *complex sentence* contains an independent clause and one or more subordinate clauses: e.g., You said that you would tell the truth.
 - h. A *compound-complex sentence* contains two or more principal clauses and one or more subordinate clauses: e.g., The singer bowed while the audience applauded, but she sang no encores.
 - i. A *loose sentence* makes complete sense if brought to a close before the actual ending: e.g., We reached Edmonton/that morning/after a turbulent flight/and some exciting experiences.
 - j. A *periodic sentence* makes sense only when the end of the sentence is reached: e.g., That morning, after a turbulent flight and some exciting experiences, we reached Edmonton.
 - k. In a *balanced sentence*, the phrases or clauses balance each other by virtue of their likeness of structure, meaning, or length: e.g., He maketh me to lie down in green pastures; he leadeth me beside the still waters.
 - l. *Natural order of a sentence* involves constructing a sentence so the subject comes before the predicate: e.g., Oranges grow in California.
 - m. *Inverted order of a sentence (sentence inversion)* involves constructing a sentence so that the predicate comes before the subject: e.g., In California grow oranges. This is a device in which normal sentence patterns are reverse to create an emphatic or rhythmic effect.
 - n. *Split order of a sentence* divides the predicate into two parts with the subject coming in the middle: e.g., In California oranges grow.
 - o. *Juxtaposition* is a poetic and rhetorical device in which normally unassociated ideas, words, or phrases are placed next to one another creating an effect of surprise and wit: e.g., "The apparition of these faces in the crowd:/ Petals on a wet, black

bough” (“In a Station of the Metro” by Ezra Pound)

- p. *Parallel structure (parallelism)* refers to a grammatical or structural similarity between sentences or parts of a sentence. It involves an arrangement of words, phrases, sentences, and paragraphs so that elements of equal importance are equally developed and similarly phrased: e.g., He was walking, running, and jumping for joy.
- q. *Repetition* is a device in which words, sounds, and ideas are used more than once to enhance rhythm and create emphasis: e.g., “...government of the people, by the people, for the people, shall not perish from the earth” (“Address at Gettysburg” by Abraham Lincoln)
- r. A *rhetorical question* is a question that expects no answer. It is used to draw attention to a point that is generally stronger than a direct statement: e.g., If Mr. Ferchoff is always fair, as you have said, why did he refuse to listen to Mrs. Baldwin’s arguments?

TPCASTT

Title: What does the title mean literally? Complete this before reading the poem.

Paraphrase: What does the poem mean beyond the literal? After reading the poem, what does it mean literally in your own words? (This can be very difficult when a poem has abstract meaning.)

Connotation: What does the poem mean beyond the literal? Painstakingly go through the poem, jotting down every word that possesses a meaning alternate from the one assigned to it in the poem. This kind of analysis can reveal hidden meanings and plays on words that might otherwise have remained unseen.

Attitude: What is/are the feeling(s) expressed by the author What feelings does it arouse in you, the reader (mood)? What emotions do you think the poet wanted to awaken? Watch punctuation, word choice and sound usage for clues. (Soft words like "slide," "feather," "laughter" usually add a gentle feel, while words with harsh sounds like "corked," "guzzle," "battled" can lend a clipped, acrimonious atmosphere.)

Shift: What changes in speakers and attitudes occur in the poem? Where does the shift in thought arrive? There should be a break, when the speaker ends one manner of speech, changes point of view, or pauses to consider something other than the subject. This is known as the shift, referring to the shift in thought. That place is generally the turning point of the poem, and it's important to understand where and why the shift occurred in your poem.

Title: After unlocking the puzzle of the poem itself, return to the title. The connotations you uncovered before analyzing the body can now be matched up to your results to see if they apply, or add any fresh perspectives.

Theme: What does the poem mean? What is it saying? How does it relate to life?

Discuss what it means to annotate. Use DIDLS with two poems "I hear America singing" and "I, Too, Sing America" Work with your partner. Mark the poem for DIDLS and infer the tone (author's attitude toward the subject and the audience).

I Hear America Singing

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; 5
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. 10

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.

Writing your own poems - tone and mood

DIAMANTE POEMS

Winter
Rainy, cold
Skiing, skating, sledding
Mountains, wind, breeze, ocean
Swimming, surfing, scuba diving
Sunny, hot
Summer

Line 1: Winter = 1 NOUN-A

Line 2: Rainy, cold = 2 ADJECTIVES-A

Line 3: Skiing, skating, sledding = 3 GERUNDS-A (verb + -ing)

Line 4: Mountains, wind, breeze, ocean = 2 NOUNS-A + 2 NOUNS-B

Line 5: Swimming, surfing, scuba diving = 3 GERUNDS-B (verb + -ing)

Line 6: Sunny, hot = 2 ADJECTIVES-B

Line 7: Summer = 1 NOUN-B

Title of Poem

Author's Name

_____, _____

_____, _____, _____

_____, _____, _____, _____

_____, _____, _____

_____, _____

The Earth

by Ivan

Mountain
High, rocky
Flying, looking, killing
Eagle, power, fear, rabbit
Living, moving, making noise
Deep, beautiful
Valley

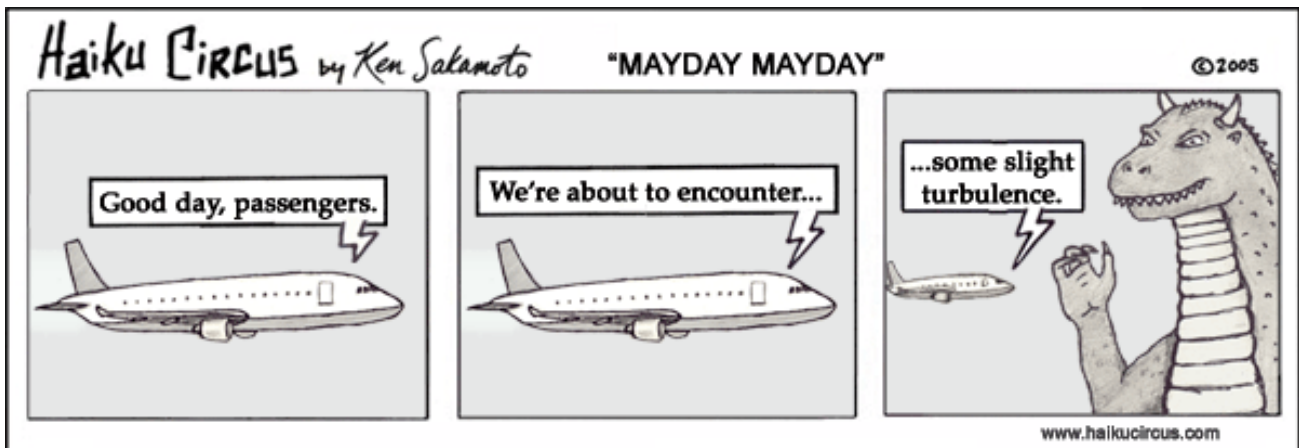
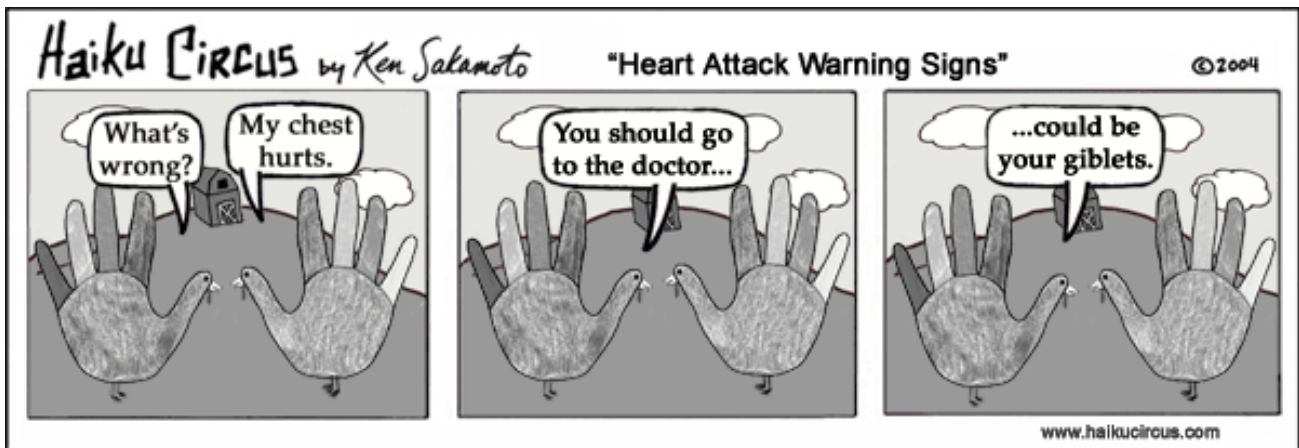
Haiku

Haiku usually has three lines and 17 syllables distributed in lines of 5 syllables, 7 syllables, 5 syllables. The following examples were found on the internet.

Twinkies

Moist golden sponge cake
Creamy white filling of joy
Boy I love Twinkies

Nouns Verbs Adjectives



Tone is the attitude that an author takes toward the audience, the subject, or the character. Tone is conveyed through the author's words and details. What is the tone in the following poem?

Mood is the emotions that you feel while you are reading. Some literature makes you feel sad, others joyful, still others, angry. The main purpose for some poems is to set a mood. What is the mood in the following poem?

Madam and the Rent Man

The rent man knocked.

He said, Howdy-do?

I said, What

Can I do for you?

He said, You know

Your rent is due.

I said, Listen

Before I'd pay

I'd go to Hades

And rot away!

The sink is broke,

The water don't run,

And you ain't done a thing

You promised to've done.

Back window's cracked,

Kitchen floor squeaks,

There's rats in the cellar,

And the attic leaks.

He said, Madam,

It's not up to me.

I'm just the agent,

Don't you see?

I said, Naturally,

You pass the buck.

If it's money you want

You're out of luck.

He said, Madam,

I ain't pleased!

I said, Neither am I.

So we agrees.

CREATE A TONE ILLUMINATION BOOK

(Counts as a project)

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

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

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

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

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

Point of view – using **tone and **detail****

This assignment is to be completed in your journal. Write separate paragraphs – each from a different point of view. Pay particular attention to **tone** and **detail** for each example.

1. **Describe a school dance.**
 - a. the way you saw it.
 - b. the way a chaperone saw it.
 - c. through the eyes of the band's drummer.
2. **Describe this year's fashions for teens**
 - a. from your viewpoint
 - b. from your parents' (or grandparents') viewpoint.
 - c. from the point of view of a fashion designer.
 - d. from a department store salesperson's point of view
3. **Describe a triple-scoop ice cream cone**
 - a. from a five-year-old's point of view on a hot July day.
 - b. from the viewpoint of a Baskin-Robbins marketing director.
 - c. as a specialist in nutrition sees it.
4. **Relate a front page news story of your choice**
 - a. from your point of view
 - b. from your teacher's or your parent's point of view.
 - c. from the point of view of a famous person from history.

How well did you develop the different viewpoints? Does each separate paragraph have a distinct tone appropriate to its supposed author? Did you utilize details effectively?

Tone and Voice in Macbeth Donna Tanzer Milwaukee Institute of Art and Design and Marian College Fond du Lac, Wisconsin

Drama, with its emphasis on voice, interpretation, and subtext, is a bountiful source of ideas for teaching an awareness of literary tone. Student actors, having worked with text and subtext, are often most adept at observing and articulating the nuances of tone in literature. An intense study of drama in the AP English Literature class can lead all of our students to begin developing this crucial sensitivity. The menacing atmosphere of secrecy, murder, and vengeance in William Shakespeare's *Macbeth* provides abundant opportunities for students to hear a broad range of tones and voices in the sharply contrasting characters while they also consider varied interpretations supported by the text.

Listening for Tone: Performance and Oral Reading

Most high school students, even those experienced in reading Shakespeare, greatly benefit from physically hearing the bard's language either through reading the entire text aloud in class, through listening to a taped performance, or by doing both—reading selected passages aloud; pausing to discuss voice, characterization, tone, and theme; and then listening to professional renditions on tape or CD. Such dual exposure can guide students as they move beyond basic familiarity with plot and characterization and into a more nuanced awareness of tone and interpretation. Most students will not be able to hear tone inside their heads until they've heard it with their ears. As they read aloud, have them pause frequently, asking them to consider not only what is happening and how these developments delineate character and theme, but what is going on “beneath the text”—the subtext, or tone, that is conveyed with words. What choices could an actor or director make in delivering these lines? Which interpretations seem most valid and supportable? As the students then listen to a professional recording, they can hear and validate or even question the choices made by actors and directors.

Understanding Tone Through Diction

Although I will highlight several situations and lines where tone is significant, these examples offer only a few of the many starting points for rich discussions of text, meaning, and tone. An alert teacher will watch for moments when the students are most engaged; those are the scenes where they can dig deeply into the text. Keeping in mind that diction creates tone, students can tap their increasing comfort with Shakespearean language as they look for words, lines, and phrases through which tone creates or amplifies meaning, underlies character portrayal and the unfolding of themes, or, through quick or subtle shifts in tone, signals crucial developments in the text.

Just as the dark and sinister opening of *Macbeth* establishes the brooding tone of the entire play, so, too, can it set the mood of intense and exciting classroom scrutiny of the play. The very presence of the witches suggests the bleak vision of the entire play, and the urgency of their diction as they prepare to meet Macbeth (“Where the place? / Upon the heath / There to meet with Macbeth”) heightens their riddling reference to everything being its opposite: “Fair is foul, and foul is fair / Hover through the fog and filthy air.” Only 10 lines into the play, we already sense uncertainty, secrecy, and the anticipation of evil deeds, underscored by the portentous sympathy between the stormy weather and “night's black agents.” Point out to students that this “fair” versus “foul” contrast, a major theme of the play, is carried out tonally throughout act 1 with quick shifts between “dark scenes” (the opening witches' lines, the witches' anticipation of first meeting Macbeth, their prophecies, Macbeth's darkly brooding reflections that go straight to contemplation of murder, and Lady Macbeth's immediate thoughts of regicide) and “light scenes” (the captain's account of Macbeth's bravery and victory, Duncan's pride in the military victory, the honor of title bestowed on Macbeth, and the king's joyful plans to visit Macbeth). Students can demonstrate their increasing consciousness of tone by finding phrases and lines supporting these tonal states and shifts, which are audible in the alteration between iambic pentameter (“For brave Macbeth—well he deserves that name— / Disdaining fortune, with his brandished steel”) and the witches' steadily droning trochaic tetrameter (“Weary sev' nights nine times nine, / Shall he dwindle, peak and pine”). The first act's vacillating tone derives from two very contradictory rhythms and its pervasive light and dark imagery.

Act 1, scene 5 provides opportunities for further examination of tone as we both see the loving, domestic relationship of Macbeth and Lady Macbeth (“my dearest partner of greatness,” “[m]y dearest love”) and hear their increasingly sinister words as secret thoughts of murder become the reality of their evil plans. Only a few short speeches into the first dialogue of Macbeth and Lady Macbeth, Shakespeare gives us sufficient ambiguity to infer several possible tones, all plausible in the context of the tormented Macbeth who, as Lady Macbeth so well knows, “wouldst wrongly win” the coveted throne. After

Lady Macbeth's effusive greeting ("Great Glamis! Worthy Cawdor!"), Macbeth raises the topic of Duncan: "My dearest love, / Duncan comes here tonight." These short, unadorned lines convey a tone of hesitancy: he knows he wants to talk about Duncan, the only obstacle to the throne, but he will let Lady Macbeth take the lead in planning murder. She, too, is cautious, perhaps breathless at the thought of Duncan being so near and the murderous plans taking substance: "And when goes hence?" Macbeth's short reply—"Tomorrow, as he purposes"—opens the door to the study of ambiguity in tone, leading students to interpret for themselves the extent of Macbeth's villainy at this point. Is his answer purely factual and guileless ("he's leaving tomorrow") or imbued with further implications ("He thinks he's leaving, but we know otherwise") of a conspiratorial Macbeth who has already committed himself to murder? A Macbeth who is still vacillating could convey indecision ("He thinks he'll leave tomorrow, but will he? Can we stop him?") or dawning awareness ("Tomorrow . . . but maybe not: I see what you're suggesting") or urgency ("We'd best be about it if we're going to do it").

Tone and Symbolism: Water and Blood

As they examine the symbolism of water and blood that plays out so vividly in Macbeth, students should certainly look closely at Lady Macbeth's tone in act 2, scene 2 and the despondent, remorseful echoes of her words in act 5, scene 1. Consider Macbeth's hyperbole after he has killed Duncan: "Will all great Neptune's ocean wash this blood / Clean from my hand? No; this my hand will rather / the multitudinous seas incarnadine, / Making the green one red." He is horrified, panicked, and rueful if not remorseful ("Wake Duncan with thy knocking! I would thou couldst!"), but it is Lady Macbeth's tone throughout this scene that students should see as the more meaningful development.

First, they might notice that she cannot herself commit the murder because the sleeping Duncan reminds her of her father: "Had he not resembled / My father as he slept, I had done 't." These words reveal the first fissure in the icy resolve she has shown to this point. But she is unimaginatively literal as she impatiently chides Macbeth for being unwilling to bring the bloody daggers back into the murder room: "Infirm of purpose! / Give me the daggers. The sleeping and the dead / Are but as pictures." Can students see in these words not only controlling impatience but a too-easy assumption that the deed can be put behind them, and a deafness to the voice of conscience that will ultimately destroy her? An even richer dramatic irony clings to her later words, "A little water clears us of this deed." Students may see the same tone of ironic futility in these words as are found in the biblical Pontius Pilate's attempts to wash his hands of the blood of Christ. They should also be guided to see the ironic foreshadowing in these lines, possibly by returning to them later after witnessing Lady Macbeth's anguished sleepwalking in act 5, scene 1 and hearing the wrenching despair in the hyperbole that echoes Macbeth's earlier words: "Here's the smell of blood still. All the perfumes of Arabia will not sweeten this little hand. Oh, oh, oh!" Only by hearing her tone of unbending tenacity in act 2, scene 2 will students fully grasp the intensity of Lady Macbeth's later breakdown.

Reversals in Character Through Tonal Shifts

Working through the play, students can also note that the vacillating, hesitant Macbeth gradually becomes inured to killing while the once resolute Lady Macbeth, no longer in his confidence, begins to crack. Careful attention to the language of the play will reveal many instances of these reversals. A quiet but important domestic moment occurs in act 3, scene 2, where Lady Macbeth's tone reveals increasing despair in a short soliloquy: "Naught's had, all's spent, / Where our desire is got without content: / 'Tis safer to be that which we destroy / Than by destruction dwell in doubtful joy." Students should listen carefully for Lady Macbeth's sudden shift to a tone of forced optimism as Macbeth enters and she greets him, curbing the naked emotion we have just witnessed. As she tries to pacify her husband with her banal assurance ("What's done is done"), it is primarily her own misgivings she tries to quell. Students can no doubt relate to the experience of affirming something that's not quite true in an effort to persuade themselves as much as their listeners. Lady Macbeth's tone, but not her underlying mood, changes as she takes on her perceived role of loving, dutiful wife—trying to mollify her vexed husband with empty words that fail them both.

The Banquet Scene: Staging in the Classroom

In its vivid spectacle, the banquet scene (act 3, scene 4) provides more evidence of these character reversals and, more significantly, disturbing signs of the increasing disorder effected by Macbeth's rule. Acting out this scene in the classroom is a powerful way to illustrate just how crazed and bloodthirsty Macbeth has become and how horribly Scotland is suffering under its evil sovereign.

Teachers without directing experience can comfortably incorporate minimal staging in the English classroom. Simply set up two desks or chairs at the front of the room for the monarchs and turn the remaining tables or desks to face each other in a manner suggesting a long banquet table. Every student should take part in this scene, with Macbeth, Lady Macbeth, and the ghost at the front of the class and all others seated at the table; such an arrangement best allows the students to feel in their bones the tension and horror of this spectacle. Even the two students who initially play the murderers at the top of the scene should return to the table where the lords and ladies all rise, sit, and toast when indicated in the text. The student playing Banquo's ghost should hide (a map or projection screen works effectively), entering—and sitting in Macbeth's seat—only when Macbeth calls him to the table, toasts him (“I drink . . . to our dear friend Banquo, whom we miss”), or expresses distress at his absence. The black humor of Banquo's conveniently “agreeable” appearances plays nicely in the classroom, but more importantly, students enact and witness the horror of a sovereign ruler going mad before their eyes. Moreover, acting out this scene will clarify the points where Macbeth alternately addresses the ghost, Lady Macbeth, and his guests and where Lady Macbeth speaks to Macbeth only or to the guests. The scene provides a paradoxical tone (bringing again to mind the “fair is foul” theme) as Macbeth affirms his well-being, dismissing his outbursts as “a strange infirmity, which is nothing / To those that know me” only to fly into hysterical rage at the sight of the bloody ghost he alone can see. The vivid imagery of Macbeth's ravings at the ghost anticipates the feverish tone we will encounter again in act 5.

There are rare moments when the irony and paradox that seam the text are deliberately applied by the characters. One occurs shortly after the banquet scene, as Lennox speaks to a lord in act 3, scene 6. In hushed, secretive tones, revealing the fearful state of Scotland at this point, Lennox drily informs the lord (and us) that “Things have been strangely borne.” Irony intensifies to outright sarcasm in Lennox's speech beginning, “How it did grieve Macbeth!” Since this short and unspectacular scene may elude students' attention, it is worth emphasizing not only the important plot developments it offers (Macduff now lives in disgrace; Malcolm and the English king, Edward, have formed an alliance) but also the implication of Lennox's ironic tone in tracing Macbeth's loss of authority as the play progresses.

Macbeth's Intense Tone Shifts Through Crisis and Doom

As Macbeth's mania intensifies in act 4, students will find further opportunities to study tone—darkly supernatural riddles from the witches as Macbeth visits them a final time, the melodrama of Lady Macduff and her son heroically facing death, and the fearful, guarded tone of Malcolm accusing himself of imaginary faults before finally trusting that Macduff truly wants to see him restored to his rightful throne. However, it is the play's final short act through which students can absorb not only Lady Macbeth's despair and demise but Macbeth's mercurial shifts in tone as he recognizes his imminent doom. Act 5, scene 3 opens as Macbeth prepares for battle, trying unsuccessfully to convince himself that Birnam Wood cannot come to Dunsinane and that he need fear “no man of woman born.” His boastful, overconfident tone betrays his growing doubt about the witches' riddles, and his insecurity, revealed in the frenzied insults he hurls at a terrified servant (“cream-faced loon,” “lily-livered boy,” “whey-face”), is quickly supplanted by introspection (“I have lived long enough. My way of life / Is fall'n into the sear, the yellow leaf”), which in turn gives way to bitter mockery of the doctor (“Throw physic to the dogs, I'll none of it”). Similarly, as act 5, scene 3 opens, Macbeth expresses restored confidence (“Our castle's strength / Will laugh a siege to scorn”) but is soon moved by the cry of women to a state of subdued reminiscences (“I have almost forgot the taste of fears”) and then, having learned of Lady Macbeth's death, voices his memorable reflections on life's futility (“Tomorrow and tomorrow and tomorrow”). His tone reverts again to rage (“Liar and slave!”) when he is told of the “moving grove,” and his dawning realization of the witches' duplicity renews his determination to play out his fate (“At least we'll die with harness on our back”). As Macbeth faces defeat and death throughout act 5, his abrupt tone shifts illustrate for students the remarkable complexity of human emotions in times of crisis and change.

Macbeth enthralls us—and our students—with its powerful characters, its tightly focused, suspenseful plot, its enduring theme, and Shakespeare's unparalleled language. Though these may seem sufficient to stimulate our students' literary taste buds as we satisfy our own palates, focusing on the extensive range of tones and voices can greatly enhance the overall study of this masterpiece. Such a concentration can deepen students' understanding of Macbeth while also solidifying their insights into tone as a fundamental and dynamic element of all literature.

1. Comedy is based on irony.
2. Awareness of irony is an intellectual, not emotional process
3. Comedy lifts us out of our emotional responses
4. With emotional defenses down, our mind can see the need for change in a comic character.
5. Typically the comic character is blind to his misperceptions but repeats the rigid behavior.
6. Good comedy allows us to feel superior to the characters.
7. Despite our superior position, we see similarities between the comic characters and ourselves.
8. We sense our own rigidity and blindness are like the comic fool's and note the laughter the comic fool arouses.
9. Comedy acts as a way to change the individual or the society using laughter.
10. Satire, ridicule, burlesque often work in the service of change.
11. Comedy uses exaggeration, understatement, role reversal and generally the devices of irony to make us laugh and compare.

In comedy the appeals are made to the head, not the heart. As audience members the playwright expects us to see the incongruity (an intellectual process) of an action. Comedy, because of this coldly rational appeal, lifts us out of the emotional aspects of an idea. Shaw seizes on this emphasis on the unemotional aspect of comedy (where our emotional defenses of our pet theories are down) and for Shaw comedy becomes a lever for social change.

Comedy is based on the principle that no man knows what he is, that he cannot see his real mirror images but only what he wants to see. Irony and incongruity are the triggers of laughter. These reversals, exaggerations or understatements surprise our mental expectations and make us see things differently, however briefly. In that moment of jarring our expectations with surprise and perhaps delight, the mind is prepared to let go of its former way of seeing and believing.

A good comedy throws a strong emphasis on a character who is simplified in such a way that we can readily see the distortions that have made him a fool in other men's eyes; we can see them, that is, if we understand what is considered normal behavior in the society reflected in the comedy. Norms are therefore, very important in comprehending comedy. Thus, the action in comedy consists of string of incidents that reveal the fool in situation after situation where he always shows the same distortions, the same variations from what is considered normal

behavior. Consequently, the fun of a comedy usually consists of the reactions of the other characters to the continuing stupidities of the principal character until he finally sees how distorted he is or the others decide that it would be heartless to make him face his realities.

Henri Bergson, a French existentialist, believed comedy is successful in changing our perception of who we are in a society. Comedy rarely threatens us emotionally or asks for our emotional support of the comic character. Rather, comedy opens us for an intellectual or perceptual change as we find a comic fool who is unaware of his distorted view of the world. Although we scorn this blindness in the character we realize we share some of those same distorted views. Although we say, I am not like that fool, we know there are times when we might have done or said something foolish by this society's standards. Bergson believes that in seeing the fool's blind repetition of an action, we sense our own rigidity and past reluctance to change. In comedy we see how a character's reluctance to change makes him laughable.

Are there things that comedy should not address? Comedy has no sense of reverence and does not hesitate to take on the serious, the sensitive, or the sacred. It is our emotional attachment to something that makes comedy about it personally impossible.

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.

Comedy of Ideas (high comedy):

1. Characters argue about ideas like politics, religion, sex, marriage.
2. They use their wit, their clever language to mock their opponent in an argument.
3. This is a subtle way to satirize people and institutions like political parties, governments, churches, war, and marriage.

Comedy of Manners (high comedy):

1. The plot focuses on amorous intrigues among the upper classes.
2. The dialogue focuses on witty language. Clever speech, insults and 'put-downs' are traded between characters.
3. Society is often made up of cliques that are exclusive with certain groups as the in-crowd, other groups (the would-be-wits, desiring to be part of the witty crowd), and some(the witless) on the outside.

Farce(can be combination of high/low comedy):

1. The plot is full of coincidences, mistimings, mistaken identities.
2. Characters are puppets of fate—they are twins, born to the wrong class, unable to marry, too poor, too rich, have loss of identity because of birth or fate or accident, or are (sometimes) twins separated , unaware of their double..

Low Comedy:

1. Subjects of the humor consist of dirty jokes, dirty gestures, sex, and elimination.
2. The extremes of humor range from exaggeration to understatement with a focus on the physical like long noses, cross eyes, humped back and deformities.
3. The physical actions revolve around slapstick, pratfalls, loud noises, physical mishaps, collisions—all part of the humor of man encountering an uncooperative universe.

Comic Problem:

Romantic: (Shakespeare)—focus is young couple trying to overcome blocking agent and get together

Satiric: (Ben Jonson)—the blocking agent itself is the focus, not what is wrong with it

Comic Climax:

Comes when confusion is at a peak, decisions must be made, solutions must be found

Comic Catastrophe:

Resolves the problems from the beginning and sets things right on all levels

Individual and relationships are reconciled, married, fixed, made healthy, social order reestablished.

Comic Education and Change:

At least some characters learn something about themselves, society, the way to live, the way to love.

Education improves them and their world

Or audience is educated and that will change the world

Comic Characters:

They are usually not as deep as tragic characters, usually stock characters.

Comic Language:

Comic language is one of the most important elements in humor and extends from elegant and witty language to puns to bawdy humor. Comic language is used in showing a character either to be the master of comic language or to be mastered by it. When a character is master of comic language, we admire his skillful use of satiric language, slicing things apart. When a character is mastered by comic language, we laugh loud and hard at his accidental puns and misuse of language.

I'm tired of television announcers, hosts, newscaster, and commentators, nibbling away at the English language, making obvious and ignorant mistakes. If I were in charge of America's broadcast stations and networks, I would gather together all the people whose jobs include speaking to the public, and I would not let them out of the room until they had absorbed the following suggestions. I'm aware that media personalities are not selected on the basis of intelligence. I know that, and I try to make allowances for it. Believe me, I really try. But still ... There are some liberties taken with speech that I think require intervention, if only for my own sake. I won't feel right if this chance goes by, and I keep my silence.

The English word *forte*, meaning "specialty" or "strong point," is not pronounced "for-tay." Got that? It is pronounced "fort." The Italian word *forte*, used in music notation, is pronounced "for-tay," and it instructs the musician to play loud: "She plays the skin flute, and her forte [fort] is playing forte [for-tay]." Look it up. And don't give me that whiny shit, "For-tay is listed as the second preference." There's a reason it's second: because it's not first!

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.

I'm tired of hearing *prodigal* being used to mean "wandering, given to running away or leaving and returning." The parable in the Book of Luke tells of a son who squanders his father's money. *Prodigal* means "recklessly wasteful or extravagant." And if you say popular usage has changed that, I say, fuck popular usage!

The phrase *sour grapes* does not refer to jealousy or envy. Nor is it related to being a sore loser. It deals with the rationalization of failure to attain a desired end. In the original fable by Aesop, "The Fox and the Grapes," when the fox realizes he cannot leap high enough to reach the grapes, he rationalizes that even if he had gotten them, they would probably have been sour

anyway. Rationalization, that's all sour grapes means. It doesn't mean deal with jealousy or sore losing. Yeah, I know you say, "Well many people are using it that way, so the meaning is changing." And I say, "Well many people are really ***** stupid too, shall we just adopt all their standards?"

Strictly speaking, *celibate* does not mean not having sex, it means not being married. No wedding. The practice of refraining from sex is called *chastity* or *sexual abstinence*. No fucking. Priests don't take a vow of celibacy; they take a vow of chastity. Sometimes referred to as the "no-nookie clause."

And speaking of sex, the *Immaculate Conception* does not mean Jesus was conceived in the absence of sex. It means Mary was conceived without Original Sin. That's all it has ever meant. And according to the tabloids, Mary is apparently the only one who can make such a claim. The Jesus thing is called *virgin birth*.

Proverbial is now being used to describe things that don't appear in proverbs. For instance, "the proverbial drop in the bucket" is incorrect because "a drop in the bucket" is not a proverb, it's a metaphor. You wouldn't say, "as welcome as a turd in the proverbial punchbowl," or "as cold as the proverbial nun's box," because neither refers to a proverb. The former is a metaphor, the latter is a simile.

Momentarily means *for* a moment, not *in* a moment. The word for "in a moment" is *presently* "I will be there presently, Dad, and then, after pausing momentarily, I will kick you in the nuts."

No other option and *no other alternative* are redundant. The words *option* and *alternative* already imply otherness. "I had no option, Mom, I got this huge erection because there was no alternative." This rule is not optional; the alternative is to be wrong.

You should not use *criteria* when you mean *criterion* for the same reason that you should not use *criterion* when you mean *criteria*. These is my only criterions.

A *light-year* is a measurement of distance, not time. "It will take light years for young basketball players to catch up with the number of women Wilt Chamberlain has fucked, "is a scientific impossibility. Probably in more ways than one.

An *acronym* is not just any set of initials. It applies only to those that are pronounced as words. MADD, DARE, NATO, and UNICEF are acronyms. FBI, CIA, and KGB are not. They're just pricks.

I know I'm fighting a losing battle with this one, but I refuse to surrender: Collapsing a building with explosives is not an *implosion*. An *implosion* is a very specific scientific phenomenon. The collapsing of a building with explosives is the collapsing of a building with explosives. The explosives explode, and the building collapses inwardly. That is not an implosion. It is an inward collapsing of a building, following a series of smaller explosions designed to make it collapse inwardly. Period. Fuck you!

Here's another pointless, thankless objection I'd like to register. I say it that way, because I know you people and your goddamn "popular usage" slammed the door on this one a long time ago. But here goes anyway:

A *cop out* is not an excuse, not even a weak one; it is an admission of guilt. When someone "cops a plea," he admits guilt to some charge, in exchange for better treatment. He has "copped out." When a guy says, "I didn't get to fuck her because I reminded her of her little brother," he is making an excuse. If he says, "I didn't get to fuck her because I'm an unattractive schmuck," he is copping out. The trouble arises when an excuse contains a small amount of self-incriminating truth.

This one is directed to the sports people: You are destroying a perfectly good figure of speech: "Getting the monkey off one's back" does not mean breaking a losing streak. It refers only to ending a dependency. That's all. The monkey represents a strong yen. A losing streak does not compare even remotely. Not in a literary sense and not in real life.

Here's one you hear from the truly dense: "The proof is in the pudding." Well, the proof is not in the pudding; the rice and raisins are in the pudding. The proof of the pudding is in the eating. In this case, proof means "test." The same is true of "the exception that proves (tests) the rule."

An *eye for an eye* is not a call for revenge, it is an argument for fairness. In the time of the Bible, it was standard to take a life in exchange for an eye. But the Bible said, No, the punishment should fit the crime. Only an eye for an eye, nothing more. It is not vindictive, it is mitigatory.

Don't make the same mistake twice seems to indicate three mistakes, doesn't it? First you make the mistake. Then you make the same mistake. Then you make the same mistake twice. If you simply say, "Don't make the same mistake," you'll avoid the first mistake.

Unique needs no modifier. *Very unique, quite unique, more unique, real unique, fairly unique,* and *extremely unique* are wrong and they mark you as dumb, although certainly not unique.

Healthy does not mean "healthful." Healthy is a condition, healthful is a property. Vegetables aren't healthy, they're dead. No food is healthy. Unless you have an eggplant that's doing push-ups. Push-ups are healthful.

There is no such thing or word as *kudo*. *Kudos* is a singular noun meaning praise, and it is pronounced *kyoo-dose*. There is also a plural form, spelled the same, but pronounced *kyoo-doze*. Please stop telling me, "So-and-so picked up another kudo today."

Race, creed, or color is wrong. Race and color, as used in this phrase, describe the same property. And "creed" is a stilted, outmoded way of saying "religion." Leave this tired phrase alone; it has lost its usefulness. Besides, it reeks of insincerity no matter who uses it.

As of yet is simply stupid. As yet, I've seen no progress on this one, but of course I'm speaking as of now.

Here's one you can win money on in a bar if you're within reach of the right reference book: *Chomping at the bit* and *old stomping ground* are incorrect. Some Saturday afternoon when you're getting bombed on your old stamping ground, you'll be champing at the bit to use this one.

Sorry to sound so picky, folks, but I listen to a lot of radio and TV and these things have bothered me for a long time.

SHOUTS & MURMURS

JUST IN TIME FOR SPRING

BY ELLIS WEINER

Introducing GOING OUTSIDE, the astounding multipurpose activity platform that will revolutionize the way you spend your time.

GOING OUTSIDE is not a game or a program, not a device or an app, not a protocol or an operating system. Instead, it's a comprehensive experiential mode that lets you perceive and do things firsthand, without any intervening media or technology.

GOING OUTSIDE:

1. Supports real-time experience through a seamless mind-body interface. By GOING OUTSIDE, you'll rediscover the joy and satisfaction of actually doing something. To initiate actions, simply have your mind tell your body what to do—and then do it!

Example: Mary has one apple. You have zero apples. Mary says, "Hey, this apple is really good." You think, How can I have an apple, too? By GOING OUTSIDE, it's easy! Simply go to the market—physically—and buy an apple. Result? You have an apple, too.

Worried about how your body will react to GOING OUTSIDE? Don't be—all your normal functions (respiration, circulation, digestion, etc.) continue as usual. Meanwhile, your own inboard, ear-based accelerometer enables you to assume any posture or orientation you wish (within limits imposed by Gravity™). It's a snap to stand up, sit down, or lie down. If you want to lean against a wall, simply find a wall and lean against it.

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3. Delivers authentic 3-D, real-motion video, with no lag time or artifacts. Available colors encompass the entire

spectrum to which human eyesight is sensitive. Blacks are pure. Shadows, textures, and reflections are beyond being exactly-like-what-they-are. They are what they are.

GOING OUTSIDE also supports viewing visuals in a full range of orientations. For Landscape Mode, simply look straight ahead—at a real landscape, if you so choose. To see things to the left or the right, shift your eyes in their sockets or turn your head from side to side. For Portrait Mode, merely tilt your head ninety degrees in either direction and use your eyes normally.

Vision-correcting eyeglasses not included but widely available.

4. Delivers "head-free" surround sound. No headphones, earbuds, speakers, or sound-bar arrays required—and yet, amazingly, you hear everything. Sound is supported over the entire audible spectrum via instantaneous audio transmission. As soon as a noise occurs and its sound waves are propagated to your head, you hear it, with stunning realism, with your ears.

Plus, all sounds, noises, music, and human speech arrive with remarkable spatial-location accuracy. When someone behind you says, "Hey, are you on drugs, or what?" you'll hear the question actually coming from behind you.

5. Supports all known, and all unknown, smells. Some call it "the missing sense." But once you start GOING OUTSIDE you'll revel in a world of scent that no workstation, media center, 3-D movie, or smartphone can hope to match. Inhale through your nose. Smell that? That's a smell, which you are experiencing in real time.

6. Enables complete interactivity with inanimate objects, animals, and Nature™. Enjoy the texture of real grass, listen to authentic birds, or discover a flower that has grown up out of the earth. By GOING OUTSIDE, you'll be astounded by the number and

variety of things there are in the world.

7. Provides instantaneous feedback for physical movement in all three dimensions. Motion through 3-D environments is immediate, on-demand, and entirely convincing. When you "pick up stuff from the dry cleaner's," you will literally be picking up stuff from the dry cleaner's.

To hold an object, simply reach out and grasp it with your hand. To transit from location to location, merely walk, run, or otherwise travel from your point of origin toward your destination. Or take advantage of a wide variety of available supported transport devices.

8. Is fully scalable. You can interact with any number of people, from one to more than six billion, simply by GOING OUTSIDE. How? Just go to a place where there are people and speak to them. But be careful—they may speak back to you! Or remain alone and talk to yourself.

9. Affords you the opportunity to experience completely actual weather. You'll know if it's hot or cold in your area because you'll feel hot or cold immediately after GOING OUTSIDE. You'll think it's really raining when it rains, because it is.

10. Brings a world of cultural excitement within reach. Enjoy access to museums, concerts, plays, and films. After GOING OUTSIDE, the Louvre is but a plane ride away.

11. Provides access to everything not in your home, dorm room, or cubicle. Buildings, houses, shops, restaurants, bowling alleys, snack stands, and other facilities, as well as parks, beaches, mountains, deserts, tundras, taigas, savannahs, plains, rivers, veldts, meadows, and all the other features of the geophysical world, become startlingly and convincingly real when you go to them. Take part in actual sporting events, or observe them as a "spectator." Walk across the street, dive into a lake, or jump on a trampoline surrounded by happy children. After GOING OUTSIDE, you're limited not by your imagination but by the rest of Reality™.

Millions of people have already tried GOING OUTSIDE. Many of your "friends" may even be GOING OUTSIDE right now!

Why not join them and see what happens? ♦

A few years back all of the animals went away.

We woke up one morning, and they just weren't there anymore. They didn't even leave us a note, or say goodbye. We never figured out quite where they'd gone.

We missed them.

Some of us thought that the world had ended, but it hadn't. There just weren't any more animals. No cats or rabbits, no dogs or whales, no fish in the seas, no birds in the skies.

We were all alone.

We didn't know what to do.

We wandered around lost, for a time, and then someone pointed out that just because we didn't have animals anymore, that was no reason to change our lives. No reason to change our diets or to cease testing products that might cause us harm.

After all, there were still babies.

Babies can't talk. They can hardly move. A baby is not a rational, thinking creature.

And we used them.

Some of them we ate. Baby flesh is tender and succulent.

We flayed their skin and decorated ourselves in it. Baby leather is soft and comfortable.

Some of them we tested.

We taped open their eyes, dripped detergents and shampoos in, a drop at a time.

We scarred them and scalded them. We burned them. We clamped them and planted electrodes into their brains. We grafted, and we froze and we irradiated.

The babies breathed our smoke, and the babies' veins flowed with our medicines and drugs, until the stopped breathing or their blood ceased to flow.

It was hard, of course, but necessary.

No one could deny that.

With the Animals gone, what else could we do?

Some people complained, of course. But then, they always do.

And everything went back to normal.

Only...

Yesterday, all the babies were gone.

We don't know where they went. We didn't even see them go.

We don't know what we're going to do without them.

But we'll think of something. Humans are smart. It's what makes us superior to the animals and the babies.

We'll figure something out.

GADSDEN, AL—The seven deadly sins—avarice, sloth, envy, lust, gluttony, pride, and wrath—were all committed Sunday during the twice-annual bake sale at St. Mary's of the Immaculate Conception Church.

In total, 347 individual acts of sin were committed at the bake sale, with nearly every attendee committing at least one of the seven deadly sins as outlined by Gregory the Great in the Fifth Century.

"My cookies, cakes, and brownies are always the highlight of our church bake sales, and everyone says so," said parishioner Connie Barrett, 49, openly committing the sin of pride. "Sometimes, even I'm amazed by how well my goodies turn out."

Fellow parishioner Betty Wicks agreed.

"Every time I go past Connie's table, I just have to buy something," said the 245-pound Wicks, who commits the sin of gluttony at every St. Mary's bake sale, as well as most Friday nights at Old Country Buffet. "I simply can't help myself—it's all so delicious."

The popularity of Barrett's mouth-watering wares elicited the sin of envy in many of her fellow vendors.

"Connie has this fantastic book of recipes her grandmother gave her, and she won't share them with anyone," church organist Georgia Brandt said. "This year, I made white-chocolate blondies and thought they'd be a big hit. But most people just went straight to Connie's table, got what they wanted, and left. All the while, Connie just stood there with this look of smug satisfaction on her face. It took every ounce of strength in my body to keep from going over there and really telling her off."

While the sins of wrath and avarice were each committed dozens of times at the event, Barrett and longtime bake-sale rival Penny Cox brought them together in full force.

"Penny said she wanted to make a bet over whose table would make the most money," said Barrett, exhibiting avarice. "Whoever lost would have to sit in the dunk tank at the St. Mary's Summer Fun Festival. I figured it's for such a good cause, a little wager couldn't hurt. Besides, I always bring the church more money anyway, so I couldn't possibly lose."

Moments after agreeing to the wager, Cox became wrathful when Barrett, the bake sale's co-chair, grabbed the best table location under the pretense of having to keep the coffee machine full. Cox attempted to exact revenge by reporting an alleged Barrett misdeed to the church's priest.

"I mentioned to Father Mark [O'Connor] that I've seen candles at Connie's house that I wouldn't be surprised one bit if she stole from the church's storage closet," said Cox, who also committed the sin of sloth by forcing her daughter to set up and man her booth while she gossiped with friends. "Perhaps if he investigates this, by this time next year, Connie won't be co-chair of the bake sale and in her place we'll have someone who's willing to rotate the choice table spots."

The sin of lust also reared its ugly head at the bake sale, largely due to the presence of Melissa Wyckoff, a shapely 20-year-old redhead whose family recently joined the church.

While male attendees ogled Wyckoff, the primary object of lust for females was the personable, boyish Father Mark.

Though attendees' feelings of lust for Wyckoff and O'Connor were never acted on, they did not go unnoticed.

"There's something not right about that Melissa Wyckoff," said envious and wrathful bake-sale participant Jilly Brandon, after her husband Craig offered Wyckoff one of her Rice Krispie treats to "welcome [her] to the parish." "She might have just moved here from California, but that red dress of hers should get her kicked out of the church."

According to St. Mary's treasurer Beth Ellen Coyle, informal church-sponsored events are a notorious breeding ground for the seven deadly sins.

"Bake sales, haunted houses, pancake breakfasts... such church events are rife with potential for sin," Coyle said. "This year, we had to eliminate the 'Guess Your Weight' booth from the annual church carnival because the envy and pride had gotten so out of hand. Church events are about glorifying God, not violating His word. If you want to do that, you're no better than that cheap strumpet Melissa Wyckoff

WASHINGTON A shocking report released by the U.S. Department of Education this week revealed that a growing number of the nation's educators struggle on a daily basis with some form of teaching disability.

The study, which surveyed 2,500 elementary and high school level instructors across the country, found that nearly one out of every five exhibited behaviors typically associated with a teaching impairment. Among them: trouble paying attention in school, lack of interest or motivation during class, and severe emotional issues.

"For teaching-disabled and at-risk educators, just coming to school every day is a challenge," said Dr. Robert Hughes, a behavioral psychologist and lead author of the study. "Even simple tasks, like remaining alert and engaged during lessons, can be a struggle. Unfortunately, unless we take immediate action, these under-performers will only continue to fall further behind."

"Our teachers are in trouble," Hughes continued. "Some can't even teach at a basic sixth-grade level."

As noted in the report, hundreds of schools have already begun setting up special classrooms in which the teaching-disabled can receive the extra attention they require, teach at their own unique pace, and be paired up with patient students who can help to keep them on track.

According to school administrators, new programs like these encourage marginalized and disenfranchised teachers by rewarding them for showing up to school prepared and taking an active part in classroom discussions.

Many also have counselors on hand to intervene when an instructor grows frustrated or throws a tantrum and storms out of the room.

In the new "Teachers First!" program at Wesley Academy in Chicago, educators who were once labeled "lost causes" and left to flounder in the system for years on end are now diagnosed with specific teaching disorders, given extra time to grade difficult assignments, and, in the case of particularly troubled teachers, moved back a grade.

"We're much more sensitive now to the factors that influence their behavior: abusive home lives, drug and alcohol problems, or often, the fact that they never should have been put in regular classrooms to begin with," Wesley principal Donald Zicree said. "A lot of these poor men and women have been told they can't teach for so long that many start to believe it after a while."

"Rather than punishing our teachers or kicking them out, we give them a gold star every time they do something right," Zicree continued. "If they write the correct answer to a math problem on the board, they get a gold star. If they volunteer to read aloud during English class, they get a gold star. You'd be amazed what a little positive reinforcement can do."

Some of our teachers have even stopped drinking in their cars during lunch."

According to Zicree, school officials aren't the only ones excited by the difference the new programs are making. Many educators have also responded favorably, realizing that they no longer have to act out or create disruptions in order to get the attention they so desperately crave.

For a few, like Michael Sturges, a 10th-grade history teacher at Wagar High School in Council Grove, KS, being put in a special classroom has reawakened a love for teaching he hasn't felt in years.

"Now that I know I have a teaching disability I don't beat myself up so much when I have a bad day or can't grasp the material we're working with," said Sturges, 38, who has pinned a number of perfectly graded assignments up on his wall. "I used to think teaching and stuff was pretty lame, but now, I dunno, I guess it's all right. If anything, being in school now might help me to get a decent job when I'm older."

Added Sturges, "You know, something that pays more than \$24,000 a year."

THIS single stick, which you now behold ingloriously lying in that neglected corner, I once knew in a flourishing state in a forest. It was full of sap, full of leaves, and full of boughs; but now in vain does the busy art of man pretend to vie with nature, by tying that withered bundle of twigs to its sapless trunk; it is now at best but the reverse of what it was, a tree turned upside-down, the branches on the earth, and the root in the air; it is now handled by every dirty wench, condemned to do her drudgery, and, by a capricious kind of fate, destined to make other things clean, and be nasty itself; at length, worn to the stumps in the service of the maids, it is either thrown out of doors or condemned to the last use — of kindling a fire. When I behold this I sighed, and said within myself, “Surely mortal man is a broomstick!” Nature sent him into the world strong and lusty, in a thriving condition, wearing his own hair on his head, the proper branches of this reasoning vegetable, till the axe of intemperance has lopped off his green boughs, and left him a withered trunk; he then flies to art, and puts on a periwig, valuing himself upon an unnatural bundle of hairs, all covered with powder, that never grew on his head; but now should this our broomstick pretend to enter the scene, proud of those birchen spoils it never bore, and all covered with dust, through the sweepings of the finest lady’s chamber, we should be apt to ridicule and despise its vanity. Partial judges that we are of our own excellencies, and other men’s defaults!

But a broomstick, perhaps you will say, is an emblem of a tree standing on its head; and pray what is a man but a topsy-turvy creature, his animal faculties perpetually mounted on his rational, his head where his heels should be, grovelling on the earth? And yet, with all his faults, he sets up to be a universal reformer and corrector of abuses, a remover of grievances, rakes into every slut’s corner of nature, bringing hidden corruptions to the light, and raises a mighty dust where there was none before, sharing deeply all the while in the very same pollutions he pretends to sweep away. His last days are spent in slavery to women, and generally the least deserving; till, worn to the stumps, like his brother besom, he is either kicked out of doors, or made use of to kindle flames for others to warm themselves by.

2000 AP® ENGLISH LITERATURE AND COMPOSITION FREE-RESPONSE QUESTIONS

Question 2

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

In the following passage from *The Spectator* (March 4, 1712), the English satirist Joseph Addison creates a character who keeps a diary. Read the passage carefully. Then, in a well-organized essay, analyze how the language of the passage characterizes the diarist and his society and how the characterization serves Addison's satiric purpose. You may wish to consider such elements as selection of detail, repetition, and tone.

MONDAY, *eight o'clock*.—I put on my clothes and walked into the parlour.
Nine o'clock, ditto—Tied my knee-strings and washed my hands.
5 *Hours ten, eleven, and twelve*.—Smoked three pipes of Virginia. Read the *Supplement* and *Daily Courant*. Things go ill in the North. Mr. Nisby's opinion thereupon.
One o'clock in the afternoon.—Chid Ralph for mislaying my tobacco-box.
10 *Two o'clock*.—Sat down to dinner. *Mem.*: Too many plums and no suet.
From three to four.—Took my afternoon's nap.
From four to six.—Walked into the fields.
15 Wind S.S.E.
From six to ten.—At the club. Mr. Nisby's opinion about the peace.
Ten o'clock.—Went to bed, slept sound.
TUESDAY (*being holiday*), *eight o'clock*.—Rose
20 as usual.
Nine o'clock.—Washed hands and face, shaved, put on my double-soled shoes.
Ten, eleven, twelve.—Took a walk to Islington.
One.—Took a pot of Mother Cob's mild.
25 *Between two and three*.—Returned; dined on a knuckle of veal and bacon. *Mem.*: Sprouts wanting.
Three.—Nap as usual.
From four to six.—Coffee-house. Read the news. A dish of twist.¹ Grand Vizier² strangled.
30 *From six to ten*.—At the club. Mr. Nisby's account of the great Turk.
Ten.—Dream of the Grand Vizier. Broken sleep.
WEDNESDAY, *eight o'clock*.—Tongue of my shoe-buckle broke. Hands, but not face.
35 *Nine*.—Paid off the butcher's bill. *Mem.*: To be allowed for the last leg of mutton.
Ten, eleven.—At the Coffee-house. More work in the North. Stranger in a black wig asked me how stocks went.
40 *From twelve to one*.—Walked in the fields. Wind to the south.
From one to two.—Smoked a pipe and a half.
Two.—Dined as usual. Stomach good.
Three.—Nap broke by the falling of a pewter dish.
45 *Mem.*: Cookmaid in love, and grown careless.
From four to six.—At the coffee-house. Advice from Smyrna, that the Grand Vizier was first of all

strangled and afterwards beheaded.

Six o'clock in the evening.—Was half-an-hour in the club before anybody else came. Mr. Nisby of opinion, that the Grand Vizier was not strangled the sixth instant.

Ten at night.—Went to bed. Slept without waking till nine next morning.

55 THURSDAY, *nine o'clock*.—Stayed within till two o'clock for Sir Timothy; who did not bring me my annuity according to his promise.

Two in the afternoon.—Sat down to dinner. Loss of appetite. Small-beer sour. Beef overcorned.

60 *Three*.—Could not take my nap.

Four and five.—Gave Ralph a box on the ear. Turned off my cookmaid. Sent a message to Sir Timothy. *Mem.*: did not go to the club to-night. Went to bed at nine o'clock.

65 FRIDAY.—Passed the morning in meditation upon Sir Timothy, who was with me a quarter before twelve.

Twelve o'clock.—Bought a new head to my cane and tongue to my buckle. Drank a glass of purl³ to recover appetite.

70 *Two and three*.—Dined and slept well.

From four to six.—Went to the coffee-house. Met Mr. Nisby there. Smoked several pipes. Mr. Nisby of opinion that laced coffee⁴ is bad for the head.

75 *Six o'clock*.—At the club as steward. Sat late.

Twelve o'clock.—Went to bed, dreamt that I drank small-beer with the Grand Vizier.

SATURDAY.—Waked at eleven; walked in the fields; wind N.E.

80 *Twelve*.—Caught in a shower.

One in the afternoon.—Returned home, and dried myself.

Two.—Mr. Nisby dined with me. First course marrow-bones, second ox-cheek, with a bottle of Brooke's and Hellier.

85 *Three o'clock*.—Overslept myself.

Six.—Went to the club. Like to have fallen into a gutter. Grand Vizier certainly dead, &c.

¹ A beverage

² Chief administrative officer of the Ottoman Empire

³ A liquor

⁴ Coffee containing spirits

2006 AP® ENGLISH LITERATURE AND COMPOSITION
FREE-RESPONSE QUESTIONS

Question 2

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

The following passage is an excerpt from *Lady Windermere's Fan*, a play by Oscar Wilde, produced in 1892. Read the passage carefully. Then write a well-organized essay in which you analyze how the playwright reveals the values of the characters and the nature of their society.

Line DUCHESS OF BERWICK (*shaking hands*). Dear
Margaret, I am so pleased to see you. You remember
Agatha,¹ don't you? How do you do, Lord
Darlington? I won't let you know my daughter, you
5 are far too wicked.

LORD DARLINGTON. Don't say that, Duchess.
As a wicked man I am a complete failure. Why, there
are lots of people who say I have never really done
anything wrong in the whole course of my life. Of
10 course they only say it behind my back.

DUCESS OF BERWICK. Isn't he dreadful?
Agatha, this is Lord Darlington. Mind you don't
believe a word he says. No, no tea, thank you, dear.
(*Sits on sofa.*) We have just had tea at Lady Markby's.
15 Such bad tea, too. It was quite undrinkable. I wasn't at
all surprised. Her own son-in-law supplies it. Agatha
is looking forward so much to your ball tonight, dear
Margaret.

LADY WINDERMERE (*seated*). Oh, you musn't
20 think it is going to be a ball, Duchess. It is only a
dance in honour of my birthday. A small and early.

LORD DARLINGTON (*standing*). Very small,
very early, and very select, Duchess.

DUCESS OF BERWICK. Of course it's going
25 to be select. But we know *that*, dear Margaret, about
your house. It is really one of the few houses in
London where I can take Agatha, and where I feel
perfectly secure about dear Berwick. I don't know
what society is coming to. The most dreadful people
30 seem to go everywhere. They certainly come to my
parties—the men get quite furious if one doesn't
ask them. Really, some one should make a stand
against it.

LADY WINDERMERE. I will, Duchess. I will
35 have no one in my house about whom there is any
scandal.

LORD DARLINGTON. Oh, don't say that, Lady
Windermere. I should never be admitted. (*Sitting.*)

¹ the Duchess's daughter

DUCESS OF BERWICK. Oh, men don't matter.
40 With women it is different. We're good. Some of us
are, at least. But we are positively getting elbowed
into the corner. Our husbands would really forget our
existence if we didn't nag at them from time to time,
just to remind them that we have a perfect legal right
45 to do so.

LORD DARLINGTON. It's a curious thing,
Duchess, about the game of marriage—a game, by the
way, that is going out of fashion—the wives hold all
the honours² and invariably lose the odd trick.³

50 DUCHESS OF BERWICK. The odd trick? Is that
the husband, Lord Darlington?

LORD DARLINGTON. It would be rather a good
name for the modern husband.

DUCESS OF BERWICK. Dear Lord Darlington,
55 how thoroughly depraved you are!

LADY WINDERMERE. Lord Darlington is trivial.

LORD DARLINGTON. Ah, don't say that, Lady
Windermere.

LADY WINDERMERE. Why do you *talk* so
60 trivially about life, then?

LORD DARLINGTON. Because I think that life
is far too important a thing ever to talk seriously
about it.

DUCESS OF BERWICK. What does he mean?
65 Do, as a concession to my poor wits, Lord Darlington,
just explain to me what you really mean.

LORD DARLINGTON. I think I had better not,
Duchess. Nowadays to be intelligible is to be found
out. Good-bye! (*Shakes hands with DUCHESS.*) And
70 now—Lady Windermere, good-bye. I may come
tonight, mayn't I? Do let me come.

LADY WINDERMERE. Yes, certainly. But you
are not to say foolish, insincere things to people.

LORD DARLINGTON (*smiling*). Ah! you are
75 beginning to reform me. It is a dangerous thing to
reform any one, Lady Windermere. (*Bows and exit.*)

² high cards

³ round of a card game

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FREE-RESPONSE QUESTIONS**

ENGLISH LITERATURE AND COMPOSITION

SECTION II

Total time—2 hours

Question 1

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

In the following excerpt from a recent British novel, the narrator, a young man in his early twenties, is attending a play with his new girlfriend Isabel when she unexpectedly discovers that her parents are in the theater. Read the passage carefully. Then write an essay in which you analyze how the author produces a comic effect.

- Oh my God, I think that's my mum over there,' she gasped.
'Where?'
Line 5 'By the pillar. Careful, don't look. What is she doing here? And what's that dress? It looks like a willow tree. Where's Dad? I hope she didn't come with one of her gentlemen friends. She's really too old for that.'
'Did you tell her you were going?'
10 'No, I mean, I said I wanted to see the play, but I didn't let on I had tickets for tonight.'
'She's talking to someone. Can you see?'
'Phew, it's my dad. He must have gone off to buy programmes. And he's about to sneeze. Look, there
15 we go, aaahhtchooo. Out comes his red handkerchief. I just hope they don't spot us and we can escape quickly at the end. With any luck, they'll be too busy arguing to glance up here. This is prime argument territory for them, Mum will be asking Dad where he put the car park ticket and he'll get flustered because
20 he'll just have dropped it into a bin by mistake.'
Luck was not on Isabel's side, for a moment later, Christopher Rogers happened to glance up to the gallery and recognized his eldest daughter, in the
25 midst of trying her best not to recognize him. So that she might cease to dwell in ignorance, Christopher stood up in the middle of the elegantly suited and scented audience, and began making the vigorous hand gestures of a man waving off a departing cruise
30 ship. In case Isabel had not spotted this maniac, her mother was in turn informed of her eldest daughter's location, and decided that the presence of four hundred people in the auditorium should be no impediment to her desire to shout 'Isabel' at top pitch
35 and with all the excitement of a woman recognizing a long-lost friend on the deck of an in-coming cruise ship.
Isabel smiled feebly, turned a beetroot shade and repeated in panicked diction, 'I can't believe this,
40 please let them shut up.'
Not a second too soon, Lorca* came to the rescue, the lights faded, and Mr. and Mrs. Rogers reluctantly took their seats, pointing ominously to an exit sign by way of interval rendezvous.
45 An hour and a quarter of Spanish domestic drama later, we found ourselves at the bar.
'What are you doing here, Mum?' asked Isabel.
'Why shouldn't I be here? You're not the only one who does fancy things with your evenings. Your
50 father and I have a right to go out once in a while.'
'I'm sure, I didn't mean it like that, it's just I'm surprised at the coincidence.'
'Where did you buy this dress? Is that the one I paid for at Christmas?'
55 'No, Mum, I got it myself last week.'
'Oh, well, it's very nice, pity you don't have more of a cleavage for it, but that's your father's fault. You know what all the women in his family are like.'
'How are you Dad?' Isabel turned to ask her father,
60 who was looking up at the ceiling with an intent expression.
'Dad?' repeated Isabel.
'Yes, darling, how are you, my bean? Enjoying the show?'
65 'Yup, and you? What are you staring at up there?'
'I'm looking at the light fixtures they have. They're new tungsten bulbs, Japanese things, quite wonderful, they use only a small amount of electricity but give off a very nice light.'
70 'Oh, great, Dad. And, ehm, there's someone I'd like you to both meet.'
'Delighted,' said Mrs. Rogers, confiding in me almost at once: 'She's a lovely girl really,' in case my theatre companion had inspired doubts to the
75 contrary.
'Thanks, Mum,' said Isabel wearily, as though the statement were no one-off.
'Don't mind her, bean, she's had a hard day,'

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FREE-RESPONSE QUESTIONS**

80 explained Dad, now looking more horizontally at the
world.

‘My day would be fine if I wasn’t lumbered with
someone who kept losing tickets to the car park,’
snapped Mrs. Rogers.

‘Dad! You haven’t?’

85 ‘Yes, I’m afraid I have. They’re so fiddly these days,
they fall right out of one’s hands.’

—Alain de Botton, *Kiss and Tell*

*Federico Garcia Lorca (1898-1936): Spanish poet and playwright

Question 2

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

In the following passage from Maria Edgeworth's 1801 novel, *Belinda*, the narrator provides a description of Clarence Hervey, one of the suitors of the novel's protagonist, Belinda Portman. Mrs. Stanhope, Belinda's aunt, hopes to improve her niece's social prospects and therefore has arranged to have Belinda stay with the fashionable Lady Delacour.

Read the passage carefully. Then write an essay in which you analyze Clarence Hervey's complex character as Edgeworth develops it through such literary techniques as tone, point of view, and language.

Clarence Hervey might have been more than a pleasant young man, if he had not been smitten with the desire of being thought superior in every thing, and of being the most admired person in all companies. He had been early flattered with the idea that he was a man of genius; and he imagined that, as such, he was entitled to be imprudent, wild, and eccentric. He affected singularity, in order to establish his claims to genius. He had considerable literary talents, by which he was distinguished at Oxford; but he was so dreadfully afraid of passing for a pedant, that when he came into the company of the idle and the ignorant, he pretended to disdain every species of knowledge. His chameleon character seemed to vary in different lights, and according to the different situations in which he happened to be placed. He could be all things to all men—and to all women. He was supposed to be a favourite with the fair sex; and of all his various excellencies and defects, there was none on which he valued himself so much as on his gallantry. He was not profligate; he had a strong sense of humour, and quick feelings of humanity; but he was so easily led, or rather so easily excited by his companions, and his companions were now of such a sort, that it was probable he would soon become vicious. As to his connexion with Lady Delacour, he would have started with horror at the idea of disturbing the peace of a family; but in her family, he said, there was no peace to disturb; he was vain of having it seen by the world that he was distinguished by a lady of her wit and fashion, and he did not think it incumbent on him to be more scrupulous or more

attentive to appearances than her ladyship. By Lord Delacour's jealousy he was sometimes provoked, sometimes amused, and sometimes flattered. He was constantly of all her ladyship's parties in public and private; consequently he saw Belinda almost every day, and every day he saw her with increasing admiration of her beauty, and with increasing dread of being taken in to marry a niece of 'the *catch-match-maker*,' the name by which Mrs Stanhope was known amongst the men of his acquaintance. Young ladies who have the misfortune to be *conducted* by these artful dames, are always supposed to be partners in all the speculations, though their names may not appear in the firm. If he had not been prejudiced by the character of her aunt, Mr Hervey would have thought Belinda an undesigning, unaffected girl; but now he suspected her of artifice in every word, look, and motion; and even when he felt himself most charmed by her powers of pleasing, he was most inclined to despise her, for what he thought such premature proficiency in scientific coquetry. He had not sufficient resolution to keep beyond the sphere of her attraction; but frequently, when he found himself within it, he cursed his folly, and drew back with sudden terror.

“ Mr. Jones, of whose personal...”

Mr. Jones, of whose personal accomplishments we have hitherto said very little, was, in reality, one of the handsomest young fellows in the world. His face, besides being the picture of health, had in it the most apparent marks of sweetness and good nature. These qualities were indeed so characteristical in his countenance, that, while the spirit and sensibility in his eyes, though they must have perceived by an accurate observer, might have escaped the notice of the less discerning, so strongly was this good-nature painted in his look, that it was remarked by almost everyone who saw him. (5)

It was, perhaps, as much owing to this as to a very fine complexion, that his face had a delicacy in it almost inexpressible, and which might have given him an air rather too effeminate, and had it not been joined to a most masculine person and mien: which latter had as much in them of the Hercules as the former had of the Adonis. He was besides active, genteel, gay, and good-humoured, and had a flow of animal spirits which enlivened every conversation where he was present. (10)

When the ready hath duly reflected on these many charms which all centered in out hero, and considers at the same time the fresh obligations which Mrs. Waters had to him, it will be a mark more of prudery than candour to entertain an bad opinion of her because she conceived a very good opinion of him. (15)

But, whatever censures may be passed upon her, it is my business to relate matters of fact with veracity. Mrs. Waters had, in truth, not only a good opinion of out hero, but a very great affection for him. To speak out boldly at once, she was in love, according to the present universally received sense of that phrase, by which love is applied indiscriminately to the desirable objects of all our passions, appetites, and senses, and is understood to be that preference which we give to one kind of food rather than to another. (20)

But though the love to these several objects may possibly be one and the same in all cases, its operations, however, must be allowed to be different; for, how much soever we may be in love with an excellent sirloin, or beef, or bottle of Burgundy; with a damask rose, of Cremona fiddle; yet do we never smile, not ogle, nor dress, nor flatter, nor endeavor by any other arts or tricks to gain the affection of the said beef, etc. Sigh indeed we sometimes may; but it is generally in the absence, not in the presence, of the beloved object... (25)

The contrary happens in that love which operates between persons of the same species, but of different sexes. Here we are no sooner in love than it becomes out principal care to engage the affection of the object beloved. For what other purpose, indeed, are our youth instructed in all of the arts of rendering themselves agreeable? If it was not with a view to this love, I question whether any of those trades which deal in setting off and adorning the human person would procure a livelihood. Nay, those great polishers of our manners, who are by some thought to teach what principally distinguishes us from the brute creation, even dancing-masters themselves, might possibly find no place in society. In short, all the graces which young ladies and young gentlemen too learn from others, and the many improvements which, by the help of a looking glass, the add of their own, are in reality those very *spicula et faces amoris* so often mentioned by Ovid; or, as (30)

(35)

(40)

(45)

(50)

(55)

they are something called in our own language , the whole artillery of love.

Passage IX: “ Mr. Jones, of whose personal...”

For the following questions, select the BEST answer.

1. The structure of the sentence beginning in line 5 does which of the following
 - (A) It stresses the variety of Mr. Jones’ s personal attributes.
 - (B) It implies that Mr. Jones is a less complicated personality than the speaker suggests.
 - (C) It disguises the prominence of Mr. Jones’ s sensitive nature and emphasizes his less readily discern traits.
 - (D) It reflects the failure of some observers to recognize Mr. Jones spirit and sensibility.
 - (E) It belies the straightforward assertion made in the previous sentence.
2. In context, the word “ sensibility” (line 6) is best interpreted to mean
 - (A) Self esteem
 - (B) Fortright and honest nature
 - (C) Capacity to observe accurately
 - (D) Ability to ignore the unimportant
 - (E) Awareness and responsiveness
3. The first two paragraphs indicate that the speaker assumes that
 - (A) Accurate observers of human nature are rare
 - (B) Spirited and sensible people are by nature rather effeminate
 - (C) A person’ s character can be accurately discerned from his or her outward appearance.
 - (D) A correlation exists between an individual’ s “ personal accomplishments” (line 1) and his or her physical prowess
 - (E) Good- naturedness in a person is usually not readily apparent
4. The shift in the speakers rhetorical stance from the first sentence of the second paragraph (lines 11-16) to the second sentence (lines 16-18) can best be described as one from
 - (A) Subjective to objective
 - (B) Speculative to assertive
 - (C) Discursive to laconic
 - (D) Critical to descriptive
 - (E) Literal to figurative
5. The word “ former” in line 15 refers to
 - (A) “ face” (line 12)
 - (B) “ delicacy” (line 12)
 - (C) “ air” (line 13)
 - (D) “ person” (line 14)
 - (E) “ mien” (line 14)
6. The speakers allusion to Hercules and Adonis (line 15-16) serves primarily to
 - (A) Imply an undercurrent of aggressiveness to Mr. Jones’ s personality.
 - (B) Suggest the extremes of physical attractiveness represented in Mr. Jones appearance
 - (C) Assert the enduring significance of mythical beauty
 - (D) Symbolize the indescribable nature of Mr. Jones’ s countenance
 - (E) Emphasize how clearly Mr. Jones’ s features reflected his personality.
7. The use of the phrase “ it will be” in line 21 indicates that the speaker
 - (A) Wishes the reader to arrive at the same conclusion regarding Mrs. Waters as the speaker has
 - (B) Believes the presentation of Mr. Jones before this passage to have been predominately negative
 - (C) Expects that the description of Mr. Jones before will offend some of the more conservative readers
 - (D) Regard Mrs. Waters’ judgment concerning Mr. Jones to be impulsive rather than sincere

- (E) Fears that the readers will be overly lenient in their judgment of Mrs. Water
8. The style of the third paragraph differs from that of the first and second paragraphs in that it is
- (A) instructive rather than descriptive
 - (B) argumentative rather than expository
 - (C) interpretative rather than metaphorical
 - (D) objective rather than analytical
 - (E) conversational rather than analytical
9. In the fourth paragraph, the speaker establishes the predominant tone for the rest of the passage primarily by
- (A) exaggerating the affection Mrs. Water has for Mr. Jones
 - (B) contrasting the popular understanding of love with the speaker's own view of love
 - (C) describing candidly the affection Mrs. Water has for Mr. Jones
 - (D) likening the popular conception of love to people's physical appetites
 - (E) insisting on the veracity of the speaker's personal opinions concerning Mrs. Waters.
10. The speaker's attitude toward "dancing-masters" (lines 50-51) might best be described as
- (A) assumed arrogance
 - (B) grudging respect
 - (C) feigned bitterness
 - (D) sarcastic vindictiveness
 - (E) wry disdain
11. The passage indicates that the speaker believes which of the following to be true of Mr. Jones?
- (A) he is principally concerned with attracting the attention of women.
 - (B) He is naturally suited to engage the affections of women.
 - (C) He has practiced extensively the arts and graces with which youths render themselves agreeable
 - (D) He is too good-natured to make full use of "the whole artillery of love" (lines 56-57)
 - (E) He has cultivated his good nature and sensibility in order to compete well with other men.
12. The final metaphors of the last paragraph (lines 54-57) suggest that this passage most probably precedes a description of
- (A) the way in which Mr. Jones acquired his manners and good-nature
 - (B) a costume ball at which Mr. Jones and Mrs. Waters meet and dance
 - (C) a scene in which Mr. Jones prepares himself for a meeting with Mrs. Water
 - (D) an attempt by Mr. Jones to engage the affections of Mrs. Waters with the help of classical love poetry
 - (E) an encounter between Mr. Jones and Mrs. Waters couched in the terminology of war
13. The speaker's tone in the passage can best be described as which of the following?
- (A) flippant
 - (B) whimsical
 - (C) pretentious
 - (D) satirical
 - (E) contemptuous

Author: Heinrich Boll was born in Cologne, Germany, in 1917. He was drafted into the German army in 1939 to serve in World War II. Many of Boll's books were inspired by his experiences as a soldier and as a prisoner of war. Because he was a witness to the devastation brought about by Germany's Nazi state, Boll's work often reflects the absurdity of a totalitarian regime.

As I stood by the harbor to watch the gulls, my melancholy face attracted a policeman who walked the beat in this quarter...

But suddenly an official hand was laid on my shoulder, and a voice said: "Come along!" With this, the hand tried to jerk me around by the shoulder. I stood where I was, shook it off, and said calmly: "You're crazy."

"Comrade," the still invisible person said to me, "I'm warning you."

"My dear sir," I replied.

"There are no 'Sirs,'" he cried angrily.

"We're all comrades!" And now he stepped up beside me, looked at me from the side and I was forced to pull back my happily roaming gaze and sink it into his good eyes....

"What grounds....," I tried to begin....

"Grounds enough," he said, "your melancholy face."

I laughed.

"Don't laugh!" His anger was genuine....

"Come along!...."

Before I became aware of it, my left wrist was enclosed in a thin chain, and at this moment I realized that I was lost again. One last time I turned to the roving gulls, glanced into the beautiful gray sky, and tried, with a sudden twist, to throw myself into the water, for it seemed better to me, after all, to drown alone in this filthy water than to be strangled in some backyard by the myrmidons¹ or be locked up again. But the policeman, with a jerk, drew me so close that escape was no longer possible.

"And why?" I asked again.

"There's a law that you have to be happy."

"I am happy," I cried.

"Your melancholy face....," he shook his head.

"But this law is new," I said.

It's thirty-six hours old, and you know very well that every new law goes into effect twenty-four hours after its proclamation."

"But I don't know it"

"That's no excuse. It was announced the day before yesterday, over all the loudspeakers, in all the papers, and it was published in handbill to those," here he looked at me scornfully, "those who have to access to the blessings of the press or the radio; they were scattered over every street in the area. So we'll see where you've spent the last thirty-six hours, comrade."

He dragged me on. Only now did I feel that it was cold and I had no coat, only now did my hunger assert itself and growl before the gates of my stomach, only now did I realize that I was also dirty, unshaven, ragged, and that there were laws that said every comrade was obliged to be clean, shaved, happy, and well-fed. He shoved me in front of him like a scarecrow who

convicted of stealing, had to leave the home of his dreams on the edge of the field. The streets were empty, the way to the precinct not long, and although I had known they would find some reason to arrest me again, still my heart grew heavy, because he had led me through the places of my youth, which I had wanted to visit after viewing the harbor, gardens that had been full of shrubs, lovely in their disorder, overgrown paths – all this was now planned, ordered, neat, laid out in squares for the patriotic leagues which had to carry out their exercises here Mondays, Wednesdays, and Saturdays. Only the sky had its former shape and the air was like in those days when my heart had been full of dreams.

...Henry drove so well — so quietly — without making any disturbance, without parading to her, or swearing at them: so different from the only gentleman-coachman whom it was in her power to compare him with! And then his hat sat so well, and the innumerable capes of his greatcoat looked so becomingly important! To be driven by him, next to being dancing with him, was certainly the greatest happiness in the world. In addition to every other delight, she had now that of listening to her own praise; of being thanked at least, on his sister's account, for her kindness in thus becoming her visitor; of hearing it ranked as real friendship, and described as creating real gratitude. His sister, he said, was uncomfortably circumstanced — she had no female companion — and, in the frequent absence of her father, was sometimes without any companion at all.

"But how can that be?" said Catherine. "Are not you with her?"

"Northanger is not more than half my home; I have an establishment at my own house in Woodston, which is nearly twenty miles from my father's, and some of my time is necessarily spent there."

"How sorry you must be for that!"

"I am always sorry to leave Eleanor."

"Yes; but besides your affection for her, you must be so fond of the abbey! After being used to such a home as the abbey, an ordinary parsonage-house must be very disagreeable."

He smiled, and said, "You have formed a very favourable idea of the abbey."

"To be sure, I have. Is not it a fine old place, just like what one reads about?"

"And are you prepared to encounter all the horrors that a building such as 'what one reads about' may produce? Have you a stout heart? Nerves fit for sliding panels and tapestry?"

"Oh! yes — I do not think I should be easily frightened, because there would be so many people in the house — and besides, it has never been uninhabited and left deserted for years, and then the family come back to it unawares, without giving any notice, as generally happens."

"No, certainly. We shall not have to explore our way into a hall dimly lighted by the expiring embers of a wood fire — nor be obliged to spread our beds on the floor of a room without windows, doors, or furniture. But you must be aware that when a young lady is (by whatever means) introduced into a dwelling of this kind, she is always lodged apart from the rest of the family. While they snugly repair to their own end of the house, she is formally conducted by Dorothy, the ancient housekeeper, up a different staircase, and along many gloomy passages, into an apartment never used since some cousin or kin died in it about twenty years before. Can you stand such a ceremony as this? Will not your mind misgive you when you find yourself in this gloomy chamber — too lofty and extensive for you, with only the feeble rays of a single lamp to take in its size — its walls hung with tapestry exhibiting figures as large as life, and the bed, of dark green stuff or purple velvet, presenting even a funereal appearance? Will not your heart sink within you?"

"Oh! But this will not happen to me, I am sure."

"How fearfully will you examine the furniture of your apartment! And what will you discern? Not tables, toilettes, wardrobes, or drawers, but on one side perhaps the remains of a broken lute, on the other a ponderous chest which no efforts can open, and over the fireplace the portrait of some handsome warrior, whose features will so incomprehensibly strike you, that you will not be able to withdraw your eyes from it. Dorothy, meanwhile, no less struck by your appearance, gazes on you in great agitation, and drops a few unintelligible hints. To raise your spirits, moreover, she gives you reason to suppose that the part of the abbey you inhabit is undoubtedly haunted, and informs you that you will not have a single domestic within call. With this parting cordial she curtsies off — you

listen to the sound of her receding footsteps as long as the last echo can reach you — and when, with fainting spirits, you attempt to fasten your door, you discover, with increased alarm, that it has no lock.”

“Oh! Mr. Tilney, how frightful! This is just like a book! But it cannot really happen to me. I am sure your housekeeper is not really Dorothy. Well, what then?”

“Nothing further to alarm perhaps may occur the first night. After surmounting your unconquerable horror of the bed, you will retire to rest, and get a few hours’ unquiet slumber. But on the second, or at farthest the third night after your arrival, you will probably have a violent storm. Peals of thunder so loud as to seem to shake the edifice to its foundation will roll round the neighbouring mountains — and during the frightful gusts of wind which accompany it, you will probably think you discern (for your lamp is not extinguished) one part of the hanging more violently agitated than the rest. Unable of course to repress your curiosity in so favourable a moment for indulging it, you will instantly arise, and throwing your dressing-gown around you, proceed to examine this mystery. After a very short search, you will discover a division in the tapestry so artfully constructed as to defy the minutest inspection, and on opening it, a door will immediately appear — which door, being only secured by massy bars and a padlock, you will, after a few efforts, succeed in opening — and, with your lamp in your hand, will pass through it into a small vaulted room.”

“No, indeed; I should be too much frightened to do any such thing.”

“What! Not when Dorothy has given you to understand that there is a secret subterraneous communication between your apartment and the chapel of St. Anthony, scarcely two miles off? Could you shrink from so simple an adventure? No, no, you will proceed into this small vaulted room, and through this into several others, without perceiving anything very remarkable in either. In one perhaps there may be a dagger, in another a few drops of blood, and in a third the remains of some instrument of torture; but there being nothing in all this out of the common way, and your lamp being nearly exhausted, you will return towards your own apartment. In repassing through the small vaulted room, however, your eyes will be attracted towards a large, old-fashioned cabinet of ebony and gold, which, though narrowly examining the furniture before, you had passed unnoticed. Impelled by an irresistible presentiment, you will eagerly advance to it, unlock its folding doors, and search into every drawer — but for some time without discovering anything of importance — perhaps nothing but a considerable hoard of diamonds. At last, however, by touching a secret spring, an inner compartment will open — a roll of paper appears — you seize it — it contains many sheets of manuscript — you hasten with the precious treasure into your own chamber, but scarcely have you been able to decipher ‘Oh! Thou — whomsoever thou mayst be, into whose hands these memoirs of the wretched Matilda may fall’ — when your lamp suddenly expires in the socket, and leaves you in total darkness.”

“Oh! No, no — do not say so. Well, go on.”

But Henry was too much amused by the interest he had raised to be able to carry it farther; he could no longer command solemnity either of subject or voice, and was obliged to entreat her to use her own fancy in the perusal of Matilda’s woes.

One Fine Day

folklore

One fine day in the middle of the night,
Two dead boys got up to fight,
Back to back they faced each other,
Drew their swords and shot each other,

One was blind and the other couldn't, see
So they chose a dummy for a referee.
A blind man went to see fair play,
A dumb man went to shout "hooray!"

A paralysed donkey passing by,
Kicked the blind man in the eye,
Knocked him through a nine inch wall,
Into a dry ditch and drowned them all,

A deaf policeman heard the noise,
And came to arrest the two dead boys,
If you don't believe this story's true,
Ask the blind man he saw it too!

Irony

By Jennifer T., Street, MD

The shards of glass littered the cold, black asphalt
like sparkling stars strewn across the night sky.

Their brilliance catching the corner of my eye,
making me slow down, just to look at them a little longer.

In my awe of the sheer beauty of merely broken glass,
I couldn't help but think

How someone else's tragedy
could be so beautiful to me.

One Perfect Rose

Dorothy Parker

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.

These activities are designed to activate students' background knowledge, thereby preparing them to anticipate the plot and some of the themes of the play.

- One way to arouse students' interest in studying *The Tempest* is a scavenger hunt. Make a list of objects related to the setting, characters, and themes in the play. Have students gather a range of objects, from easy to difficult, to bring to class to organize displays. Following are some suggestions:

1. SETTING: sand; sea shells; a picture of a lush island with sandy beaches; a picture of a storm at sea; a sailing ship; a 17th-century map showing Naples, Milan, the Mediterranean Sea; an audio tape with the sound of the sea or ethereal music suitable for magic and romance.

2. CHARACTERS: a magician's hat, wand, or robe; a crown; a picture of halfman, halfbeast or a monstrous looking man; statues or pictures of a spirit, beautiful girl, or handsome man.

3. THEME: objects which symbolize ambition, greed, drunkenness, revenge, romantic love, marriage, justice, mercy, harmony (prior to the scavenger hunt allow students to brainstorm ideas of objects which suggest these abstract qualities).

A week or two before beginning a unit on *The Tempest* organize the class into teams of four to six students and give instructions for the scavenger hunt.

SCAVENGER HUNT

1. Each group appoints a leader and plans who will get the objects, models, or pictures.

2. Teams meet briefly during the week to check their progress.

3. On the kickoff day for the unit, all teams present their objects, models, or pictures to be tallied.

4. Teams set up class displays on tables or bulletin board. (Note to the teacher: These displays can be referred to during the discussions of the play.)

5. Scoring:

- a. two points for each object or model

- b. one point for each picture

- c. only one object, model, or picture counted per group for each word

- d. extra credit for creativity in designing the display of the objects

GENRE: ROMANCE, TRAGICOMEDY OR COMEDY?

The Tempest, like all great literature, is both complex and ambiguous, especially when attempting to characterize it by genre.

- Before reading the play, review with students other Shakespearian plays they have read and their genre classifications.

Ask: What makes *Midsummer Night Dream* a comedy and *Hamlet* a tragedy? Have you read other Shakespearian plays, such as *Much Ado About Nothing*, in which the definitions of comedy and tragedy seem blurred? Why and how are they blurred?

- Have students draw a distinction between the literary definition of romance and popular notions of this term. If the students have read *The Scarlet Letter*, they will have encountered Hawthorne's specific definition of this term in "The Custom-House" introduction which precedes the novel. Hawthorne describes the goal of the romance writer to create "a neutral territory, somewhere between the real world and fairyland, where the Actual and the Imaginary may meet, and each imbue itself with the nature of the other" (p.38 *The Scarlet Letter*, Penguin Classics, 1983). Using Hawthorne's definition as a guide, ask the students: Is *The*

Tempest best described as a romance? What expectations do you have about the setting or the events of the play?

- Roman, the word for novel in most western European languages, shows the connection between the relatively new narrative form of the novel with earlier romances, stories of knights, their adventures or quests, and their devotion to a lady who inspires chivalrous behavior. Depending on the students' background, have them compare and analyze how an epic like *The Odyssey* is different from *Gawain and the Green Knight* or Malory's *Morte d'Arthur*.

Ask them to consider: How does the emphasis or theme of an epic differ from a romance? What choices of the writer or poet create this difference in theme and tone?

- Have the class discuss several contemporary films classified as romances. What elements do these films have in common? Are these "romances" fundamentally different from the earlier tales of knights and ladies in distress? What elements have remained constant?

SHAKESPEARE, HIS THEATER, AND THE TEMPEST

Since most students have studied Shakespeare and previously read other Shakespearean plays, you can draw upon their background knowledge by means of an anticipation guide. Responding to questions will give students an opportunity to realize how much they know about Shakespeare and will also create some curiosity about the play they are about to read.

ANTICIPATION GUIDE QUESTIONS:

1. List two facts you know about the life of William Shakespeare.
2. List the titles of as many Shakespearean plays as you remember.
3. Using the play you remember most clearly, list three things you remember about it.
4. If you have seen a Shakespeare play performed, what was the play and what did you enjoy about the performance?
5. If you have seen a Shakespeare play in a movie version, what was the play and what did you enjoy about the production?
6. Describe what you think when you hear the phrase "Elizabethan or Shakespearean language." List words or phrases that come to mind when you think of Shakespearean language. What words that we use today do you identify with the Elizabethan period?
7. *The Tempest* was first performed in 1611, the seventeenth century. List three facts you know about this historical period.
8. What do you already know about the play *The Tempest* ?
9. Just looking at the title, what might you suspect this play is about?
10. This play is often classified as a romance. Knowing that, what might you suspect will happen in the play?

After completing the anticipation guide, have students work in a cybernetic session, a collaborative brainstorming session, pulling out all the information they already know about Shakespeare, his theater, and the context of this play

CYBERNETIC SESSION INSTRUCTIONS:

1. Divide the class into six groups.
2. Each group has one large sheet of paper and a marker.
3. At the top of each sheet have the group scribe write one of following topics:
 - a. Biography of William Shakespeare: What we know/What we would like to know
 - b. Seventeenth Century England and Europe: Facts and Questions

- c. Design of the Globe Theater and Acting in the Elizabethan Age
- d. Other Shakespeare Plays and their Themes
- e. What we know about *The Tempest* / What we would like to know
- f. The Language of Shakespeare famous quotes

4. Have groups brainstorm for 4 to 5 minutes, writing down everything they know about their topic.

5. Call time. Have the groups move the papers clockwise to the next group and continue with brainstorming until each group has had an opportunity to work on each topic. (In rooms with sufficient space you may choose to have students move from paper to paper.)

6. Return each paper to the original group.

7. Have the group read, review, and discuss all the ideas listed on the sheet.

8. Each group makes a brief presentation (summary) of the main ideas and questions that have been generated.

- Make no corrections or comments at this point. During the next session, you can use students' ideas to lead into discussion. Students' questions can be used as a guide in order to fill in areas where students show they need additional background.

CHARACTER

Following a common Shakespearean convention, characters are listed in order of their social importance. Have students do some of the following activities to help them understand how Shakespeare deals with character.

- List and arrange the characters according to their familial relationships. Examine the brief descriptions for each character and make predictions about how they will act in the play. As the students read the play have them refer to their list of characters in order to keep their relationships clear.
- After they have finished reading the play, students can create a new list of characters, listed according to their moral behavior. This can lead to a discussion about how the moral behavior of these characters relates to their social standing.

The following questions can stimulate the discussion:

1. Who is the most moral person in the play and why?
2. What is the role of the king or the father in Elizabethan society?
3. How does King Alonso violate the right order?
4. What is the right relationship of subjects to their king?
5. What is the right relationship of children to their fathers?
6. How does Prospero upset the right order of his relationship to his subjects?
7. What is the right relationship of rulers to their subjects?
8. Is Prospero "right" in the way he treats Caliban?
9. Is Prospero "right" in the way he treats his daughter?

After students have read Act I, have them draw pictures or clip pictures from magazines of the characters. Post the pictures on a bulletin board leaving space for captions of the character's speech. As the action of the play unfolds, have students change the captions to reflect the state of mind of the character.

PLOT

The action of *The Tempest* takes place during a short period of time at a very specific location, the island where Prospero lives with his daughter. Complications are caused when the travelers

are shipwrecked and separated from each other; they assume that everyone else has been drowned in the storm. Here are some activities to help students keep track of the characters and the action.

- Draw a large map of the island, using information from “The Source of The Tempest” about a shipwreck off Bermuda that occurred in 1609. Figures representing the characters could be moved on the map to represent changes in location.
- Create a three dimensional model of the island.
- Create playing cards with the pictures of each character, using the back of the card to list information about the character. Students can add more details as they read the play. These cards can serve review purposes and show students how their general impressions of a character change as they see and hear the character in action.
- The first scenes of this play, as is usual in most drama, give background information and set up action that follows, so it is useful to spend significant time reading aloud and acting out these scenes. Assign small groups of students to read different sections of scenes 1 and 2. Assign scene 1 in its entirety; divide scene 2 into appropriate sections. Be sure the sections are short enough so students have time to read the lines aloud, to analyze the language, and feel confident they understand what is happening. Give students time to prepare for their performance of the lines for the class. Suggest the following to help students make their performances more interesting:
 1. use physical movements
 2. use classroom furniture or simple props
 3. use significant passages and condense the scene as appropriate
 4. vary voice inflections to indicate the emotions of the characters
 5. be creative in planning the scene—think like a play director or film maker to create a visual representation of the emotions and themes of the short scene
- Another technique that will help students better understand the play is to read aloud the first scene to the class. Emphasize the opening stage directions so students understand the action takes place on a ship at sea in a terrible storm with flashes of lightning and thunder. If you have an audio or video tape of a storm, play it prior to or during the reading to set the mood. Vary your voice to represent the different characters. Ask students: What did you learn about the characters in the first scene? How do the sailors relate to their passengers? How do the sailors act in the face of the tempest? How does their behavior compare to the way the noble passengers act?
- To show how Shakespeare varies the dramatic tension in the play, contrast the opening scenes of Act 1. After reading scene 1, read orally the first passages of scene 2. Have students compare the mood of the two scenes by asking: What do we learn about the situation immediately? What do we learn about Prospero? How does the sudden change in mood affect the reader or spectator of this play?

LANGUAGE

Since even experienced readers of Shakespeare’s plays often have some difficulty interpreting every word of a play, students can engage in activities to help them become more confident and to give them strategies for reading the play.

- Demonstrate to students that the most important key to understanding the language is visualizing the action by reading scene 1 aloud. Ask: What do you know about the characters so far? (Note: students may reply that the nobles are fearful while trying to appear in control and

the sailors have no time for their foolishness. The sailors are blunt and businesslike. They know what they need to do, and they don't want to stand around talking about what might happen. When the sailors cry out "All lost!" they really believe that they are doomed.) Cite a few lines from the scene; for example, Gonzalo says, "I have great comfort from this fellow. Methinks he hath no drowning mark upon him; his complexion is perfect gallows." Ask: What do these lines mean? What do they suggest about the importance of a person's appearance as a sign to their personality or fate? Since the action of a play moves quickly, students need to learn to rely on their first impressions.

- To help students carefully examine the language used by Miranda in the play, have them work in pairs to fill in the blanks in the Cloze passage below. They should not use their books to complete this activity; rather they should attempt to fill in the correct word through contextual and syntactical clues.

Miranda.

If by your art, my dearest father, you have
Put the wild waters in this roar, allay them.
The sky, it seems, would pour down _____ pitch
But that the sea, mounting to the welkin's cheek,
_____ the fire out. O, I have suffered
With those that I saw _____! A brave vessel
(Who had no doubt some _____ creature in her)
Dashed all to _____! O, the cry did knock
Against my very _____! Poor souls, they perished!
Had I been any god of _____, I would
Have sunk the sea within the earth or ere
It should the good _____ so have swallowed and
The fraughting souls within her. (I, ii, 113)

Have several of the pairs read their completed passages orally. Discuss with the class reasons for their word choices. More advanced students may be able to move beyond context to syntax. Compare students' answers with the original. Which pairs came the closest to Shakespeare's words?

- Devise another Cloze passage for the epilogue at the end of the play. After quoting the complete first two lines, get students to tune into the rhythm and rhyme of the passage by leaving blank one of the rhyming words in each of the couplets; for example:

Prospero.

Now my charms are all o'erthrown,
And what strength I have's mine own,
Which is most faint. Now 'tis true
I must be here confined by _____,
Or sent to Naples. Let me _____,
Since I have my dukedom got
And pardoned. .. (Epilogue, 17)

- Insults and name-calling are used to indicate the relationships between characters and also to define the status of a character, according to the speaker's perspective. Have students look

carefully at who is speaking and what his or her underlying motive or point of view might be. Use as an example how Prospero and Caliban interact exchanging insults.

Prospero.

Thou poisonous slave, got by the devil himself
Upon thy wicked dam, come forth! (I, ii, 519-520)

Caliban.

As wicked dew as e'er my mother brushed
With raven's feather from unwholesome fen
Drop on you both! A southwest blow on ye
And blister you all o'er! (I, ii, 521-524)

For discussion ask: Why does Caliban resent being called a "slave"? Why do Prospero and Miranda insist on using this word repeatedly? What European attitudes towards the people they conquered are shown through this language use? Have students find more examples in the same scene and discuss their reactions to the use of various derogatory terms.

- Shakespeare is a master of comic word play. Cite as an example Act II, scene ii when Caliban encounters Trinculo and Stephano. Ask students: What classic types of comedy does this scene employ? (answers: slap stick and word play). In small groups of three, have students read the scene and plan how they would act it out. Suggest that they try out various physical actions to show what is happening.
- Have the class do a "still photograph" of their favorite part of Act II, scene ii or another comic scene.
- Ask students to choose their favorite joke or word play and tell why they liked it.

THEME

RULER AND SUBJECTS

An important theme of *The Tempest*, the right relationship between ruler and subjects, is set within the context of the discovery of new lands during the seventeenth century.

- Have students find and compare passages in the play that show the relationship between Prospero and Caliban to Prospero's relationship to his subjects as Duke of Milan. Ask: What happens when Prospero forgoes his duty for his own intellectual pursuits? Why does Prospero assume that he has the right to rule on the island? What rights do the native inhabitants possess?

REVENGE OR MERCY

- To enable students to see personal relevance in the revenge or mercy theme of *The Tempest*, present the class with a problem situation. Have them free write their responses and then share their reactions in pairs or small groups. Lead a whole class discussion using the students' responses or asking students to take a stand about the way they would act in the situation: take revenge or be forgiving. "You have been elected President of the Student Council during the last election, but your brother betrays you. Because you are very involved with your studies, you allow your brother, who is Vice-President of the Student Council, to take over most of your duties. He seems to enjoy the work, and this allows you to be free to really get into your multimedia and English classes. But you also enjoy the status of being President, and you make sure that the work of the Council is being done. However, early in the Spring semester, your brother engineers your downfall. He goes to the faculty advisor with whom he is friendly and enlists his help in deposing you. At a Council meeting, the advisor charges you with dereliction

of duty and kicks you out of office. He installs your brother as President. Hurt and aggrieved, you withdraw within yourself to reflect on what has happened to you. Through reflection, meditation, and study of the classics, you develop powers that you did not know you had before. Also, you discover that an audio tape you had been using to record environmental noise for your multimedia class somehow picked up the conversation of your brother and the advisor when they plotted to force you out. When the activity bus breaks down on a field trip that the Council officers and the advisor are taking, you offer the two a ride to get help. They are stunned when you put the tape in your tape player and play back their conversation to them. You have them in your power. Now you have a choice. Do you go for vengeance, get the advisor fired and your brother publicly dishonored and maybe suspended from school? Or do you go for mercy, forgive your brother and the advisor; have the advisor reinstate you as president and your brother as vice-president? What would have to happen before you could feel merciful to your brother?"

LOVE

Ask students to list moments in film that depict love at first sight, such as the moment when Maria and Tony see each other across the crowded dance floor in *West Side Story*. Ask them why the moment of seeing each other is so important. What does it mean? Consider that in the middle ages it was a common belief that the soul could be seen through the eyes of a person. What is the significance of the look exchanged between lovers given this idea?

UTOPIAS

While for most Europeans the colonies represented vast economic advantages, at least some thinkers saw the "new lands" as an opportunity to experiment in forms of government and social systems, to overcome some of the failures of the past. Shakespeare alludes to this utopian urge in the speeches of Gonzalo. To help students understand the utopian theme, have them do the following:

- Describe the world you would create if you were given the chance to design an "ideal" society.
- Compare your ideas to Gonzalo's description of an ideal commonwealth in Act II, i, 152-172. What do you think of his vision? Have you used any of these features in the world you described? Would such a state be able to survive? How would success be defined in this world? What would keep people from competing?
- Role play: How would it feel to live in the utopia described by yourself or Gonzalo? To prepare for the role play, make a list of the positive and negative aspects of life in an ideal state. Then with two other students, prepare a scene from the daily life of your utopia. Create dialogue for the scene which suggests some of the positive and negative aspects of the life.
- Read another piece of utopian literature. The selection can be short, such as the description of Candide's journey to El Dorado or More's description of the daily life of the people in Utopia. Ask: What elements do these writings have in common with Gonzalo's speech? Are you aware of similar attempts to create ideal communities in the modern world? What is the impulse behind such communities? Why do they so often fail? Do the writers intend for these ideas to be a blueprint for a community, or do they have some other purpose in mind?

ENCOUNTERS WITH INDIGENOUS PEOPLES

To help students understand how Shakespeare deals with the theme of the encounter between Europeans and indigenous peoples, have them read the excerpt from Montaigne's "Of the

Cannibals” in the Signet edition. Ask: What commentary does he make about the European approach to the culture of indigenous peoples?

- Role play or imagine through free writing or dramatic play what it would be like to live on a Caribbean island in the seventeenth century and to witness the arrival of Europeans. List the feelings of native peoples. List the kinds of behavior they might show to the Europeans. List the way the Europeans might react to the natives. Ask: What do you think would pose the greatest difficulty to the two groups surviving together?
- Read out loud an excellent picture book, *Encounter by Jane Yolan* (Harcourt Brace Jovanovich, 1992) which tells the story of the Spanish invasion of San Salvador from the point of view of a native Taino child. Discuss the way in which a native, as opposed to a European viewpoint, creates fundamental differences in the way events and persons are described.

ROLE OF THE ARTIST

Prospero, the magician, who seems to manipulate the other characters, may represent Shakespeare’s idea of the power of the artist to heal and restore order. Perhaps as some critics have speculated, Shakespeare saw himself in the character of Prospero. Although we can’t know for sure, it is interesting to look at the way Prospero uses his art for good or ill and what this says about the role of the artist.

- Remind students or have them brainstorm other works they have read in which the main character is an artist, such as Joyce’s *Portrait of an Artist as a Young Man* (1916) or Virginia Woolf’s *A Room of One’s Own* (1929). Or you may wish to use brief excerpts from these works as a way to stimulate discussion about the role of artists in a society. Remind students that Plato did not want artists in his ideal society because he considered their way of creating illusions dangerous. Ask: What do you think about the role of contemporary artists, writers, painters, musicians? What is their role? Do we need artists? Why?

These activities and writing prompts are designed to aid students’ reading and develop their initial reactions to the play. Many of these activities and questions follow up on the themes and ideas explored in the prereading activities.

- As students are reading the play, have them brainstorm what they already know and also what they would like to know, i.e. questions they have about the action and characters. These lists can be displayed in the classroom and can be reviewed at intervals as the students read more of the play. Using the lists generated in brain storm sessions, students can connect what they already know about character and plot, adding new information or generating new questions to begin next day’s discussion, moving toward a deeper understanding of the overall themes of the play.
- Have students write their own KWL lists, what they already know and what they would like to know before reading a new section of the play. Share these lists in small groups, and decide together a key question to guide their reading of the next scene. Read the next scene as a group, stopping from time to time to discuss what they are learning. Have each student write a response to the question posed by the group after the complete scene has been read. These questions and answers can then be used for wholeclass discussion.

- Model for the students how to read a key scene. Select one that occurs early in the play, for example a section of Act I, scene ii where Prospero explains their history to Miranda or where he questions Ariel about the events on board the sinking ship.

1. Read orally approximately one page of the scene just as you would read it silently.
2. Go back over the lines, thinking aloud about difficult passages and asking yourself questions. Draw on your background knowledge to make connections.
3. Summarize the action and make connections to some of the themes identified in initial discussions of the play.
4. Have the students, working with partners, try out this technique using the next page of the scene.
5. Discuss with the students how the technique works for them. Ask: What do you like about the technique? What would you rather do? List on the board the strategies suggested by different students, making it clear that different strategies work effectively for individual readers.
6. Follow up by asking students to read another section with a partner, this time using any technique they prefer.
7. After reading, have each student “free write” his or her understanding of the passage, explaining the reading technique tried and indicating the preferred technique. Suggest that students use their reading strategy on the reading assigned for that day.

- Assign sections of the play for dramatic acting. Good scenes are:

Act I, i : This scene reveals the characters of Antonio and Gonzalo.

Act I, ii, 375-504: In this scene Miranda and Ferdinand meet.

Act II, i, 225-331: Sebastian and Antonio attempt to murder Alonso and Gonzalo.

Act II, ii: This is the comic scene where Trinculo and Stephano discover Caliban.

Act III, iii, 52-110: Alonso feels guilt at deposing Prospero.

Act V, i, 1-215: Prospero, Alonso, Miranda, and Ferdinand are united.

READER RESPONSE

- Reader response is an excellent technique for helping students understand the play in increasing depth. Have students respond personally, subjectively, and freely to what they have read; however, provide some structure so that students will not be frustrated not knowing where to begin. Invite students to express their reactions to the reading and the ideas of the play by writing a quote from the play on the board or directing students to passages in the play. Have students explain what the quote means to them and how it connects to other ideas they already have about the play. Tell them to write freely for three to five minutes about any ideas the quote brings to mind. Have them share their responses in pairs, small groups, or to start a whole class discussion.

The following quotations may lead to rich responses:

ACT I

1. “Me (poor man) my library was dukedom large enough.” (I, ii, 109-110)
2. “But as ‘tis, we cannot miss him. He does make our fire, fetch in our wood, and serves in offices that profit us.” (I, ii, 310-313)
3. “You taught me language, and my profit on’t is, I know how to curse.” (I, ii, 363-364)
4. “Sitting on a bank,
Weeping again the King my father’s wrack,

This music crept by me upon the waters,
Allaying both their fury and my passion
With its sweet air." (I, ii, 390-394)

5. "There's nothing ill can dwell in such a temple. If the ill spirit have so fair a house, good things will strive to dwell with't." (I, ii, 457-459)

ACT II

1. I' th' commonwealth I would by contraries
Execute all things. For no kind of traffic
Would I admit; no name of magistrate;
Letters should not be known; riches, poverty,
And use of service, none; contract, succession,
Bourn, bound of land, tilth, vineyard, none;
No use of metal, corn, or wine, or oil;
No occupation; all men idle, all;
And women too, but innocent and pure;
No sovereignty. (II, i, 152-161)

2. "Misery acquaints a man with strange bedfellows." (II, ii, 40-41)

ACT III

1. "I would not wish any companion in the world but you; Nor can imagination form a shape, besides yourself, to like of." (III, i, 54-57)

2. "Travelers ne'er did lie, though fools at home condemn 'em." (III, iii, 26-27)

ACT IV

1. "All thy vexations were but my trials of thy love, and thou hast strangely stood the test." (IV, i, 5-7)

2. "Do not give dalliance too much the rein; the strongest oaths are straw to th' fire i' th' blood." (IV, i, 51-53)

3. "We are such stuff as dreams are made on, and our little life is rounded with a sleep." (IV, i, 156-157)

4. A devil, a born devil, on whose nature
Nurture can never stick; on whom my pains,
Humanely taken, all, all lost, quite lost!
And as with age his body uglier grows,
So his mind cankers. (IV, i, 188-192)

ACT V

1. "The rarer action is in virtue than in vengeance." (V, i, 47-48)

2. "I'll break my staff, bury it certain fathoms in the earth, and deeper than did ever plummet sound I'll drown my book." (V, i, 54-57)

3. "How many goodly creatures are there here! How beauteous mankind is! O brave new world that has such people in't! (V, i, 181-183)

4. "This is as strange a maze as e'er men trod, and there is in this business more than nature was ever conduct of." (V, i, 242-244)

ORAL RESPONSE

- Students' personal responses to the play can be deepened through wholeclass discussions. The goal of the discussion is not to summarize the plot, but to clarify and deepen understanding

of the motives of the characters and the themes of the play. Vary your role throughout the discussion by doing some or all of the following:

1. Ask questions.
2. Keep the discussion focused.
3. Summarize ideas.
4. Be a participant, following the lead of students' questions.
5. Select and adapt any of the following questions to develop the students' own initial responses to the play. These questions can also be used as writing prompts.

ACT I

1. Why is it significant that the play begins with a storm at sea?
2. Why does Miranda have such immediate empathy for the men in the ship? Since we learn that she has lived on a deserted island with her father since childhood, where would she have learned these ideas of pity and mercy?
3. Why is she so merciful towards the shipwreck victims but has only contempt and hatred for Caliban? Where and how would she have gotten her ideas?
4. What does it mean that Prospero has to take off his robe, his "magic garment," before he can tell Miranda about her history?
5. Think about how you might tell your own child or a close friend the story of your past. How would you tend to characterize yourself and your actions in your story? What about Prospero's story? Does he take any responsibility for what happened to him? Should he?
6. What crimes does Antonio, Prospero's brother, commit? What motivates him? For which crimes is he most responsible? How do you judge him?
7. In Prospero's questioning of Ariel, we learn that the storm is part of Prospero's design. Does he want to punish the conspirators or lead them to repentance?
8. Ariel was imprisoned by Sycorax. Why? How does the physical description of Sycorax compare to your impressions of Ariel?
9. What connection does Shakespeare establish between outward appearance and inner spirit? Do you think this is true? Why or why not?
10. What is your reaction to Prospero's treatment of Caliban? Does Caliban have a legitimate complaint against Prospero? Why does Prospero keep Caliban as his servant even when he despises him? Why do you think Caliban attempted to "violate the honor" of Miranda? Did he or is this the way his acts were interpreted by Prospero and Miranda?
11. Prospero is happy that when Miranda first sees Ferdinand she is immediately captivated by his appearance? Why? What is his plan?
12. Ferdinand and Miranda fall in love at first sight; Prospero says, "They have changed eyes." Why does this seem feasible, given the emotional state of the two young people?

ACT II

1. What type of person is Gonzalo? What was his role in the plot against Prospero? Does his behavior seem consistent with how he acts now?
2. Sebastian and Antonio ridicule Gonzalo. What does this tell us about their characters?
3. What is Gonzalo's idea of the type of government or life style that could be possible on this island? Why does he say this at this time?

4. Antonio incites Sebastian to kill his brother and take the crown of Naples. Why? What does this tell us about Antonio's motives? What does Sebastian's response tell us about him? What could Shakespeare be saying about human nature?
5. Is it surprising that Caliban willingly worships Stephano and desires to give him control of the island when he resents Prospero for usurping what he considers his rightful claim to the island? What does this show about Caliban?

ACT III

1. How has Ferdinand's and Miranda's love deepened from their first attraction? What is Shakespeare suggesting about the true nature of love?
2. What does Caliban hope to accomplish by his plot against Prospero? Why does Shakespeare include this subplot mirroring the conspiracy of the nobles?
3. How does the apparition of the banquet affect Alonso and his retinue? How is the banquet used as a symbol? Why aren't the men allowed to eat the food? Is this an effective moment for Ariel to accuse them of their sins?

ACT IV

1. How is Ferdinand different from Caliban in his relationship to Miranda? Why does he pledge to keep her honor safe?
2. Why is Miranda's virginity so important to Prospero?
3. What is the overall impact of the Masque-like? How is it supposed to affect the two young lovers? What is its message about the sanctity of the marriage bond?
4. Why does the masque suddenly disappear when Prospero remembers the plot against him by Caliban and his crew? What is Shakespeare suggesting by contrasting these two events?
5. How are Stephano and Trinculo distracted from their plot? What does this show about their natures? What does Caliban think about their behavior?

ACT V

1. Why does Prospero decide to show mercy to his enemies? Why is Ariel the first to speak of mercy? Do you think Prospero had planned to forgive them from the beginning?
2. Why does Prospero decide to give up magic? What does his choice show about what he thinks happened in the past? How does he plan to live in the future? What has Prospero learned? Has he changed in any fundamental way or had the change already occurred before the beginning of the action?
3. Are Caliban and Prospero reconciled?
4. Are Alonso, Antonio, and the other conspirators truly sorry for their plot against Prospero? Has their ordeal on the island changed them?

After students have read and discussed various themes in the play, conduct activities which will deepen their interpretations and provide a creative outlet.

- Review the definitions of romance, tragedy, comedy, and tragicomedy. What is *The Tempest*? Have small groups of students select one of these four genre and have them argue that *The Tempest* should be classified in this genre. A lot of the discussion should focus on the end of the play. Did a true change occur in the characters or have they been manipulated by Prospero's magic so that they have not changed in any fundamental way?
- One of the prereading activities was to read a picture book, *Encounter*, which told of the landing of Columbus in the "new world" from the viewpoint of a native child. Have students

create their own picture book telling of the landing of Prospero and Miranda on the island and what happened from the point of view of Caliban. Use his speeches from the play to create his dialogue and to gather concrete details for illustrations.

- Since *The Tempest* was Shakespeare's last play, critics liken him to Prospero when Prospero breaks his wand and returns to Milan without his magical powers. Form small groups and have students list the instances in the play when magic is used by Prospero. Then have them brainstorm and list ways Shakespeare's work as a playwright and poet mirror the use of magic by Prospero. (Students will need knowledge of other plays to complete this successfully.)
- Show one or parts of several films either based directly on the story of *The Tempest* or that use its themes. For example:

1. *Forbidden Planet* (1956 Director: Fred McLeod Wilcox) is a science fiction version of Shakespeare's play. Space travelers visit a planet where the ruler has built his own empire, with only his daughter and Robby the Robot as companions.
2. *Tempest* (1982 Director: Paul Mazursky) is a comedy loosely based on Shakespeare's play. The main character, played by John Cassavetes, is a New York city architect with a midlife crisis who decides to move with his daughter to a Greek island.

OTHER LITERATURE DEALING WITH THE THEMES OF THE TEMPEST

UTOPIAS AND DYSTOPIAS

Atwood, Margaret. *The Handmaid's Tale*.

Gilman, Charlotte Puliou. *Herland*.

Golding, William. *Lord of the Flies*.

Huxley, Aldous. *Brave New World*.

Lowry, Lois. *The Giver*.

More, Sir Thomas. *Utopia*.

Orwell, George. *Animal Farm*.

Orwell, George. *1984*.

Plato. *The Republic*.

Voltaire. *Candide*.

Wells, H.G. *The Time Machine*.

NATIVE PEOPLES ENCOUNTER EUROPEANS

Dorris, Michael. *Morning Girl*. Hyperion Books for Children, 1992.

Johnson, Charles. *Middle Passage*. Plume, 1991.

Markandaya, Kamala. *A Nectar in a Sieve*. Signet, 1982.

Paton, A. *Cry, the Beloved Country*. Scribner's, 1948.

Rockwood, Joyce. *To Spoil the Sun*. Holt, Rinehart & Winston, 1976.

Yolan, Jane. *Encounter*. Harcourt Brace Jovanovich, 1992.

LOVE AT FIRST SIGHT/ROMANCE

Mazer, Norma Fox and Harry Mazer. *Heartbeat*. Bantam, 1989.

Clements, Bruce. *Tom Loves Anna Loves Tom*. Farrar, Straus & Giroux, 1990.

Shakespeare, William. *Romeo and Juliet*. Signet, 1964.

Activities

The following guide is provided by Joseph R. Scotese through the Folger Shakespeare Lesson Plan Series.

Today students will be introduced to *The Tempest*. They will act out the opening shipwreck scene, or watch and direct others doing it. By doing this activity, students will use the text to understand the plot, see that what seemed daunting is not quite so difficult, and have fun and embarrass themselves in the name of Shakespeare. This activity will take one class period.

What to Do:

1. Preparation (reading the night before)

Students will have read the opening shipwreck scene before coming in to class today.

Expect (didn't they teach you never to have any "prejudgments" about students?) students to grumble that they didn't "get it."

2. Getting started

Before you can say "Iack Robinson" rush the students out to some public place that has lots of movable objects like desks and chairs. Lunchrooms and study halls are ideal. Break the students up into groups of seven to ten.

3. Students on their feet and rehearsing the scene

Give the students scripts of the scene from which you've removed any stage directions, line numbers or glosses. Have the students divide the parts for the opening scene. Make sure they include all the sailors, crashing waves, etc. Then they are *first* to pantomime the entire scene, so they must plan and act out *every* im-portant action that occurs in the scene. Give the groups a good ten minutes to do this.

4. The finished product

Have all the groups present their pantomimes. After each scene ask students (the ones not performing) to quietly write down what the performing group did well and what they might have missed. When all of the scenes have been performed, have the students read their comments.

5. Directing the spoken scene

Randomly choose one of the groups and have the students perform the scene complete with words. Give them five minutes or so to prepare and tell them to make sure they include the students suggestions for all of the scenes. If time permits, allow the other students to make comments that direct the group's performance.

What you'll need:

a lunchroom; kids who aren't afraid of getting a wee bit embarrassed; a copy of the shipwreck scene that has had all of the stage directions, line numbers, and glosses taken out

How did it go?:

You can check how the students did based on their pantomimes, their comments, their final production, and the inclusion of any comments such as "that wasn't as hard as it seemed last night ..."

More specifically, after you are finished, ask the students to contrast their understanding of the scene before and after the exercise. (You may wish to have them write down their understanding of the scene before you begin, then have them write it again after they finish.)

Carol Jago's Four Boxes

I've adapted her technique listed in the book, so that Elementary and Middle school students working on Shakespeare can use it as well.

1. Begin with a large sheet of white paper and have the class fold it into fours.
2. Based on in-class reading or discussion of a theme or plot within the play (revenge, Prospero frees Ariel, Proteus lies to the Duke, friendship, etc.), have the students, in the **FIRST BOX**, draw a picture of a powerful image they had during the reading or discussion. You may assign the entire class one theme or plot or you could have the students choose the image that spoke strongest to them. This image may or may not **directly relate** to the example within the play- the student may chose to represent something from their life or the play, whichever is stronger. *Not everyone's an artist- and artistic talent is not required- just a sincere effort to get at what's in their mind's eye. Encourage them to draw a metaphor of those thoughts, feelings, or themes.*
3. In the **SECOND BOX**, put that picture into words. *Ariel is a cloud that wears cinderblock boots. She flies around and stuff, but she's still stuck in the mud and can't blow away like the other clouds.*
4. In the **THIRD BOX**, have the students pretend that they are the teacher. Have them write down what or how they would teach the theme or plot discussed.
5. In the **FOURTH BOX**, have them write a poem, create a word collage, write a quote from the play, a piece of a song, or in any other way that suited them to respond to the scene or theme drawn.

It can take a single class period or be stretched out over two or three. It provides the option of allowing students to explore themes or scenes that they found powerful in the play and they examine this moment from various perspectives.

Scatterbrained Soliloquies

Can be used with 4th – 12th graders depending on the passage.

The following is provided by Russ Bartlett through the Folger Shakespeare Lesson Plan Series.

Small groups of students will look at a famous soliloquy or monologue whose lines have been written on sepa-rate pieces of paper and then scrambled. As the students work to reassemble their scrambled passages, they will become more aware of sentence structure, meter, meaning, characterization, and vocabulary. You will need one scrambled soliloquy or monologue packet for each small group; each packet must be printed on different colored paper.

This lesson will take one to two class periods.

1. Divide the class into small groups of three to five students, and assign each group a color. Explain that they will be looking at a passage from the current play, trying to make sense of its meaning. First (my favorite part)...
2. Take all of your scrambled packets, mix them together for a rainbow effect, and throw them up into the air, in two or three dramatic tosses. Once the pieces of paper settle to the floor ... 3. Assure the students that you have not gone crazy. Remind each group of its assigned color, and ask each group to pick up all the pieces of that particular color. Each group should end up with the same number of pieces. Briefly set up the context of the speech and explain that now they must...
4. Put the speech in order, laying out the papers on their desktops or on the floor. (No peeking in their books is allowed!) How can they accomplish this task, they wonder, not knowing many of the words or expressions?

Easy, you tell them...

5. Create a word bank on the blackboard, noting unfamiliar words, phrases, and concepts. Ask a few probing questions that might help them figure out the meanings for themselves. If students get stuck on a particular word or phrase, have the students refer to dictionaries or Shakespearean glossaries. Armed with this new knowledge, they can...

6. Put the various pieces of paper in order and be prepared to explain/defend all of the choices made. Why did you put a certain line where you did? What clues led to your group's final order? When the groups are finished... .

7. Pick one group to read its assembled passage aloud, while other groups check it against their finished sequences. After one group has had its chance...

8. Check the order of the lines in each group's soliloquy, asking each group to explain its choices. List on the board the criteria used to determine line order. Compare and contrast the different versions. When the entire class has decided on the best, most accurate, plausible or even elegant version ...

9. Tack the pieces in order on a bulletin board, or punch holes in them and string them together for a hanging display. The possibilities are endless. Inform the students that they may now...

10. Consult their texts to check the order of the speech. Were the students able to reassemble the soliloquy in logical and meaningful ways? Did the explanations offered by group members reflect attentiveness to meaning, sound and rhyme, characterization, compatibility with prior events occurring in the play, etc.?

"Scatterbrained Soliloquy" packets: You will need to divide up the speech into at least ten sections, writing in large letters on white typing paper. Preserve the poetry in your transcribing (don't turn it into prose as you copy it) but feel free to create a break in mid-line or mid-sentence. When you have broken up the passage into at least ten sections, copy the sets in different colors or number them per group, as many different colors or numbers as there are groups participating. The prep time for this lesson is a bit long, but if you collect the copies from your students at the end of the exercise, you can use the packets again next year.

Exercises

1. Analyze Caliban's "the isle is full of noises" speech (111.ii.130-138). What makes it such a compelling and beautiful passage? What is its relation to Caliban's other speeches, and to his character in general? What effect does this speech have on our perception of Caliban's character? Why does Shakespeare give these lines to Caliban rather than, say, Ariel or Miranda?

2. What is the nature of Prospero and Miranda's relationship? Discuss moments where Miranda seems to be entirely dependent on her father and moments where she seems independent. How does Miranda's character change over the course of the play?

3. Discuss Ferdinand's character. What is the nature of his love for Miranda? Is he a likable character? What is the nature of his relationship to other characters?

4. Who is forgiven at the end of the play and actually accepts the forgiveness? This production has

Antonio walk away from Prospero's forgiveness. If you were to direct the last scene, how would you stage the forgiveness and who would accept it? Use the text to back-up your ideas.

5. Virtually every character in the play expresses some desire to be lord of the island. Discuss two or three of these characters. How does each envision the island's potential? How does each envision his own rule? Who comes closest to matching your own vision of the ideal rule?

6. Analyze the tempest scene in Act I, scene i. How does Shakespeare use the very limited resources of his bare stage to create a sense of realism? How does the APT Production grapple with the opening? Previous productions have had Prospero standing center holding a little wooden boat while the storm sounds and dialogue are heard from off stage. Other productions have had the court and crew enter in a tight boat-like formation while crossing the stage in a rhythmically swaying motion. When the boat splits the court and crew disperse chaotically. If you were to direct the opening tempest scene, how would you approach it?
7. "Have we devils here?" What does Caliban look like? Find all the references to Caliban's look and behavior... a man or fish?" Armed with these descriptions design or describe your own costume.

Handout for Tempest in the Lunchroom

THE TEMPEST 1.1

Boatswain!

Here, master. What cheer?

Good, speak to th' mariners. Fall to 't yarely, or we run ourselves aground.
Bestir, bestir!

Heigh, my hearts! Cheerly, cheerly, my hearts! Yare, yare! Take in the topsail.
Tend to th' Master's whistle.—Blow till thou burst thy wind, if room enough!

Good boatswain, have care. Where's the Master? Play the men.

I pray now, keep below.

Where is the Master, boatswain?

Do you not hear him? You mar our labor. Keep your cabins. You do assist the storm.

Nay, good, be patient.

When the sea is. Hence! What cares these roarers for the name of king? To cabin! Silence! Trouble us not.

Good, yet remember whom thou hast aboard.

None that I more love than myself. You are a councillor; if you can command these elements to silence, and work the peace of the present, we will not hand a rope more. Use your authority. If you cannot, give thanks you have lived so long, and make yourself ready in your cabin for the mischance of the hour, if it so

hap.—Cheerly, good hearts!—Out of our way, I say!

I have great comfort from this fellow. Methinks he hath no drowning mark upon him. His complexion is perfect gallows. Stand fast, good Fate, to his hanging. Make the rope of his destiny our cable, for our own doth little advantage. If he be not born to be hanged, our case is miserable.

Down with the topmast! Yare! Lower, lower! Bring her to try wi' th' main course. A plague upon this howling! They are louder than the weather or our office. Yet again? What do you here? Shall we give o'er and drown? Have you a mind to sink?

A pox o' your throat, you bawling, blasphemous, incharitable dog!

Work you, then.

Hang, cur, hang, you whoreson, insolent noisemaker! We are less afraid to be drowned than thou art.

I'll warrant him for drowning, though the ship were no stronger than a nutshell and as leaky as an unstanch'd wench.

Lay her ahold, ahold! Set her two courses. Off to sea again! Lay her off!

All lost! To prayers, to prayers! All lost!

What, must our mouths be cold?

The King and Prince at prayers. Let's assist them, for our case is as theirs.

I am out of patience.

We are merely cheated of our lives by drunkards. This wide-chopped rascal—would thou mightst lie drowning the washing of ten tides!

He'll be hanged yet, though every drop of water swear against it and gape at wid'st to glut him.

"Mercy on us!"—"We split, we split!"—"Farewell, my wife and children!"—"Farewell, brother!"—"We split, we split, we split!"

Let's all sink wi' th' King.

Let's take leave of him.

Now would I give a thousand furlongs of sea for an acre of barren ground: long heath, brown furze, anything. The wills above be done, but I would fain die a dry death.

Classroom Connections

Before the performance...

Stormy Weather

It's no surprise that a play named *The Tempest* opens in the middle of a huge storm at sea. But how can a director and a team of designers create that storm onstage? Ask students to brainstorm different ways to present the storm and shipwreck onstage. Then break the class into three groups and assign each a budget—one group has a high school drama club budget, one has a regional theatre budget, and one has a Broadway theatre budget. Each group should develop a concept or proposal for the storm scene, complete with lights, set, sound, props and costumes, considering their respective budgets. Have each group present their ideas to the class. How does budget affect the staging of the storm? How realistically should the storm be staged?

Love at First Sight

In *The Tempest* Miranda and Ferdinand are instantly captivated by one another. It is the first time that Miranda has seen another man. Is it love at first sight? Divide the class into two groups and have them sit across the room from each other. Pair each student with someone on the opposite side and remind them to keep it a secret! It is okay if more than one person is paired with another. Instruct the students to imagine themselves asleep in their beds. Begin playing a syrupy love song (*We've Only Just Begun* by the Carpenters works very well). In slow motion, have the students wake up and begin their morning routines. On your cue, they should make eye contact with their object of love and physicalize (in slow motion!) their response to love at first sight. How do we show love? What actions do we perform to get someone to notice us?

Be a Sound Designer

The Tempest is one of Shakespeare's most sound-heavy plays. Have students reread Caliban's speech at III.ii.132, "Be not afeard, the isle is full of noises." Then go back and ask students to pick out as many references to sound as they can find, both in the text and in the stage directions. Creating a sound design for a play or movie is an important part of telling the story. What kinds of sounds exist on the island in *The Tempest*? Ask students to create one sound cue for a moment in the play, using music, voices or found items (recorded or live) to create the sound. How does sound help to tell the story?

Ariel & Caliban in Visual Art

Ariel and Caliban, two of Shakespeare's non-human characters, have left much room for interpretation in how they can be portrayed. The 19th century produced a number of artists inspired by Shakespeare who put scenes of his play on canvas. Visit this site (http://www.english.emory.edu/classes/Shakespeare_Illustrated/TempestPaintings.html) and find a painting depicting Ariel or Caliban from *The Tempest*. Compare how you expected these characters to look with the artist's rendering. Keep these images in mind when you see the play and compare all three interpretations!

What Really Happened in Jamestown

As described in the article *A Whole New World*, Shakespeare drew inspiration for *The Tempest* from real accounts of a crew headed to Jamestown, Virginia, that crashed on the island of Bermuda and then reappeared almost a year later. Have students research the Jamestown colony and the shipwreck of the *Sea Adventure* and then discuss how the real life events may have inspired Shakespeare. How did Shakespeare alter the story to create *The Tempest*?

Seeing Things That Aren't There

Stranded on a mysterious island and thoroughly drunk, Stephano the butler believes he sees a great beast that in reality is nothing more than Caliban and Trinculo hiding together. This is an island that Prospero claims to be inhabited by spirits. His most trusted servant is a spirit that no other character ever sees. The only time spirits are witnessed by characters other than Prospero is in the wedding masque for Ferdinand and Miranda. This scene is not always included in productions of the play. If you were the director, would you choose to stage the masque? Is the island really magic or are we seeing a distorted image of a stranded soul?

Classroom Connections

...After the performance

Slaves and Servants

In *The Tempest*, Ariel and Caliban both serve Prospero and Miranda. In the Folio version of the play, Caliban is described as a “savage and deformed slave.” Given that Ariel and Caliban are “natives” of the island, what class issues does their relationship to Prospero bring up? What responsibilities does a director have in staging *The Tempest* for a contemporary audience? Are Ariel and Caliban positive or negative characters? How would you portray them today? How did the director at The Shakespeare Theatre portray Caliban and Ariel?

Forgiveness and Reconciliation

One of the reasons *The Tempest* is sometimes considered a comedy is that all the characters are forgiven for their misdeeds. Prospero forgives everyone in the very last scene of the play. Discuss when you think he makes the decision to forgive the characters who have betrayed him. Did those forgiven really repent? Do you think there is a possibility of Prospero being wronged again? Are there any characters who deserve an apology from Prospero?

Fathers and Daughters

Some Shakespearean scholars believe that in his latter works, the Bard examined more closely the bonds between fathers and daughters because of his relationship with his eldest daughter, Susanna. Reflect on views of father-daughter relationships: What are contemporary views of the roles of fathers and daughters in each others’ lives? What images or stories from television shows, news, movies, books or magazines support these views? How do students see them playing out in their personal experiences? Ask students to compare contemporary views to the relationship of Prospero and Miranda in *The Tempest*.

Are You My Mother?

Many female characters in Shakespeare’s later plays grow up never knowing their mothers. Ask students to consider why Shakespeare would make this choice? How would these plays be different if a mother was present? Ask students to rewrite Act I scene ii of *The Tempest*, adding a third character—Miranda’s mother. How does the scene change? How might this change affect the rest of the play?

Water, Water Everywhere

Water imagery abounds in *The Tempest* and plays a vital role in the events that unfold. Ask students to share all of the ways that water is used in the play. Then ask students to pick one example of water imagery to recreate. They can make a collage, write a poem, use their bodies, voices, instruments, or any other form of expression to demonstrate the feeling that the water evokes.

Adaptation

Shakespeare’s plays are continually adapted into other stories and media. For example, Robert Browning’s 1864 poem *Caliban Upon Setebos*, Franz Marc’s 1914 painting *Caliban* and the 1956 sci-fi film *Forbidden Planet* are all based on Shakespeare’s *The Tempest*. Screen the film, or another film adaptation of the play, look at the painting (see page 19) or read a selection of Browning’s poem (available online at: eir.library.utoronto.ca/rpo/display/poem267.html). How do artists take ideas from literature and incorporate them into their own work? Ask students to create their own work of art based on their response to *The Tempest*. Possibilities include a drawing, a poem, a short story, a treatment for a screen play or a short video essay. Work can be shared and displayed as students discuss their different responses to the play. Share your students’ work with us by mailing it to The Shakespeare Theatre Education Department.

Look Up at the Sky!

Did you know that many of the moons of Uranus are named after Shakespearean characters, many of them from *The Tempest*? (Those that aren’t Shakespearean are taken from Alexander Pope’s poem, *The Rape of the Lock*.) For extra credit, ask students to look up the names of the moons of Uranus and find their namesakes in Shakespeare.

- 1 Reader 1: If you cannot understand my argument, and declare
- 2 *Reader 2: it's Greek to me,*
- 3 Reader 1: you are quoting Shakespeare; if you claim to be
- 4 *Reader 3: more sinned against than sinning,*
- 5 Reader 1: you are quoting Shakespeare; if you recall your
- 6 *Reader 4: salad days,*
- 7 Reader 1: you are quoting Shakespeare; if you act
- 8 *Reader 5: more in sorrow than in anger;*
- 9 Reader 1: if your
- 10 *Reader 6: wish is father to the thought;*
- 11 Reader 1: if your lost property has
- 12 *Reader 7: vanished into thin air,*
- 13 Reader 1: you are quoting Shakespeare; if you have ever refused
- 14 *Reader 2: to budge an inch*
- 15 Reader 1: or suffered from
- 16 *Reader 3: green-eyed jealousy,*
- 17 Reader 1: if you have
- 18 *Reader 4: played fast and loose,*
- 19 Reader 1: if you have been
- 20 *Reader 5: tongue-tied,*
- 21 *Reader 6: a tower of strength,*
- 22 *Reader 7: hoodwinked*
- 23 Reader 1: or

- 24 *Reader 2: in a pickle,*
- 25 Reader 1: if you have
- 26 *Reader 3: knitted your brows,*
- 27 *Reader 4: made a virtue of necessity,*
- 28 Reader 1: insisted on
- 29 *Reader 5: fair play,*
- 30 *Reader 6: slept not one wink,*
- 31 *Reader 7: stood on ceremony,*
- 32 *Reader 2: danced attendance (on your lord and master),*
- 33 *Reader 3: laughed yourself into stitches,*
- 34 Reader 1: had
- 35 *Reader 4: short shrift,*
- 36 *Reader 5: cold comfort*
- 37 Reader 1: or
- 38 *Reader 6: too much of a good thing,*
- 39 Reader 1: if you have
- 40 *Reader 7: seen better days*
- 41 Reader 1: or lived
- 42 *Reader 2: in a fool's paradise -*
- 43 Reader 1: why, be that as it may,
- 44 *Reader 3: the more fool you ,*
- 45 Reader 1: for it is
- 46 Reader 4: a *foregone conclusion*

- 47 Reader 1: that you are,
- 48 *Reader 5: as good luck would have it,*
- 49 Reader 1 quoting Shakespeare; if you think it is
- 50 *Reader 6: early days*
- 51 Reader 1: and clear out
- 52 *Reader 7: bag and baggage,*
- 53 Reader 1: if you think
- 54 *Reader 2: it is high time*
- 55 Reader 1: and
- 56 *Reader 3: that that is the long and short of it,*
- 57 Reader 1: if you believe that the
- 58 *Reader 4: game is up*
- 59 Reader 1: and that
- 60 *Reader 5: truth will out*
- 61 Reader 1: even if it involves your
- 62 *Reader 6: own flesh and blood,*
- 63 Reader 1: if you
- 64 *Reader 7: lie low*
- 65 Reader 1: till
- 66 *Reader 2: the crack of doom*
- 67 Reader 1: because you suspect
- 68 *Reader 3: foul play,*
- 69 Reader 1: if you have your

- 70 *Reader 4: teeth set on edge*
- 71 *Reader 5: (at one fell swoop)*
- 72 Reader 1: without
- 73 *Reader 6: rhyme or reason,*
- 74 Reader 1: then -
- 75 *Reader 7: to give the devil his due -*
- 76 Reader 1: if the
- 77 *Reader 2: truth were known*
- 78 Reader 1: (for surely you have a
- 79 *Reader 3: tongue in your head)*
- 80 Reader 1: you are quoting Shakespeare; even if you bid me
- 81 *Reader 4: good riddance*
- 82 Reader 1: and
- 83 *Reader 5: send me packing,*
- 84 Reader 1: if you wish I
- 85 *Reader 6: was dead as a door-nail,*
- 86 Reader 1: if you think I am an
- 87 *Reader 7: eyesore,*
- 88 Reader 2: a *laughing stock*,
- 89 Reader 1: the
- 90 *Reader 3: devil incarnate,*
- 91 *Reader 4: a stony-hearted villain,*
- 92 *Reader 5: bloody-minded*

- 93 Reader 1: or a
- 94 *Reader 6: blinking idiot,*
- 95 Reader 1: then -
- 96 *Reader 7: by Jove!*
- 97 *Reader 2: O Lord!*
- 98 *Reader 3: Tut tut!*
- 99 *Reader 4: For goodness' sake!*
- 100 *Reader 5: What the dickens!*
- 101 *Reader 6: But me no buts! -*
- 102 *Reader 7: it is all one to me,*
- 103 Reader 1: for you are quoting Shakespeare.

Directions: Read the statement in the center column. Decide if you **strongly agree** (SA), **agree** (A), **disagree** (D), or **strongly disagree** (SD) with the statement. Circle your response and **write a reason or reasons in the statement box**. (You may use the back of the paper if you need more room.) Be prepared to discuss your opinion on the statements.

before you read	Statements	after you read
SA A D SD	1. There are people who can accurately predict the future.	SA A D SD
SA A D SD	2. You are the maker of your own destiny.	SA A D SD
SA A D SD	3. If you reach your goal, the end always justifies the means.	SA A D SD
SA A D SD	4. Patriotism requires obedience to the governing authority.	SA A D SD
SA A D SD	5. True love has no ambition.	SA A D SD
SA A D SD	6. Loyalty to family supersedes loyalty to government.	SA A D SD
SA A D SD	7. Commitment to principle supersedes loyalty to family.	SA A D SD
SA A D SD	8. I would break my moral code for a loved one.	SA A D SD
SA A D SD	9. I believe everyone is in a personal battle of good~vs~evil.	SA A D SD
SA A D SD	10. If someone prophesied you would become someone of importance (i.e.-President, Homecoming King/Queen, etc), you would try to make it happen.	SA A D SD
SA A D SD	11. It is never right to kill another person.	SA A D SD
SA A D SD	12. If a political leader has done wrong, it is all right to get rid of him/her by whatever means necessary.	SA A D SD
SA A D SD	13. No cause, political or otherwise, is worth dying for.	SA A D SD
SA A D SD	14. Power corrupts, and absolute power corrupts absolutely.	SA A D SD

Speeches you may choose to learn from Macbeth

Four people are needed to perform this scene.

Macbeth and Witches

Act 4, Scene 1

“ How now, you . . . ” to the Witches exit. (The witches will also learn the lines of the apparitions.)

Three people may choose to perform all of witches’ scenes together.

Witches –

Act 1, scene 1

“ When shall we three . . . ” to the end of the scene

and

Act 1, scene 3

“ Where hast thou . . . ”
to the vanishing of the witches.
(You will need someone to read Macbeth and Banquo)

and

Act 4, scene 1

“ Thrice the brinded cat. . . ” to the entrance of Macbeth.

Three people needed to perform this scene.

**Lady Macbeth, Doctor, Gentlewoman
Act 5, Scene 1**

Two people needed to perform these scenes.

Lady Macbeth and Macbeth

Act 2, scene 2

“ That which had made them drunk. . . ”
to the end of the scene.

or

Macbeth and Lady Macbeth

Act 3, scene 4

“ Which of you have done this?” to the end of the scene.

Only one person needed to perform these scenes.

Macbeth

Act 1, scene 7

“ If it were done . . . ” to the entrance of Lady Macbeth
or

Macbeth

Act 2, scene 1

“ Is this a dagger . . . ” to Macbeth’ s exit.
or

Macbeth

Act 3, scene 1

“ To be thus . . . ” to the entrance of the attendant and the murderers.

Lady Macbeth

Act 1, scene 5

“ Glamis thou art, . . . ”
and continue with
“ The raven himself. . . ” to the entrance of Macbeth
or

Lady Macbeth

Act 1, scene 7

“ He has almost supp’ d: . . . ” to the end of the scene. (You will need someone to read the part of Macbeth).

Macbeth Scene Performance Evaluation

Performer: _____

Role(s): _____

Scene: _____

Date: _____

Group Members: _____

CATEGORY	90-100	80-89	70-79	60-69
Memorization	Student has all lines memorized and recited with fluency.	Student has most lines memorized and recited with fluency.	Student has made an attempt at memorization but fails to remember some lines or recites the lines with little fluency.	Student has failed to memorize the lines but does perform some lines.
Preparedness	Student is completely prepared and has obviously rehearsed.	Student seems pretty prepared but might have needed a couple more rehearsals.	The student is somewhat prepared, but it is clear that rehearsal was lacking.	Student does not seem at all prepared to present.
Actions	Facial expressions and body language are used to help the student demonstrate understanding of the scene.	Some facial expressions and body language are used to help the student demonstrate understanding of the scene.	Few facial expressions and body language are used to help the student demonstrate understanding of the scene	Understanding of the scene is not demonstrated through facial expressions or body language.
Creativity	Student shows considerable work/creativity which makes the presentation better.	Student shows some work/creativity which makes the presentation better.	Student shows little work/creativity which makes the presentation better.	The student shows no work/creativity which makes the presentation better.
Introduction	An introduction is given which effectively provides context for the scene.	An introduction is given which somewhat sets up the scene.	An introduction is given which makes an attempting at setting up the scene but does so inadequately.	No introduction is given.

Score: _____/

Comments:

KHOLBERG'S STAGES OF MORAL DEVELOPMENT 1

PRE-CONVENTIONAL MORAL DEVELOPMENT

Stage 0 - Pre-Moral

- Pleasure-pain (exciting-fearful) determine behavior
- Whatever pleases the individual/ no sense of guilt
- Take what is pleasant; avoid what is unpleasant
- Person is guided only by what he can and wants to do

Stage One - Simple Authority Orientation

- Obedience and punishment orientation
- Physical consequences determine good/bad
- Authority figure determines standards
- Only in terms of right and wrong/fear of authority

Stage Two - Instrumental Relativist

- Eye for an eye, same for all, treat all the same
- You scratch my back; I'll scratch yours (not from concern or loyalty, but because it's fair.)
- Equal sharing: exchange, fairness, tit for tat

CONVENTIONAL MORAL DEVELOPMENT

Stage Three - Interpersonal Concordance - good boy/nice girl orientation

- Being nice, approval, pleasing a limited group are important
- I'll do it because you said you would give me something
- Not wish to offend anyone who is our friend.
- Stereotypes of right behavior of majority Intentions ("he means well") become important
- Giving in to external pressure

Stage Four - Law and Order

- Maintain the given social order for its own sake
- Doing one's duty
- Respect for authority and majority rule
- Laws exist - therefore are good. We should abide by them. They are fixed - cannot be changed.

POST-CONVENTIONAL MORAL DEVELOPMENT

Stage Five - Social Contract

- Standards critically examined and socially agreed upon
- Laws for our benefit.
- Constitutional and democratic
- Legalistic but law can be changed for benefit of society
- Individual rights respected except when contrary to constitutionally agreed rights.
- Moral values are defined in terms of individual rights and standards agreed upon by society.
- Consensus rather than majority
- Official morality of United States

Stage Six - Ethical Principle

- Orientation to principles above social rules
- Principles above the law
- Principles appeal to logical universality and consistency
- Justice - It is right not just here but under other circumstances
- Justice with individual dignity
- Obedience or disobedience to law based on moral respect for justice
- Conscience guided by self-chosen principle

Online Macbeth Assignment

Visit and explore as many of the following sites as you can in the allotted time. Fill out the research handout provided for you and return it to me in class.

Macbeth Links

Macbeth Plugged (online version of the play)

<http://library.thinkquest.org/2888/>

Mr. William Shakespeare and The Internet

<http://shakespeare.palomar.edu/>

Shakespeare Resource Center

<http://www.bardweb.net/>

Shakespeare Oxford Society

<http://www.shakespeare-oxford.com/>

Enjoying "Macbeth", by William Shakespeare

<http://www.pathguy.com/macbeth.htm>

Shakespeare Help: Macbeth

<http://www.shakespearehelp.com/macbeth.htm>

Shakespeare Navigator

<http://www.shakespeare-navigators.com/macbeth/index.html>

Basic Style for Citations of Electronic Sources [1]

Here are some common features you should try and find before citing electronic sources in MLA style.

Always include as much information as is available/applicable:

- Author and/or editor names
- Name of the database, or title of project, book, article
- Any version numbers available
- Date of version, revision, or posting
- Publisher information
- Date you accessed the material
- Electronic address, printed between carets (<, >).

Web Sources

Web sites (in MLA style, the "W" in Web is capitalized, and "Web site" or "Web sites" are written as two words) and Web pages are arguably the most commonly cited form of electronic resource today. Below are a variety of Web sites and pages you might need to cite.

An Entire Web Site

Basic format:

Name of Site. Date of Posting/Revision. Name of institution/organization affiliated with the site (sometimes found in copyright statements). Date you accessed the site <electronic address>.

It is necessary to list your date of access because web postings are often updated, and information available on one date may no longer be available later. Be sure to include the complete address for the site. Here are some examples:

The Purdue OWL Family of Sites. 26 Aug. 2005. The Writing Lab and OWL at Purdue and Purdue University. 23 April 2006 <<http://owl.english.purdue.edu/>>.

Felluga, Dino. *Guide to Literary and Critical Theory*. 28 Nov. 2003. Purdue University. 10 May 2006 <<http://www.cla.purdue.edu/english/theory/>>.

[1] <http://owl.english.purdue.edu/owl/resource/557/09/>

Online Macbeth Assignment

Research Handout

Name: _____

Three facts I found from first site I explored:

- 1) _____
- 2) _____
- 3) _____

URL address of the site:

How I would cite it in a Works Cited Page:

Three facts I found from additional site(s) I explored:

- 1) _____
- 2) _____
- 3) _____

URL address of the site:

How I would cite it in a Works Cited Page:

Create your own *Shakespearean Insult*

Create your own *Shakespearean Insult*, memorize some choice terms from the list below, two adjectives and a noun minimum per *insult* please. Combine one word from each of the three columns below, prefaced with "Thou":

Column 1	Column 2	Column 3
artless	base-court	apple-john
bawdy	bat-fowling	baggage
beslubbering	beef-witted	barnacle
bootless	beetle-headed	bladder
churlish	boil-brained	boar-pig
cockered	clapper-clawed	bugbear
clouted	clay-brained	bum-bailey
craven	common-kissing	canker-blossom
currish	crook-pated	clack-dish
dankish	dismal-dreaming	clotpole
dissembling	dizzy-eyed	coxcomb
droning	doghearted	codpiece
errant	dread-bolted	death-token
fawning	earth-vexing	dewberry
fobbing	elf-skinned	flap-dragon
froward	fat-kidneyed	flax-wench
frothy	fen-sucked	flirt-gill
gleeking	flap-mouthed	foot-licker
goatish	fly-bitten	fustilarian
gorbellied	folly-fallen	giglet
impertinent	fool-born	gudgeon
infectious	full-gorged	haggard
jarring	guts-gripping	harpy
loggerheaded	half-faced	hedge-pig
lumpish	hasty-witted	horn-beast
mammering	hedge-born	hugger-mugger
mangled	hell-hated	jolthead
mewling	idle-headed	lewdster
paunchy	ill-breeding	lout
pribbling	ill-nurtured	maggot-pie
puking	knotty-pated	malt-worm
puny	milk-livered	mammet
quailing	motley-minded	measle
rank	onion-eyed	minnow
reeky	plume-plucked	miscreant
roguish	pottle-deep	moldwarp
ruttish	pox-marked	mumble-news
saucy	reeling-ripe	nut-hook
spleeny	rough-hewn	pigeon-egg
spongy	rude-growing	pignut
surly	rump-fed	puttock
tottering	shard-borne	pumpion
unmuzzled	sheep-biting	ratsbane
vain	spur-galled	scut
venomed	swag-bellied	skainsmate
villainous	tardy-gaited	strumpet
warped	tickle-brained	varlet
wayward	toad-spotted	vassal
weedy	urchin-snouted	whey-face
yeasty	weather-bitten	wagtail

***Macbeth* Illustrated Quote Assignment**

Macbeth is full of interesting and vivid imagery, metaphors and similes, and memorable quotes. Your job for this assignment is to choose **one** quote that you want to make “come alive” in an illustration.

I. Choosing the Quote

Before you work on the illustration, you need to choose a quote and get it *approved by me*. You may choose a quote from any of the five Acts in *Macbeth*, from any character; however, in order for a quote to work as an illustration, it should contain some imagery or vivid detail. Remember, you need to make this quote “come alive”, so choose something that you have an idea of how to depict visually. You may get your quote approved by me at any time, **but it must be done by Monday Nov 22 (A), Tuesday Nov 23 (B) at the latest.**

You will receive 20 points out of your 100 point grade for meeting this deadline with an approved quote. If you are absent on this day, this portion of the assignment is due the next class that you attend.

II. The Illustration

Once you have an approved quote, you can begin working on the illustration. Your poster needs to have the following elements:

- The quote, clearly visible and written (not just scribbled in pencil!) **(10pts)**
- An accurate citation after the quote (Act. scene. line numbers ex: IV.iii.5-8) **(10pts)**
- A visual representation of the quote. You may approach this part in a two different ways. You may choose to draw the illustration or you may make a collage out of magazine pictures, etc. However, your illustration should **accurately and creatively** depict the meaning of the quote. Keep in mind that you may take creative liberties with this illustration, as long as you can explain why you chose the visual representation that you did. ****Your illustration should reflect time and effort (20pts)**
- Your poster must be at least 11"x17" or ½ piece of poster board.

III. The Writing

On the due date **Monday Nov 29 (A), Tuesday Nov 30 (B)** you should be ready to hand in your illustrated quote and a copy of the following: 1) Write the quote on the top lines of your paper with the citation. Why did you choose this quote?

2) Written responses to the following: How does the quote fit into the chronology of the play? What do you believe the quote means? What kind of figurative language is used in the quote: metaphor, simile, personification? How does the plot and message of *Macbeth* correspond to history or to our contemporary world? Give an example and explain how the example fits. **(40pts)**

****If you are absent on the due date, you should be ready to turn it in the next class day.**

TEKS: 1C, 2C, 3, E4E, E4G, 5A, 5B, 7, 7A, 8

Macbeth

Choose a major character from Macbeth, and trace that character throughout the play. In your journal, you must include the following:

- Physical traits
- Personality/character traits/ mental & emotional state
- Relationships and interactions with other characters
- Interaction with the major themes of the play
- Goals/motivation
- Obstacles
- Changes in character
- A symbolic visual associated with the character and an explanation of the symbol
- 8 quotes from the play with accompanying explanations of each quote's relevance

Some questions that you can and should address in your character journal:

- What is the character most afraid of or worried about? What is making him/her anxious?
- Describe the person, object, or event that is bothersome. Talk about specifically what concerns your character.
- What's the worst thing that could happen? What does he/she hope will occur? How do his/her fears or worries relate to the things that have happened so far?
- Who has impressed, annoyed, or pleased your character the most? Why? Describe the interaction they've had, and why your character feels the way that he/she does. How have the other character's actions influenced the way that your character feels?
- What does your character want to accomplish in life? What big goals has he/she set, and why?
- What is his/her biggest accomplishment so far?
- Why? How would your character complete a sentence such as this: When I think about this great accomplishment, I only hope that in the future, I'll be able to _____.
- What lesson(s) has your character learned? What have his/her experiences taught him/her?
- What values are important to your character? How does this value relate to his/her life?

Macbeth**ASSESSMENT**

<p>Excellent understanding of main character</p> <p>5</p>	<p>Character is described in detail. Shows excellent understanding of physical descriptions as well as personality, relationships, changes, obstacles, and motivations. Includes many examples to illustrate assertions. Symbolic visual is clear and appropriate. All 8 quote choices are ideal and explanations are appropriately detailed. The journal is creative and interesting.</p>
<p>Good understanding of main character</p> <p>4</p>	<p>Character is described with supporting details. Shows good understanding of physical description, personality relationships, changes, obstacles, and motivations. Details are relevant to the story. The journal is creative and interesting. All 8 quotes are pertinent and explanations are appropriately detailed.</p>
<p>Partial understanding of main character.</p> <p>3</p>	<p>Displays some understanding of main character. Shows some understanding of physical descriptions as well as personality, relationships, changes, obstacles, and motivations. Includes many examples to illustrate assertions. Some details are supplied, but may be irrelevant or off topic. Some quotes are missing or unclear. Symbolic visual is unclear. The journal is somewhat creative and interesting</p>
<p>Incomplete understanding of main character.</p> <p>2</p>	<p>Displays incomplete understanding of main character. May focus solely on physical descriptions rather than personality and motivations. Details are off topic, incomplete, or irrelevant. Quotes are missing or unclear. Symbolic visual is unclear.</p>
<p>Little understanding of main character</p> <p>1</p>	<p>Displays little understanding of main character. Details are off topic, incomplete, or irrelevant. Quotes are missing or unclear. Symbolic visual is unclear.</p>

Macbeth Countdown: 5-4-3-2-1

Act _____ Scene _____

Your Name _____

Group Members _____ Period _____

5. Write a summary in five sentences.

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2.) _____

3.) _____

4.) _____

5.) "I didn't read that scene, but I did
highlight several passages."

4. List four important characters. Why are they important in this scene?

1.) _____

2.) _____

3.) _____

4.) _____

3. List three quotations from the scene and explain their significance.

1.) _____

2.) _____

3.) _____

2. Find two literary devices used. Write down the quotations and location. What devices are they? Why are they used?

1.) _____

2.) _____

1. What is one symbol used in the scene? Write down any quotations and their locations. Why is the symbol used? Why is it effective?

1.) _____

Use the back of the paper if you need more room to write your answers.

Macbeth Plotline: What happens?

Objectives: 1. Students will trace events in the play as they interpret the script of *Macbeth*.
2. Students will be able to discuss the significance of different plot events.

Directions: Develop a plotline, like a timeline of the play, with all the events you know so far as they have occurred in your reading. Include all of the events that you see as important. In a group discussion, discuss what you think is significant in the play. Add any events to your plotline that other members may also think are important. Continue to develop your plotline as we continue to read the play. You will be able to use this reference each time you write about the play. (Use the back of this paper to develop your plotline.)

Reflection: How did you decide which events in the plot have greater importance? Why did you decide the some have lesser importance?

[illegible]

Act I

Scene 1

What atmosphere is established in this scene?

Scene 2

Why is King Duncan so pleased with Macbeth?

What impression do you have of Macbeth from this scene?

Scene 3.

What impression of the witches do you form from this scene? How might they represent past, present and future?

How do Macbeth and Banquo react to the witches prophecies? What warning does Banquo give Macbeth? Does Macbeth heed his warning? Why, or why not?

Scene 4.

What apparently is the relationship between King Duncan and Macbeth, as suggested by their conversation? How does Macbeth's final passage of dialogue shed new light on this relationship?

Scene 5.

How does Lady Macbeth react to her husband's letter? Describe Lady Macbeth, referring to specific actions that illustrate the qualities you identify.

Scene 6.

Describe the striking contrast between appearance and reality in this scene.

Scene 7.

According to Macbeth's speech at the beginning of this scene, how does he feel about Duncan's assassination? What is the "double trust" under which Duncan is in the castle? What "spur" motivates Macbeth?

Macbeth tells his wife flatly, "We will proceed no further in this business." However, Lady Macbeth changes his mind completely. Describe the arguments by which she persuades him to carry out her plan.

What are Lady Macbeth's exact plans for murdering Duncan and for hiding her and her husband's guilt?

Both Macbeth and Lady Macbeth are ambitious. However, even at this early point in the play, there is a qualitative difference in their characters. Describe that difference.

Act II Questions

Scene 1.

With what words does Banquo reaffirm his loyalty to King Duncan? What lie does Macbeth tell Banquo? Why is Banquo's reaction to the witches' prophecies so different from that of Macbeth? Consider the implications of the dagger hallucination? What does Macbeth mean by the fatal vision of the dagger? Why is Macbeth's allusion to Tarquin particularly appropriate?

Scene 2.

Describe the murder of Duncan as recounted by Macbeth.

Why is he unable to say "Amen" ?

Macbeth imagines that a voice speaks to him. What message is spoken? How does Macbeth interpret this message?

Why must Lady Macbeth return the bloody daggers to Duncan's chambers?

How do Macbeth and Lady Macbeth differ in their reactions to the murder? What does Macbeth wish at the end of this scene?

Scene 3.

What dual purpose does the porter serve at the beginning of this scene?

Who are Macbeth's second and third victims? What reason does he give for killing them?

Why does Lady Macbeth faint? Explain your answer. Why do Malcolm and Donalbain secretly leave Macbeth's castle? Where do they go?

Scene 4.

Why are Malcolm and Donalbain suspects in the murder of their father?

What motive is attributed to them?

Why is this accusation ironic?

As described in Scenes 3 and 4, how does nature reflect human event?

What idea is emphasized by these references to nature?

The Act as a Whole

1. **Figurative Language.** Macbeth has rich figures of speech - simile, metaphor, and personification. Identify the figures used and write about their effectiveness in heightening the dramatic impact of the scenes.

2. **Comic Relief.** Comic relief is a humorous scene, incident, or speech that is included in serious drama to provide time out from emotional intensity. It allows audience time to prepare for the next Intense event. It often contrasts with the “ heaviness” of the main plot. Discuss the porter, Macduff and Lennox. Include what it shows about Elizabethan audiences.

3. **Characterization via Soliloquy and Dialogue.** Early soliloquies by Mac and Lady Mac help you gauge their motivation. In Act II, Mac’ s dagger soliloquy opens his mind to the audience. WHAT IMAGES ARE REVEALED? What is his state of mind now? Has he changed? Soon after the murders of Duncan, the dialogue between the Macbeths reflects the impact of these deeds on them. HOW IS THIS DIALOGUE DIFFERENT FROM EARLIER CONVERSATIONS? How do their reactions differ? Who seems to recover more quickly? What does all this suggest about soul of each?

4. **Imagery, Symbol, Character.** Images of light and darkness recur; however, the image of blood dominates this act, along with a contrasting image of water. Blood and water, in fact, are ancient symbols. How dirty does Macbeth indicate his hands are? What does he mean? In contrast, what does Lady Mac say about dirty lands? Why does her response seem Ironic when contrasted with Macbeth’ s?

Act III Questions

Scene 1.

What hope does Banquo maintain?

How is Banquo treated by Macbeth and Lady Macbeth?

How does Banquo respond?

Why does Macbeth fear Banquo?

Does Macbeth truly believe the witches’ prophecy? Explain.

How does Macbeth persuade the murderers to kill Banquo and Fleance? What reason does he give for wanting to keep secret his connection with the murderers?

Scene 2.

What is ironic about Lady Macbeth’ s statement, “ What’ s done is done” ?

Compare and contrast the feelings of Macbeth and Lady Macbeth in this scene. (What changes do you perceive in Macbeth?)

How does Macbeth now feel about Duncan? How do these feelings contrast with his feelings before the murder of Duncan?

Scene 3.

Explain the meaning of the murderer’ s statement, “ We have lost/ Best half of our affair.”

How do the images of light and dark function in this scene?

Scene 4.

How does Macbeth behave at the banquet?

What does his behavior suggest about his emotional state? How does Lady Macbeth handle the situation?

What is the significance of Fleance's escape?

What does Macbeth plan for the day after the banquet? Why? Does he tell Lady Macbeth what he plans to do?

What does this suggest about their relationship?

Explain the following lines in relation to the development of Macbeth as a character: "I am in blood/Stepped in so far that should I wade no more,/ Returning were as tedious as go o'er."

Scene 5.

Contrast the atmosphere in this scene with that of the preceding scene. Does Scene 5 develop the action of the play? Explain.

Scene 6.

What specific events and persons are discussed by Lennox and another lord in this scene?

Act IV Questions

Scene 1.

What is Macbeth's attitude toward the witches now?

How does this attitude contrast with that shown by Macbeth in his first encounter with them?

What does this change in attitude show about the deterioration of his character?

How does Macbeth react to each apparition that the witches conjure up?

How is Macbeth changing, as indicated by the passage in which he orders the murder of Macduff's family?

Scene 2.

In her conversations with Ross and with her son, of what does Lady Macduff accuse her husband?

How does the dialogue between Lady Macduff and her son intensify reader response to their murders?

How is Lady Macduff similar to Lady Macbeth? How is she different?

Scene 3.

What qualities of leadership does Malcolm reveal in his encounter with Macduff?

How does Malcolm test Macduff?

What is the significance of the scene in which the doctor describes King Edward' s power of healing?

How does Macduff respond to the news of his family' s massacre?

Act V Questions

Scene 1.

What is the mental state of Lady Macbeth during the sleepwalking scene?

What does she carry? What does she do as she walks?

What seems to bother her the most? What does the doctor fear will happen?

When Lady Macbeth says, “ All the perfumes of Arabia will not sweeten this little hand,” she is echoing a thought expressed by Macbeth in Act II, Scene 2.. What are Macbeth' s exact words?

How is Lady Macbeth' s statement different from her comment about water made immediately after the murder?

Scene 2.

What does this scene reveal about Macbeth as a person and as a ruler?

Scene 3.

Why does Macbeth no longer fear death?

How does he feel about old age?

How does Macbeth respond to the doctor' s report regarding Lady Macbeth' s ill health?

Scene 4.

Relate this scene to the prophecies given to Macbeth through the apparitions.

Scene 5.

When Macbeth hears the cry of women, he responds by commenting on his feelings.

What does he say?

Is he aware of the changes that have taken place within him? Explain.

Why does Macbeth respond with such indifference to Lady Macbeth' s death?

What does the “ Tomorrow, and tomorrow, and tomorrow” soliloquy reveal about Macbeth?

How does this scene show Macbeth' s increasing desperation?

Scene 6.

What is Malcolm' s position among the nobles, as suggested in this scene?

Scene 7.

What tactical error does Macbeth make? What happens as a result?

Scene 8.

Why does Macbeth still have confidence when he first encounters Macduff?

How does Macbeth react to Macduff's revelation regarding his birth?

How does Macbeth's final act show that he still possesses a trace of his former nobility?

Is death the ultimate disaster for Macbeth? Explain.

What are Malcolm's first acts as the new king of Scotland?

What kind of king will he most likely be? Give evidence from story.

Study Guide Macbeth
Act One

NAME _____ PD. _____

Scene One

1. What kind of mood is set by the appearance of the three witches?
2. When will the witches meet again and where?
3. Who are Graymalkin and Paddock?
4. What is the meaning of "Fair is foul and foul is fair?"

Scene Two

1. What does the Captain have to report?
2. What did Macbeth do to Macdonwald? Was Macdonwald a traitor?
3. Macbeth and Banquo had just about won the battle when what happened?
4. What has the Thane of Cawdor done to deserve his execution? What will happen to his title and lands?

Scene Three:

1. How does Macbeth's first line in the play mirror what the witches said in scene one?
2. What is extraordinary about the witches' appearance?
3. What is the significance of the word "hail?"
4. What do the witches say will happen to Macbeth? How does he react?
5. What do the witches stand for?
6. What warning does Banquo give to Macbeth?
7. What do the witches predict for Banquo?
8. Macbeth goes back and forth in his mind about being king and killing to get it. When the scene ends, where does he leave matters?

Scene Four:

1. What description of Cawdor and his death does Malcolm give?
2. Why does Duncan choose this particular moment in time to name his successor?
3. What is the effect of the announcement on Macbeth?

Scene Five:

1. Describe the contents of Macbeth's letter and Lady Macbeth's reaction?
2. What do we learn about Lady Macbeth from her soliloquy?

3. What advice does she give her husband about his behavior?
4. Why does she tell him to leave everything up to her?

Scene Six:

1. What comments do Duncan and Banquo make about the environment of Macbeth's castle? How is the outside of the castle at odds with the inside?
2. How does Lady Macbeth greet Duncan?

Scene Seven:

1. What state of mind does Macbeth's soliloquy reveal?
2. What are the three reasons Macbeth gives for not wanting to kill Duncan?
3. Lady Macbeth rebukes her husband in two ways. What are they?
4. Why does she mention the "cat in the adage?"
5. How do you know that Lady Macbeth was once a mother? What is so shocking about her revelation?
6. What is the difference in meaning between a question mark after "We fail?" or a period after it? "We fail."
7. What plans for the murder of Duncan does Lady Macbeth propose?

Study Guide Macbeth

Act Two

NAME _____ PD. _____

Scene One:

1. At what time do the events of Act Two take place?
2. What is unusual about the time?
3. Why is Banquo afraid to sleep?
4. What did Duncan give to Lady Macbeth?
5. What lie does Macbeth tell Banquo?
6. What is it that Macbeth "sees" in his soliloquy? Why does he see it?
7. The vision can be explained in two ways. What are they?
8. Who rings the bell and what does it signify?
9. Why is there a reference to Tarquin?

Scene Two:

1. Why didn't Lady Macbeth kill the king herself? What does her answer tell us about her character?
2. How does nature react to Duncan's murder?
3. What did Macbeth hear while he was killing Duncan? What effect did it have on him?
4. Who returned the daggers?
5. Why does he feel his hands are attacking him? What does the eye symbolize?
6. Why will Macbeth "sleep no more?"
7. Are Macbeth's last words in the scene sincere?
8. What does water symbolize in the play?

Scene Three:

1. What is the purpose of the Porter scene?
2. Where does the Porter envision himself? Why is it appropriate?
3. Who has been doing the knocking at the gate?
4. What is the significance of the storm?
5. What Day of Judgment reference is in this scene and why is it appropriate?
6. What comment does Banquo make that indicates his immediate suspicions?
7. What comment does Lennox make that indicates his suspicions?
8. Why did Macbeth have to kill the guards?
9. What questions does Macduff ask that indicates his suspicions?
10. Why does Lady Macbeth faint? (2 reasons)
11. Where do Malcolm and Donalbain decide to go and why do they leave?

Scene Four:

1. What is unnatural about the weather conditions?
2. What happened to the falcon and what happened to Duncan's horses? Why is this important?
3. Who does Macduff charge with the killing?
4. What action does Macduff take that is sure to infuriate Macbeth?
5. What does Macduff mean by "Lest our old robes sit easier than our new?"

Study Guide Macbeth
Act Three

Scene One:

1. What is Banquo's opinion of Macbeth's conduct? Why doesn't he act on it?
2. What is the purpose of the questions that Macbeth slips into his conversation with Banquo?
3. What is "parricide?" What is the "strange invention" that Malcolm and Donalbain are telling everybody?
4. Why does Macbeth feel so threatened by Banquo? by Fleance?
5. How has Macbeth's method of killing changed?
6. Who is the Caesar to whom Macbeth refers?
7. Is Macbeth finally concerned with the afterlife? How has this changed since Act One?
8. How does Macbeth's treatment of the assassins reflect Lady Macbeth's treatment of him in Act One?
9. What is rank and file?
10. What reason does Macbeth give the murderers for not killing Banquo himself?

Scene Two:

1. How does Lady Macbeth's comment about her lack of contentment mirror her husband's remark almost exactly?
2. Why does Macbeth refer to the snake as a "she?"
3. What is physically troubling Macbeth? What is hypocritical about his comment?
4. Macbeth almost tells his wife about the plot to kill Banquo and Fleance. But all of sudden, he pulls back from it. What does this tell you about the state of their marriage?

Scene Three:

1. Macbeth originally hired two men to kill Banquo and Fleance. One of the mysteries of this play is, Who is this third man? Cite one possibility.
2. What symbols of death are there in this scene?
3. Why is it significant that Fleance escapes in this scene?

Scene Four:

1. What does Macbeth mean by "Tis better thee without than he within?"
2. Macbeth is understandably upset that Fleance escaped. But why does he put it aside for the present?
3. What is the vision that Macbeth sees at the banquet?

4. How does Lady Macbeth explain his extraordinary behavior?
5. What causes the ghost to re-enter?
6. What action does Lady Macbeth take?
7. Discuss the significance of Lady Macbeth's remark: "Almost at odds with morning which is which." (THE TURNING POINT OF THE PLAY)
8. What does Macbeth say about Macduff?
9. What is the meaning of Macbeth's last words in the scene?

SKIP SCENE FIVE

Scene Six:

1. What is the tone of Lennox's remarks?
2. Where has Macduff gone and why?
3. Who is the "tyrant" on line 25?

Study Guide Macbeth
Act Four

Scene One:

1. How has Macbeth entered into black magic himself?
2. Describe his treatment of the witches at this point in the play.
3. What is the First Apparition and what does it represent?
4. Even though the First Apparition is a straightforward warning to Macbeth, he still decides to take a course of action. What is it?
5. What is the Second Apparition? What is its warning?
6. What is the Third Apparition? What is its warning?
7. How does Macbeth misinterpret the Second and Third Apparitions in his own favor?
8. What is the last vision? What does it signify and how does Macbeth react to it?
9. At the end of the first scene, Macbeth decides to see no more sights. What does this suggest about all the other supernatural phenomena that he has seen?
10. What course of action does he decide to take against Macduff? What does he hope to gain from it? Where has Macduff gone?

Scene Two:

1. How is Lady Macduff a good counterpoint to Lady Macbeth?
2. How does Lady Macduff feel about her husband's departure?
3. Why did Shakespeare include such a charming and funny scene between mother and son?
4. What is the messenger's warning? Does she have enough time to heed it?
5. What was the consequence of her remaining?
6. What is the pun in this most dramatic scene?

Scene Three:

1. What is Macduff's mission to Malcolm?
2. Why does Malcolm distrust Macduff at first?
3. What are the sins that Malcolm accuses Macbeth of?
4. There are three things that Malcolm accuses himself of in order to test Macduff. What are they?
5. Poor Ross always has rotten news to tell people. How does he break the news to Macduff? What line indicates that he is having trouble telling Macduff?
6. There are two different ways of looking at Macduff's line: "He has no children." What are they?
7. What is the significance of Malcolm's remark: "The night is long that never finds the day?"

Study Guide Macbeth
Act Five

Scene One:

1. What extraordinary actions has Lady Macbeth been taking every night?
2. What is the letter she is reading?
3. What does the word somnambulism mean? Break the word down into its component parts.
4. Why does she need light by her continually? What does the light symbolize?
5. Connect her present condition with that of the past and note the repetition of the words and phrases of the past spoken under different circumstances. Where were they spoken before?
6. What is the significance of her hand washing?
7. When the doctor says, "Remove from her the means of all annoyance," what is he so worried about?

Scene Two:

1. What information about the English army is given in this scene?
2. In what respect will the Scottish soldiers be the medicine that will heal Scotland?
3. In Act Four, King Edward was said to be able to cure "the evil". This is the disease scrofula. How is he extending his healing powers to Scotland?

Scene Three:

4. Macbeth calls out to Seyton; we have never seen this character before. What is Shakespeare's purpose in introducing him at this juncture?
5. How does the use of hyphens in Macbeth's speech indicate his emotional state?

Scene Four:

6. Discuss the significance of Birnam Wood and Dunsinane Hill. What is going to happen there and how are the Apparitions' warning fulfilled?

Scene Five:

7. What is Macbeth's reaction to his wife's death?
8. Summarize the "Tomorrow and Tomorrow" speech.
9. What does Macbeth mean when he says "I 'gin to grow weary of the sun." What is the concealed pun in the line?

Scene Six:

1. What prophecy comes true in this scene?

Scene Seven:

1. What medieval entertainment does Macbeth mention when he compares himself to a bear?
2. What is the purpose of killing Young Siward?

Scene Eight:

1. What news about his birth does Macduff triumphantly tell Macbeth?

2. Why can't Macduff kill Macbeth on stage?

3. What do we find out about Lady Macbeth?

4. Jot down one line here that you especially liked and will remember.

***Macbeth* CHECK TEST #1**
Class Copy – Please DO NOT MARK

20-minute time limit. Use notebook paper to write your answers in INK.

Choose two (2) of the following quotations, and write an explanation of the context of the quotation—what is happening, who is speaking, to whom the quotation refers, implications for the characters, etc. 100 words min. for EACH response.

Macbeth, 1. 2

Doubtful it stood
As two spent swimmers, that do cling together
And choke their art.

Macbeth, 1. 3

If you can look into the seeds of time,
And say which grain will grow and which will not,
Speak then to me, who neither beg nor fear
Your favours nor your hate.

Macbeth, 1. 3

And oftentimes, to win us to our harm,
The instruments of darkness tell us truths,
Win us with honest trifles, to betray 's
In deepest consequence.

Macbeth, 1. 3

If chance will have me king, why, chance
may crown me,
Without my stir.

Macbeth, 1. 4

Nothing in his life
Became him like the leaving it; he died
As one that had been studied in his death
To throw away the dearest thing he owed,
As 'twere a careless trifle.

Macbeth Essay

Prompt *In many works of literature, the main character is developed partially through the use of a “foil,” that is, a character who, by providing a strong contrast to the main character, underscores the characteristics of the main character. In a well-organized essay, discuss the ways in which Banquo serves as a foil to Macbeth. Draw evidence from the play to support your assertions. Do not merely summarize.*

*When citing lines from a play, simply place the Act number in capitalized Roman numerals, followed by the scene number in lowercase Roman numerals, followed by the line number(s). Example: (I.ii.140-143)

[illegible]

ESSAY QUESTIONS FOR MACBETH

You are to choose one of the following and employing original and unique ideas, write an essay that uses quotation, incidents and examples to support your insights. As always, write in third person only (he, she, they, one, people, it, etc.). The use of second person, outside of a quotation of course, will result in a failing grade.

1. Describe a production of Macbeth where the sets, the costuming, and the time period indicate Macbeth's increasing mental deterioration.
2. What drives Macbeth to commit a cold-blooded murder? Can one human being cause another to commit an act that is so antithetical to his nature? Or was murder indeed antithetical to Macbeth's basic nature? Could he have stopped after the initial crime? Could he have repented at any time, or was he no longer human? Has his true nature actually changed?
3. How does Shakespeare define the nature of evil? Does one gather from reading Macbeth that evil is an exterior or an interior force?
4. Are Lady Macbeth and Macbeth two sides of the same person? Is Shakespeare suggesting that qualities that are usually associated with one sex or the other are actually common to both? If so, how would Macbeth define manhood? How would Lady Macbeth define femininity?
5. Shakespeare lived in a very superstitious time; people used charms to ward off ghosts and evil spirits around their homes; they included a sprig of rosemary in their bridal bouquets to ensure happy marriages; a diamond was considered a weapon to ward off evil and even King James believed in witches enough to write a book on the subject. (He was not advocating witchcraft- just the opposite; his book entailed how to spot and deal with witches) What evidence does Macbeth provide that gives the reader an insight into Shakespeare's personal attitude toward the supernatural?

"Tomorrow and tomorrow and tomorrow"

This triplet might suggest past, present, and future. It is a lament, complete with tragic overtones, about the indefatigable advancement of time; as such, it is problematic, since the passage of time is inevitable and might therefore be inappropriate subject matter for tragedies, which are often avoidable. However, if time passing is tragic, then the ideal is static, and our lives are necessarily imperfect and dystopic.

Petty pace"

Besides describing time as something that "creeps", Macbeth further disparages it by calling it a "petty pace". The pace could be our daily lives, measured by a sequence of tomorrows, which are characterized as cheap, mean, ungenerous, inconsequential, and insignificant. The pace is a moment or measurement of time, such as the ticking of a clock or the tolling of a bell

"Time"

Time and fate are linked in Macbeth. The woods of Birnan are fated to approach Macbeth at Dunsinane and doom him. The time that passes before the advent of that day obsesses Macbeth, who no longer believes he can alter the chain of events his betrayal of Duncan set in motion. As Frank Kermode notes in the introduction to Macbeth in the Riverside Shakespeare: "The suffering of the Macbeths may be thought of as caused by the pressure of the world of order slowly resuming its true shape and crushing them. This is the work of time; as usual in Shakespeare, evil, however great, burns itself out, and time is the servant of providence."

"Lighted fools"

The past we dwell upon, our "yesterdays", has guided ("lighted") us to death. Or, the guidance might be less direct - it may not be our attention to the past, but simply the advancement of time, that will result in death. In the context of Macbeth

Shakespeare's typical Fool is outwardly incompetent or insane but inwardly nearly prescient. Macbeth is both: he is so stricken by guilt from his betrayal and murder of Duncan and Banquo that he hallucinates; and he is aware of the future fortold to him by the witches. Lady Macbeth's death furthers his guilt and prompts his soliloquy. He finds that his struggling conscience does not enable him to alter the tide of events caused by his evil actions.

"Dusty death"

"Dusty death" is reminiscent of the Biblical "from dust to dust", which again implies cycles of time.

If we take "dusty" to mean neglected at Lady Macbeth's death, her husband is not by her side This neglect upsets the normal sleep rhythms (circadian rhythms) of both characters

prior to their deaths. Lady Macbeth is tormented at night by the "slumb'ry agitation" (V, i, 11) of sleep-walking episodes,

"Brief candle", "walking shadow", "poor player"

The images of the candle, the shadow, and the player all suggest a similar despondency or fatalism. The fragile candle, insubstantial shadow, and inconstant player suggest the insignificance of the human being in the greater scope of the universe. The candle compares to the sun, the shadow to the material being, and the player to the character. These comparisons imply a subjugation of one thing by a more important thing, as perhaps our lives are in the context of the universe. The actor, in particular, suggests deliberate disguise or impersonation and falsity, especially considering that the character played can be a complete fiction, so that the actor is twice removed from substantiality. As a player in a game, the actor becomes even more transient, more contrived, and better suited for entertainment than for more important pursuits. That this player "struts and frets" emphasizes a theatrical characteristic and the fact that people worry; our worry, too, is unimportant, considering it is for a game that only lasts an "hour upon the stage."

"Told by an idiot"

Furthermore, there is a twist on the Shakespearean representation of the Fool. Arguably, the Fool typically embodies, at times, an unnaturally clear knowledge of the present or future.

"Full of sound and fury, / Signifying nothing"

Further notes

These words are uttered by [Macbeth](#) after he hears of [Lady Macbeth](#)'s death, in Act V, scene v, lines 16–27. Given the great love between them, his response is oddly muted, but it segues quickly into a speech of such pessimism and despair—one of the most famous speeches in all of Shakespeare—that the audience realizes how completely his wife's passing and the ruin of his [power](#) have undone Macbeth. His speech insists that there is no meaning or purpose in life. Rather, life "is a tale / Told by an idiot, full of sound and fury, / Signifying nothing." One can easily understand how, with his wife dead and armies marching against him, Macbeth succumbs to such pessimism. Yet, there is also a defensive and self-justifying quality to his words. If everything is meaningless, then Macbeth's awful crimes are somehow made less awful, because, like everything else, they too "signify nothing."

Macbeth's statement that "[l]ife's but a poor player / That struts and frets his hour upon the stage" can be read as Shakespeare's somewhat deflating reminder of the illusionary nature of the theater. After all, Macbeth is only a "player" himself, strutting on an Elizabethan stage. In any play, there is a conspiracy of sorts between the audience and the actors, as both pretend to accept the play's reality. Macbeth's comment calls attention to this conspiracy and partially explodes it—his nihilism embraces not only his own life but the entire play. If we take his words to heart, the play, too, can be seen as an event "full of sound and fury, / Signifying nothing."

Don't underestimate the power of this scene. It is certainly there to entertain, but also to add more texture to some of the play's ideas, and to its mood.

Macbeth has been driven, by what he saw at his own banquet, to visit the Witches in *their* kitchen, where they are preparing a feast for his eyes (this is a very visual scene).

Just how fully the details of the scene add to the atmosphere of the play at this point becomes apparent if you complete the following table, which lists the items the witches throw into the cauldron. For each item check the box(es) which indicate the idea(s) to which it contributes.

Item	Poison	Night, darkness, blindness	Cutting, dismemberment	Eating, greed, lustfulness	Unnaturalness, irreligion
Entrails					
Toad					
Snake fillet					
Newt's eye					
Frog's toe					
Bat's wool					
Dog's tongue					
Adder's fork					
Blind-worm's sting					
Lizard's leg					
Owl's wing					
Dragon's scale					
Wolf's tooth					
Witches' mummy					
Shark's stomach					
Hemlock root					
Jew's liver					
Goat's gall					
Slips of yew					
Turk's nose					
Tartar's lips					
Baby's finger					
Tiger's stomach					
Baboon's blood					
Sow's blood					
Gibbet grease					

What do you notice about the items associated with greed and unnaturalness, ie the ones most closely linked with Macbeth's behavior?

Why do you think the idea of cutting, separating, has prominence in the list?

What do you notice about the ideas of poison and night?

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Item	Poison	Night, darkness, blindness	Cutting, dismemberment	Eating, greed, lustfulness	Unnaturalness, irreligion
Entrails	x		x		
Toad	x	x			
Snake fillet	x		x		
Newt's eye		x	x		
Frog's toe			x		
Bat's wool		x			
Dog's tongue			x		
Adder's fork	x		x		
Blind-worm's sting	x		x		
Lizard's leg			x		
Owl's wing		x	x		
Dragon's scale					x
Wolf's tooth				x	
Witches' mummy					x
Shark's stomach			x	x	
Hemlock root	x	x			x
Jew's liver			x		
Goat's gall			x	x	
Slips of yew	x	x	x		x
Turk's nose			x		x
Tartar's lips			x		x
Baby's finger			x		x
Tiger's stomach			x	x	
Baboon's blood			x	x	
Sow's blood			x		x
Gibbet grease					x

What do you notice about the items associated with greed and unnaturalness, ie the ones most closely linked with Macbeth's behavior?

Why do you think the idea of cutting, separating, has prominence in the list?

What do you notice about the ideas of poison and night?

Name _____ Period _____

WRITING A SONNET

1. Choose an issue you are struggling with or a problem you have
2. Write a single stanza sonnet that follows the Shakespearian sonnet form:
 - 14 lines (one stanza)
 - Rhyme scheme ababcdcddefefgg (Shakespearean)
 - Rhythm should reflect proper use of iambic pentameter
 - Thematic Structure
 - a) 1st 4 lines – present the problem or question
 - b) 2nd 4 lines – further explore the problem
 - c) 3rd 4 lines – tentatively answer the problem
 - d) last two lines – answer the question or problem
3. Be creative – set up a comparison and use figures of speech

STAPLE THIS SHEET TO THE FRONT OF YOUR SONNET.

Grading Scale – 10 points each

- | | |
|--|-------|
| 1. <i>Sonnet</i> is one <i>stanza</i> , 14 lines long | _____ |
| 2. <i>Rhyme scheme</i> is accurate | _____ |
| 3. <i>Rhythm</i> utilizes iambic pentameter | _____ |
| 4. Thematic structure is accurate | _____ |
| 5. Use of one or more figures of speech is evident (simile, metaphor, personification) | _____ |
| 6. Presentation is decorated and colorful | _____ |
| 7. Poem is thoughtful and obviously took time | _____ |
| 8. Topic is meaningful and intentional | _____ |
| 9. Poem is on time and legible | _____ |
| Total | _____ |
| Extra Credit for typed (10pts) | _____ |

Robert Frost (1874-1963)

'Out, Out--'

1The buzz-saw snarled and rattled in the yard
2And made dust and dropped stove-length sticks of wood,
3Sweet-scented stuff when the breeze drew across it.
4And from there those that lifted eyes could count
5Five mountain ranges one behind the other
6Under the sunset far into Vermont.
7And the saw snarled and rattled, snarled and rattled,
8As it ran light, or had to bear a load.
9And nothing happened: day was all but done.
10Call it a day, I wish they might have said
11To please the boy by giving him the half hour
12That a boy counts so much when saved from work.
13His sister stood beside them in her apron
14To tell them "Supper." At the word, the saw,
15As if to prove saws knew what supper meant,
16Leaped out at the boy's hand, or seemed to leap--
17He must have given the hand. However it was,
18Neither refused the meeting. But the hand!
19The boy's first outcry was a rueful laugh,
20As he swung toward them holding up the hand
21Half in appeal, but half as if to keep
22The life from spilling. Then the boy saw all--
23Since he was old enough to know, big boy
24Doing a man's work, though a child at heart--
25He saw all spoiled. "Don't let him cut my hand off--
26The doctor, when he comes. Don't let him, sister!"
27So. But the hand was gone already.
28The doctor put him in the dark of ether.
29He lay and puffed his lips out with his breath.
30And then--the watcher at his pulse took fright.
31No one believed. They listened at his heart.
32Little--less--nothing!--and that ended it.
33No more to build on there. And they, since they
34Were not the one dead, turned to their affairs.

Notes

1] The title is from Shakespeare's *Macbeth*, V.v.15-28. Macbeth says, on learning of the death of Lady Macbeth, his wife:

She should have died hereafter;
There would have been a time for such a word.
To-morrow, and to-morrow, and to-morrow,
Creeps in this petty pace from day to day,
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life's but a walking shadow, a poor player,
That struts and frets his hour upon the stage,
And then is heard no more. It is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

See *The Riverside Shakespeare*, ed. G. Blakemore Evans (Boston: Houghton Mifflin, 1974), p. 1337.

Name _____ Pd. _____

Hamlet – Act I, scene i

1. Why are there guards on the castle walls?
2. Why is Horatio with the guards? What do they expect of him?
3. What does Horatio do for the guards?
4. What are the beliefs about ghosts revealed in this scene? How is this relevant?

Hamlet – Act I, scene ii

1. What items of business does Claudius take up with the Court?
2. How does Claudius get the Court to accept and approve his taking the throne and marrying Gertrude?
3. Why is Laertes permitted to return to school in Paris, but Hamlet forbidden to return to school in Wittenberg? Is the reason Claudius gives the real reason?
4. Why do Claudius and Gertrude object to Hamlet's clothing and behavior? How does Hamlet react to their objections?
5. How does Hamlet show his respect for King Claudius?
6. What does Hamlet's first soliloquy reveal about his state of mind?
7. How does Hamlet react to the news that Horatio brings him?
8. Do you think Hamlet's behavior is reasonable, or do you agree with his mother that he needs to change it?

Hamlet – Act I, scene iii

1. Do Polonius and Laertes agree about Ophelia's relationship with Hamlet? Are their reasons the same?
2. How does Ophelia respond to Laertes' advice? ... to her father's?
3. What do you think about Polonius as a father? why?
4. What specific advice does Polonius give to Laertes? Is it sound advice? Why?
5. How does Polonius' advice about clothing relate to Hamlet's speech to his mother?

Hamlet – Act I, scene iv

1. What is going on inside the castle during this scene? Why?
2. Why don't Horatio and Marcellus want Hamlet to follow the Ghost?
3. What is the point of Hamlet's comparing the State and an individual man? What motivates this comparison?
4. How does Hamlet manage to get away from the others to follow the Ghost?

Hamlet – Act I, scene v

1. What does the Ghost say about the way he died?
2. What does the Ghost tell Hamlet about his mother and Claudius?
3. What does Hamlet plan to do about the information he gets in this conversation?
4. How does Hamlet plan to get away with his plan? Who will help him? How?

Hamlet, Act I: How much time actually passes in this act?

Which of the characters are actually what they seem to be?

Which are being intentionally deceptive? Does Gertrude understand her son?

Name _____ Pd. _____

Hamlet, Act II, scene i

1. What does Polonius expect his servant Reynaldo to do in Paris?
2. What scared Ophelia most about Hamlet's visit to her room? How does this relate to Hamlet's previous speeches?
3. Does Polonius' behavior in this scene change the opinion of him you formed earlier? Why?

Hamlet, Act II, scene ii

1. Why are Rosencrantz and Guildenstern at the Court?
2. How might the report of Voltmand and Cornelius change the atmosphere in Denmark?
3. How does Polonius plan to test Hamlet? How does this scene affect your opinion of Polonius?
4. What indications are there of the level of trust Hamlet has for Rosencrantz and Guildenstern? what does he tell them his real problem is?
5. What does Shakespeare achieve by including the allusion to the fall of Troy in Hamlet's request of the Player?
6. What does Hamlet announce in the next step in his plan?

Hamlet, Act II: About how much time has passed since the beginning of the story?
What would be a good subtitle for this act? (*Hamlet: the* ____?)

Hamlet, Act III

1. Why does Ophelia return Hamlet's gifts?
2. How does Claudius react to Polonius' suggestion that they use Ophelia as bait for Hamlet?
3. Does Hamlet's "To Be..." soliloquy reveal the same attitudes toward life as did his "Oh that this too, too sullied flesh..." speech in Act I did? How?
4. How do Hamlet's instructions to the Players relate to a major concern of the play?
5. How does the Play-within-the-play relate to the other concerns of the play as a whole?
6. Why does Claudius call off the remainder of the play by the players?
7. Why can't Claudius pray?
8. Why doesn't Hamlet kill Claudius?
9. Why do Rosencrantz and Guildenstern support Claudius?
10. How does Hamlet feel about killing Polonius?

Name_____ Pd.____

11. What are the likely consequences of Polonius' death?
12. Is Hamlet the same at the end of Act III as he was at the beginning of the play? How? Why?

Hamlet, Act IV

1. Claudius gives a reason for sending Hamlet out of the country instead of making him subject to the law. What is it?
2. Why does Hamlet call Claudius' mother?
3. What does Claudius order the king of England to do and why?
4. Why is Fortinbras' army in Denmark?
5. How does Hamlet see himself as compared to Fortinbras?
6. How does Ophelia, in Act IV Scene V, compare to the description of Hamlet in Act II Scene I?
7. What are the people's attitudes toward Laertes? Why do they feel this way?
8. How did Hamlet become separated from Rosencrantz and Guildenstern?
9. What reason does Claudius give Laertes for not turning Hamlet over to the law?
10. What is the plan that Claudius and Laertes have for dealing with Hamlet?
11. What happened to Ophelia and Hamlet?

Name_____ Pd.____

Hamlet, Act V

1. How does the dramatic irony of the opening scene of Act V emphasize the lessons that Hamlet learns in the play?
2. How does Hamlet's speculation to Horatio emphasize the lessons that Hamlet learns?
3. Did Hamlet love Ophelia, or not? What is the evidence for each position?
4. What distinction does Hamlet see between the behavior of Laertes and that of Rosencrantz and Guildenstern?
5. How does Hamlet's final conclusion in agreeing to the duel relate to the major *Question* of the play?
6. How is the Duel a "win-win" situation?
7. How is the end of the play an illustration of Justice?

Play as a whole:

8. What is the effect of the Full Court scenes in acts 1, 3, & 5?
9. How is Hamlet's story a coming-of-age story?
10. What is Hamlet's "Tragic Flaw"?
11. What Ideals of human conduct are expressed in Hamlet?
12. How successful is Hamlet in fulfilling the task his father gave him?

CLOSE READING ASSIGNMENT

ANNOTATE AND TRANSLATE LINE BY LINE

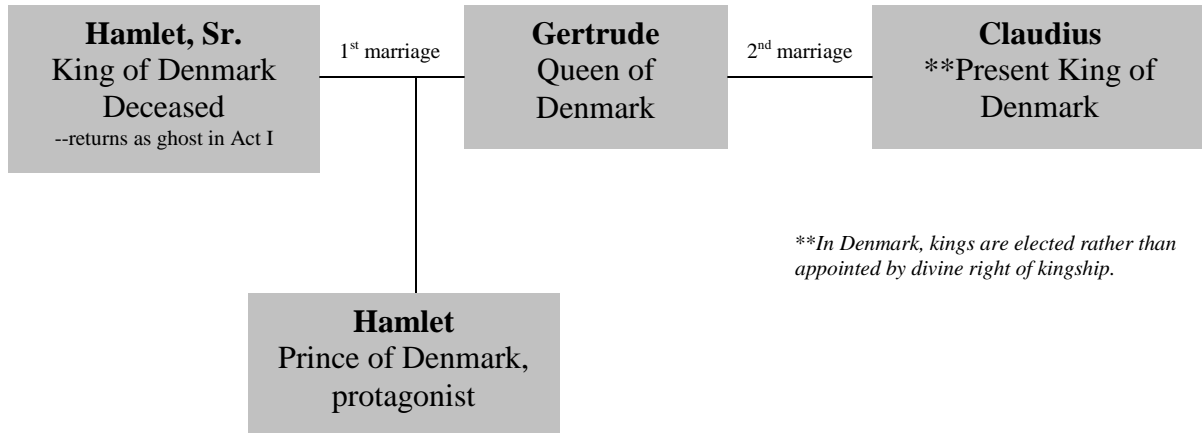
The Ghost's Speech to Hamlet

Ay, that incestuous, that adulterate beast,
With witchcraft of his wit, with traitorous gifts,--
O wicked wit and gifts, that have the power
So to seduce!--won to his shameful lust
The will of my most seeming-virtuous queen:
O Hamlet, what a falling-off was there!
From me, whose love was of that dignity
That it went hand in hand even with the vow
I made to her in marriage, and to decline
Upon a wretch whose natural gifts were poor
To those of mine!
But virtue, as it never will be moved,
Though lewdness court it in a shape of heaven,
So lust, though to a radiant angel link'd,
Will sate itself in a celestial bed,
And prey on garbage.
But, soft! methinks I scent the morning air;
Brief let me be. Sleeping within my orchard,
My custom always of the afternoon,
Upon my secure hour thy uncle stole,
With juice of cursed hebenon in a vial,
And in the porches of my ears did pour
The leperous distilment; whose effect
Holds such an enmity with blood of man
That swift as quicksilver it courses through
The natural gates and alleys of the body,

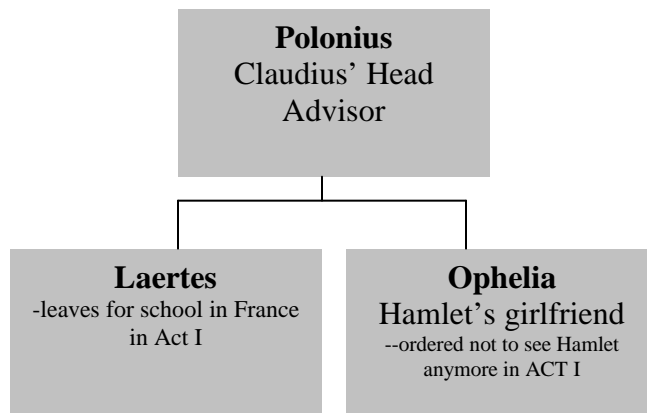
And with a sudden vigour doth posset
And curd, like eager droppings into milk,
The thin and wholesome blood: so did it mine;
And a most instant tetter bark'd about,
Most lazar-like, with vile and loathsome crust,
All my smooth body.
Thus was I, sleeping, by a brother's hand
Of life, of crown, of queen, at once dispatch'd:
Cut off even in the blossoms of my sin,
Unhousel'd, disappointed, unanel'd,
No reckoning made, but sent to my account
With all my imperfections on my head:
O, horrible! O, horrible! most horrible!
If thou hast nature in thee, bear it not;
Let not the royal bed of Denmark be
A couch for luxury and damned incest.
But, howsoever thou pursuest this act,
Taint not thy mind, nor let thy soul contrive
Against thy mother aught: leave her to heaven
And to those thorns that in her bosom lodge,
To prick and sting her. Fare thee well at once!
The glow-worm shows the matin to be near,
And 'gins to pale his uneffectual fire:
Adieu, adieu! Hamlet, remember me.

The Tragedy of Hamlet

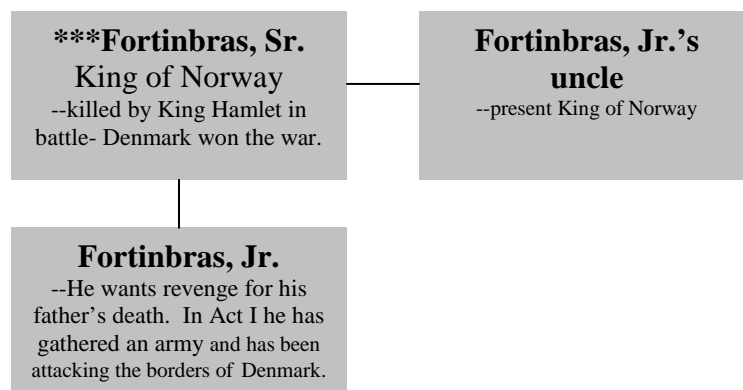
Denmark's Family Tree



Polonius' Family Tree

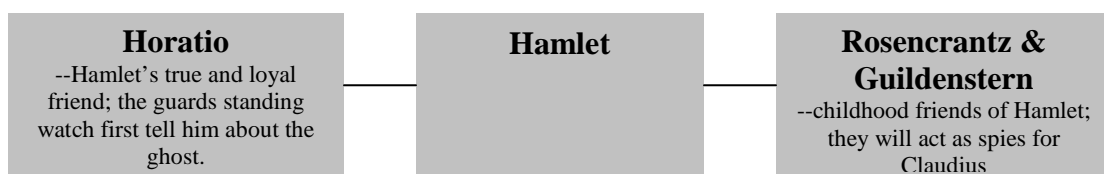


Norway's Family Tree



****Characters are NOT really named Sr. and Jr. I just put that to help you keep everybody straight ☺.*

Hamlet's Friends



HOMEWORK DUE NEXT CLASS!

NAME: _____

In preparation to enter the amazing world of Shakespeare's language, please take this speech from the beginning of the play and see if you can figure it out. Please do not spend more than 30 minutes on this homework. You can also work with a friend. I only ask that you try to stay away from modern language translations. See what you can do on your own. You will get credit for trying and we will review it in class.

<p>Hamlet's first soliloquy.</p> <p>He reflects and thinks about the death of his father and his mother's immediate remarriage to his father's brother, King Claudius.</p>	<p>Write unknown vocabulary and the definitions for each word here.</p> <p>Can you figure out exactly what he is saying? Write a translation in the back of this sheet.</p>	<p>List at least 3 narrative strategies that Shakespeare uses here. Highlight examples of each strategy in the text of the soliloquy and annotate which strategy it is.</p>
<p>O, that this too too solid flesh would melt Thaw and resolve itself into a dew! Or that the Everlasting had not fix'd His canon 'gainst self-slaughter! O God! God! How weary, stale, flat and unprofitable, Seem to me all the uses of this world! Fie on't! ah fie! 'tis an unweeded garden, That grows to seed; things rank and gross in nature Possess it merely. That it should come to this! But two months dead: nay, not so much, not two: So excellent a king; that was, to this, Hyperion to a satyr; so loving to my mother That he might not beteem the winds of heaven Visit her face too roughly. Heaven and earth! Must I remember? why, she would hang on him, As if increase of appetite had grown By what it fed on: and yet, within a month-- Let me not think on't--Frailty, thy name is woman!-- A little month, or ere those shoes were old With which she follow'd my poor father's body, Like Niobe, all tears:--why she, even she-- O, God! a beast, that wants discourse of reason, Would have mourn'd longer--married with my uncle, My father's brother, but no more like my father Than I to Hercules: within a month: Ere yet the salt of most unrighteous tears Had left the flushing in her galled eyes, She married. O, most wicked speed, to post With such dexterity to incestuous sheets! It is not nor it cannot come to good: But break, my heart; for I must hold my tongue.</p>		<p>Narrative Strategy #1:</p> <p>Effect on the reader :</p> <p>Narrative Strategy #2:</p> <p>Effect on the reader:</p> <p>Narrative Strategy #3:</p> <p>Effect on the reader:</p>

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Big Brother Laertes' advice to little sister Ophelia when he hears rumors that she's been seen with Prince Hamlet	Write the words and definitions that you do not know here	Your translation of Laertes advice.	List three narrative techniques used by Shakespeare here
<p>Think it no more; For nature, crescent, does not grow alone In thews and bulk, but, as this temple waxes, The inward service of the mind and soul Grows wide withal.</p> <p>Perhaps Hamlet loves you now, And now no soil nor cautel doth besmirch The virtue of Hamlet's will: but you must fear, His greatness weigh'd, his will is not his own; For he himself is subject to his birth: He may not, as unvalued persons do, Carve for himself; for on his choice depends The safety and health of this whole state; And therefore must his choice be circumscribed Unto the voice and yielding of that body Whereof he is the head. Then if he says he loves you, It fits your wisdom so far to believe it As he in his particular act and place May give his saying deed; which is no further Than the main voice of Denmark goes withal.</p> <p>Then weigh what loss your honour may sustain, If with too credent ear you list his songs, Or lose your heart, or your chaste treasure open To his unmaster'd importunity. Fear it, Ophelia, fear it, my dear sister, And keep you in the rear of your affection, Out of the shot and danger of desire. The chariest maid is prodigal enough, If she unmask her beauty to the moon: Virtue itself 'scapes not calumnious strokes: The canker galls the infants of the spring, Too oft before their buttons be disclosed, And in the morn and liquid dew of youth Contagious blastments are most imminent. Be wary then; best safety lies in fear: Youth to itself rebels, though none else near .</p>			<p>Narrative Strategy #1:</p> <p>Effect on the reader :</p> <p>Narrative Strategy #2:</p> <p>Effect on the reader:</p> <p>Narrative Strategy #3:</p> <p>Effect on the reader:</p>

Hamlet, Act III, scene i

Text	My Response/Thoughts/Questions
<ol style="list-style-type: none"> 1. To be, or not to be: that is the question: 2. Whether 'tis nobler in the mind to suffer 3. The slings and arrows of outrageous fortune, 4. Or to take arms against a sea of troubles, 5. And by opposing end them? To die: to sleep; 6. No more; and by a sleep to say we end 7. The heart-ache and the thousand natural shocks 8. That flesh is heir to, 'tis a consummation 9. Devoutly to be wish'd. To die, to sleep; 10. To sleep: perchance to dream: ay, there's the rub; 11. For in that sleep of death what dreams may come 12. When we have shuffled off this mortal coil, 13. Must give us pause: there's the respect 14. That makes calamity of so long life; 15. For who would bear the whips and scorns of time, 16. The oppressor's wrong, the proud man's contumely, 17. The pangs of despised love, the law's delay, 18. The insolence of office and the spurns 19. That patient merit of the unworthy takes, 20. When he himself might his quietus make 21. With a bare bodkin? who would fardels bear, 22. To grunt and sweat under a weary life, 23. But that the dread of something after death, 24. The undiscover'd country from whose bourn 25. No traveller returns, puzzles the will 26. And makes us rather bear those ills we have 27. Than fly to others that we know not of? 28. Thus conscience does make cowards of us all; 29. And thus the native hue of resolution 30. Is sicklied o'er with the pale cast of thought, 31. And enterprises of great pith and moment 32. With this regard their currents turn awry, 33. And lose the name of action. - Soft you now! 34. The fair Ophelia! Nymph, in thy orisons 35. Be all my sins remember'd. 	

Additional Response/Thoughts/Questions during and after discussion

Hamlet's Soliloquies – Looking Inward and Looking Outward

Applicable Portion of the play – All of Hamlet's soliloquies

- Objectives:**
1. You will read critically to separate Hamlet's thoughts about himself, others, and human nature.
 2. You will be able to generate lists separating Hamlet's thoughts into categories.
 3. You will note literary devices that Hamlet uses to express his thoughts about himself, others and human nature.
 4. You will be able to trace various image patterns through Hamlet's soliloquies.

Directions: Examine Hamlet's soliloquies for references to qualities he sees inside himself, qualities he assigns to others, and qualities he attributes as truths of all humans. For example, in Act IV, scene iv, he begins with "How all occasions do inform against me/ And spur my dull revenge." This statement is self focused, but his next statement is generalization on man: "What is man/ If his chief good and market of his time/ Be but to sleep and feed? A beast, no more". Later on, he references the army going to fight for the little piece of land. Parsing out (analyzing critically) this soliloquy helps us see Hamlet's understanding of his relationship to other humans and to human nature. Make a list with three columns, such as the one below, and fill with the qualities you find in his soliloquies.

Hamlet's Qualities	Qualities he assigns to others	Qualities of all humans

As you examine the soliloquies, make an additional chart for each soliloquy, such as the one below, and fill it with literary devices that you find in each soliloquy and the various image patterns (Clothing, Costume, Painting, Makeup, Playing, Acting, Garden, Gardening/Flowers/Plants/Trees, Poison/Disease/Sickness, Decay/Rottenness, Outer space, Darkness) that occur throughout the play.

Act I, Scene ii "O that this too sullied flesh..."

Literary Devices	Image patterns
<p>Synecdoche – flesh melting, thawing, resolving – represents dying.</p> <p>Metaphor – comparing the world to an unweeded garden</p> <p>Mythological allusion – Hyperion to a satyr – his father to his uncle</p> <p>Apostrophe – speaks directly to "frailty"</p> <p>Mythological allusion – Niobe – his mother's tears and then sudden marriage. Makes his mother all the more despicable in Hamlet's eyes</p> <p>Personification – "incestuous sheets"</p> <p>Understatement – "cannot come to good" - mild in comparison to the rest of his speech</p>	<p>Decay – flesh melting</p> <p>Garden – world as an unweeded garden</p> <p>Clothing – "ere those shoes were old"</p> <p>Acting – "Like Niobe, all tears"</p> <p>Rottenness – incestuous sheets</p>

Hamlet's Soliloquies – Looking Inward and Looking Outward

Line 55 - To be or not to be is an example of antithesis, a rhetorical device containing a contrast of ideas in a balanced parallel construction. The use of antithesis draws attention to the first line of the soliloquy and focuses the reader on one of the play's prominent themes.

Lines 59, 60, 61 - Hamlet uses metonymy, a special type of metaphor that substitutes the name of one thing with something it is closely associated with. In these examples sleep represents death.

Lines 57, 69 - Hamlet uses a metaphor, comparing slings and arrows and the whips and scorns of time to life's problems.

Lines 69-73 - Hamlet uses parallel structure, a rhetorical device comprised of phrases with like grammatical structure, to create rhythm and draw attention to life's woes.

Line 79 - Hamlet uses a metaphor, calling death "the undiscovered country, from whose bourne no traveller returns."

Lines 83-84 - Suicide is referred to as "the native hue of resolution," a metaphor; the fear of death is referred to as the "pale cast of thought."

Conflict in *Hamlet*

Name _____ Date _____ Period _____

Objectives: 1. Identify conflicts in the script that you find interesting.

2. Trace the conflict development through the script.

3. Represent the conflict visually or in flow charts

Directions: Choose a conflict in the play that interests you. Generate a visual representation of the conflict, tracing events in the play that develop the conflict. You may make a timeline, a flowchart, or a conflict map (see form). For example, you may trace the breakdown of Hamlet's relationship with Rosencrantz and Guildenstern by tracing pivotal events in their encounters. In your groups discuss the conflict representations that students have generated. Determine which conflicts have the most importance in the play.

Reflection: How did you represent the conflict you chose? Why do you think that was the best way to represent the conflict? How does your conflict affect the outcome of the play?

This image shows a single sheet of white paper with horizontal blue ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Gertrude Talks Back By Margaret Atwood

b. 1939, Canadian writer. Piece from *Good Bones* (1992)

Source: Virago UK 1993, reprinted 2005
About 600 words, 1 page

I always thought it was a mistake, calling you Hamlet. I mean, what kind of a name is that for a young boy? It was your father's idea. Nothing would do but that you had to be called after him. Selfish. The other kids at school used to tease the life out of you. The nick-names! And those terrible jokes about pork.

I wanted to call you George.

I am *not* wringing my hands. I'm drying my nails.

Darling, please stop fidgeting with my mirror. That'll be the third one you've broken.

Yes, I've seen those pictures, thank you very much. I *know* your father was handsomer than Claudius. High brow, aquiline nose and so on, looked great in uniform. But handsome isn't everything, especially in a man, and far be it from me to speak ill of the dead, but I think it's about time I pointed out to you that your Dad just wasn't a whole lot of fun. Noble, sure, I grant you. But Claudius, well, he likes a drink now and then. He appreciates a decent meal. He enjoys a laugh, know what I mean? You don't always have to be tiptoeing around because of some holier-than-thou principle or something.

By the way, darling, I wish you wouldn't call your stepdad *the bloat king*. He does have a slight weight-problem, and it hurts his feelings.

The rank sweat of a *what?* My bed is certainly not *enseamed*, whatever that might be! A nasty sty, indeed! Not that it's any of your business, but I change those sheets twice a week, which is more than you do, judging from that student slum pigpen in Wittenberg. I'll certainly never visit you *there* again without prior warning! I see that laundry of yours when you bring it home, and not often enough either, by a long shot! Only when you run out of black socks.

And let me tell you, everyone sweats at a time like that, as you'd find out very soon if you ever gave it a try. A real girlfriend would do you a heap of good. Not like that pasty-faced what's-her-name, all trussed up like a prize turkey in those touch-me-not corsets of hers. If you ask me there's something off about that girl. Borderline. Any little shock could push her right over the edge.

Go get yourself someone more down-to-earth. Have a nice roll in the hay. Then you can talk to me about nasty sties.

No, darling, I am not *mad* at you. But I must say you're an awful prig sometimes. Just like your Dad. *The Flesh*, he'd say. You'd think it was dog dirt. You can excuse that in a young person, they are always intolerant, but in someone his age it was getting, well, very hard to live with, and that's the understatement of the year.

Some days I think it would have been better for both of us if you hadn't been an only child. But you realize who you have to thank for *that*. You have no idea what I used to put up with. And every time I felt like a little, you know, just to warm up my ageing bones, it was like I'd suggested murder.

Oh! You think *what?* You think Claudius murdered your Dad? Well, no wonder you've been so rude to him at the dinner table!

If I'd known *that*, I could have put you straight in no time flat.

It wasn't Claudius, darling.

It was me.

The following questions have all appeared on the AP Literature and Composition test and could have used *Hamlet* as the “literary merit” choice. Choose one (1) question to answer fully using *Hamlet*. You will have 40 minutes to complete the essay.

791. Choose a complex and important character in a novel or play of recognized literary merit who might-on the basis of the character's actions alone - be considered evil or immoral. In a well-organized essay, explain both how and why the full presentation of the character in the work makes us react more sympathetically than we otherwise might. Avoid plot summary.

883. Choose a distinguished novel in which some of the most significant events are mental or psychological; for example, awakenings, discoveries, changes in consciousness. In a well-organized essay, describe how the author manages to give these internal events the sense of excitement, suspense, and climax usually associated with external action. Do not merely summarize the plot.

943. In some works of literature, a character who appears briefly, or does not appear at all, is a significant presence. Choose a novel or play of literary merit and write an essay in which you show how such a character functions in the work. You may wish to discuss how the character affects action, theme, or the development of other characters. Avoid plot summary.

013. One definition of madness is “mental delusion or the eccentric behavior arising from it.” But Emily Dickinson wrote

Much madness is divinest Sense ---
To a discerning Eye ---

Novelists and playwrights have often seen madness with a “discerning Eye.” Select a novel or play in which a character’s apparent madness or irrational behavior plays an important role. Then write a well-organized essay in which you explain what this delusion or eccentric behavior consists of and how it might be judged reasonable. Explain the significance of the “madness” to the work as a whole. Do not merely summarize the plot.

023. Morally ambiguous characters -- characters whose behavior discourages readers from identifying them as purely evil or purely good -- are at the heart of many works of literature. Choose a novel or play in which a morally ambiguous character plays a pivotal role. Then write an essay in which you explain how the character can be viewed as morally ambiguous and why his or her moral ambiguity is significant to the work as a whole. Avoid mere plot summary.

1 *Hamlet*

Mandala: Sun/Shadow

- Using a character in Hamlet, you will explore both the outward (sun) and the inward (shadow) aspects of personality.
- The creation of a Sun/Shadow Mandala helps you to think symbolically. The process of comparing a character or an idea to archetypal symbols (an animal, a plant, an element, etc.), drawing the symbols, and then posing reasons for your choice leads you to a deeper understanding of the personality and motivations of a person or character from literature.
- Mandala's are represented in a circle, where the sun personality is on one half and the shadow is presented on the other half. Around the outside of the circle, words are written to represent the graphics you chose for the character.

Brainstorm as many examples of the following as you can in 5 minutes.

- Animals
- Plants
- Colors
- Shapes
- Numbers
- Gems/minerals
- Natural elements (any form of fire, air, earth, water)

Answer each of the following questions. Look closely at the wording of the question.

What animal is my character most like?

What plant is my character most like?

What color is my character most like?

What shape is my character most like?

What number is my character most like?

What gem or mineral is my character most like?

What natural element is my character most like?

The answers to those seven questions become the sun images for your mandala. **Put your answers in the column 1 on the table.**

In column 2, write one or two words to describe the sun images. After this column is completed you are ready to write your sentences for the sun image.

Write a sentence for each of the specific sun symbols. You may use the following core sentence as you think through the primary reason for selection each of your images:

"He is most like the (sun image) because, like the (sun image), he _____"

EXAMPLES: She is most like poison oak because, like poison oak, she is harmless until she is stepped on.
Or He is most like a giraffe because, like a giraffe, his vision extends beyond his reach.

2 *Hamlet*

Mandala: Sun/Shadow

After writing the sentences, it is time to move to the idea of opposites, or the shadow images. The concept of shadow images arises from considering the place of dualities in literature. Looking at the quality you have ascribed to your animal images, **fill in column 3 with an antonym to your sun image in column 1.** Example: If your sun quality is intense such as a panther, your shadow quality might be lethargic like a cow. **In column 4 write the word that best exhibits the quality of the image in column 3. These are your shadow images.**

Now write a sentence for each of your shadow images using the following pattern: "Inwardly, he is like a (shadow image) because, like the (shadow image), he _____"

Example	Column 1 Sun image outward personality	Column 2 Words describing column 1	Column 3 Shadow image inward personality (Antonym for the word in column 1)	Column 4 Word describing column 3
Animal				
Plant				
Color				
Shape				
Number				
Gem or Mineral				
Natural element (earth, fire, water, air)				

3 *Hamlet*

Mandala: Sun/Shadow

Draw a mandala – a circle that incorporates all the sun/shadow objects in a pleasing, artistic, colorful design.

- Within the framework of the circle, using color and shape, but no words, draw or symbolize all the sun and shadow images of your character.
- Arrange them in any way you like.
- You may want to consider how you place things in relation to each other or you may want to consider only the way the colors and shapes look together.

Frame the mandala with two sentences – Bordering the circle are two sentences that include all the sun/shadow images.

- Write a single sentence using all of the character's sun images.
- See how you can weave all of these images together into one coherent sentence.
- Then, weave the character's shadow images into another coherent sentence
- Write both of these sentences around the outside of your mandala.

Write the fourteen sun/shadow explanatory sentence along the sides of the mandala

- On the rest of the circle are the fourteen explanatory sentences and your name, period, and date.
- There must not be any distracting errors in spelling, punctuation, or grammar.

Write an essay of 350-450 words about the character stemming from you mandala work

Pyramid notes: Preparing to Read, Write, or Speak

	Subject		
What are you reading/writing about?			
Main Idea What are you/the author) saying <i>about</i> the subject?			
Supporting Details List examples, details, or quotations that illustrate the main idea.	①	②	③
Developing Details Explain how the above supporting details relate to the main idea	①	②	③

Synthesize/Summarize/Respond/Reflect

Directions: Use your notes from above to write a paragraph or draft your essay.

THE PRACTICE OF ACTIVE READING

ERNEST HEMINGWAY

[1898-1961]

Hills Like White Elephants

The hills across the valley of the Ebro were long and white. On this side there was no shade and no trees and the station was between two lines of rails in the sun. Close against the side of the station there was the warm shadow of the building and a curtain, made of strings of bamboo beads, hung across the open door into the bar, to keep out flies. The American and the girl with him sat at a table in the shade, outside the building. It was very hot and the express from Barcelona would come in forty minutes. It stopped at this junction for two minutes and went on to Madrid.

"What should we drink?" the girl asked. She had taken off her hat and put it on the table.

"It's pretty hot," the man said.

"Let's drink beer."

"Dos cervezas," the man said into the curtain.

"Big ones?" a woman asked from the doorway.

"Yes. Two big ones."

The woman brought two glasses of beer and two felt pads. She put the felt pads and the beer glasses on the table and looked at the man and the girl. The girl was looking off at the line of hills. They were white in the sun and the country was brown and dry.

"They look like white elephants," she said.

"I've never seen one," the man drank his beer.

"No, you wouldn't have."

"I might have," the man said. "Just because you say I wouldn't have doesn't prove anything."

The girl looked at the bead curtain. "They've painted something on it," she said. "What does it say?"

"Anís del Toro. It's a drink."

"Could we try it?"

The man called "Liscan" through the curtain. The woman came out from the bar.

"Four reales."

"We want two Anís del Toro."

"With water?"

"Do you want it with water?"

"I don't know," the girl said. "Is it good with water?"

"It's all right."

"You want them with water?" asked the woman.

"Yes, with water."

"It tastes like licorice," the girl said and put the glass down.

"That's the way with everything."

"Yes," said the girl. "Everything tastes of licorice. Especially all the things you've waited so long for, like absinthe."

"Oh, cut it out."

"You started it," the girl said. "I was being amused. I was having a fine time."

"Well, let's try and have a fine time."

"All right. I was trying. I said the mountains looked like white elephants. Wasn't that bright?"

"That was bright."

"I wanted to try this new drink. That's all we do, isn't it?—look at things and try new drinks?"

"I guess so."

The girl looked across at the hills.

"They're lovely hills," she said. "They don't really look like white elephants. I just meant the coloring of their skin through the trees."

"Should we have another drink?"

"All right."

The warm wind blew the bead curtain against the table.

"The beer's nice and cool," the man said.

"It's lovely," the girl said.

"It's really an awfully simple operation, jig," the man said. "The girl looked at the ground the table legs rested on."

"I know you wouldn't mind it, jig. It's really not anything. It's just to let the air in."

The girl did not say anything.

"I'll go with you and I'll stay with you all the time. They just let the air in and then it's all perfectly natural."

"Then what will we do afterward?"

"We'll be fine afterward. Just like we were before."

"What makes you think so?"

"That's the only thing that bothers us. It's the only thing that's made us unhappy."

The girl looked at the bead curtain, put her hand out and took hold of two of the strings of beads.

"And you think then we'll be all right and be happy."

"I know we will. You don't have to be afraid. I've known lots of people that have done it."

"So have I," said the girl. "And afterward they were all so happy."

"Well," the man said, "if you don't want to you don't have to. I wouldn't have you do it if you didn't want to. But I know it's perfectly simple."

"And you really want to?"

"I think it's the best thing to do. But I don't want you to do it if you don't really want to."

"And if I do it you'll be happy and things will be like they were and you'll love me?"

"I love you now. You know I love you."

"I know. But if I do it, then it will be nice again if I say things are like white elephants, and you'll like it?"

"I'll love it. I love it now but I just can't think about it. You know how I get when I worry?"

"If I do it you won't ever worry?"

"I won't worry about that because it's perfectly simple."

"Then I'll do it. Because I don't care about me."

"What do you mean?"

"I don't care about me."

"Well, I care about you."

"Oh, yes. But I don't care about me. And I'll do it and then everything will be fine."

"I don't want you to do it if you feel that way."

The girl stood up and walked to the end of the station. Across, on the other side, were fields of grain and trees along the banks of the Ebro. Far away, beyond the river, were mountains. The shadow of a cloud moved across the field of grain and she saw the river through the trees.

"And we could have all this," she said. "And we could have everything and every day we make it more impossible."

"What did you say?"

"I said we could have everything."

"We can have everything."

"No, we can't."

"We could have the whole world."

"No, we can't."

"We can go everywhere."

"No, we can't. It isn't ours any more."

"It's ours."

"No, it isn't. And once they take it away, you never get it back."

"But they haven't taken it away."

"We'll wait and see."

"Come on back in the shade," he said. "You mustn't feel that way."

"I don't feel any way," the girl said. "I just know things."

"I don't want you to do anything that you don't want to do—"

"Not that isn't good for me," she said. "I know. Could we have another beer?"

"All right. But you've got to realize—"

"I realize," the girl said. "Can't we maybe stop talking?"

They sat down at the table and the girl looked across at the hills on the dry side of the valley and the man looked at her and at the table.

"You've got to realize," he said, "that I don't want you to do it if you don't want to. I'm perfectly willing to go through with it if it means anything to you."

"Doesn't it mean anything to you? We could get along."

"Of course it does. But I don't want anybody but you. I don't want any one else. And I know it's perfectly simple."

"Yes, you know it's perfectly simple."

"It's all right for you to say that, but I do know it."

"Would you do something for me now?"

"I'd do anything for you."

"Would you please please please please please please stop talking?"

He did not say anything but looked at the bags against the wall of the station. There were labels on them from all the hotels where they had spent nights.

"But I don't want you to," he said, "I don't care anything about it."

"I'll scream," the girl said.

The woman came out through the curtains with two glasses of beer and put them down on the damp felt pads. "The train comes in five minutes," she said.

"What did she say?" asked the girl.

"That the train is coming in five minutes."

The girl smiled brightly at the woman, to thank her.

"I'd better take the bags over to the other side of the station," the man said. She smiled at him.

"All right. Then come back and we'll finish the beer."

He picked up the two heavy bags and carried them around the station to the other tracks. He looked up the tracks but could not see the train. Coming back, he walked through the barroom, where people waiting for the train were drinking. He drank an Anis at the bar and looked at the people. They were all waiting reasonably for the train. He went out through the bead curtain. She was sitting at the table and smiled at him.

"Do you feel better?" he asked.

"I feel fine," she said. "There's nothing wrong with me. I feel fine."

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"Anís del Toro. It's a drink."

"Could we try it?"

The man called "Listen" through the curtain. The woman came out from the bar.

white elephant—a possession whose trouble outweighs its value or usefulness—also something hard to get rid of

The story begins like the opening scene of a film—the stage is set for a dialogue.

What is the relationship of this man and girl?

Is this imagery of the white hills and dry country important?

undernote of hostility in their conversation

She changes the subject.

"Four reales."

"We want two Anís del Toro."

"With water?"

"Do you want it with water?"

"I don't know," the girl said. "Is it good with water?"

"It's all right."

"You want them with water?" asked the woman.

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"All right. I was trying. I said the mountains looked like white elephants. Wasn't that bright?"

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"It's not really an operation at all."

The girl looked at the ground the table legs rested on.

"I know you wouldn't mind it, jig. It's really not anything. It's just to let the air in."

The girl did not say anything.

"I'll go with you and I'll stay with you all the time. They just let the air in and then it's all perfectly natural."

"Then what will we do afterward?"

"We'll be fine afterward. Just like we were before."

"What makes you think so?"

"That's the only thing that bothers us. It's the only thing that's made us unhappy."

The girl looked at the bead curtain, put her hand out and took hold of two of the strings of beads.

"And you think then we'll be all right and be happy."

The man knows things the girl doesn't.

Everything?

Started what?

Tension surfaces more strongly.

His comments are cryptic, hers are expansive.

"Jig"—her nickname—affectionate? calculated? The man talks more expansively here, the girl is quiet.

perfectly natural, a "simple" operation—from his perspective—from hers?

"I know we will. You don't have to be afraid. I've known lots of people that have done it."

"So have I," said the girl. "And afterward they were all so happy."

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"If I do it you won't ever worry?"

"I won't worry about that because it's perfectly simple."

"Then I'll do it. Because I don't care about me."

"What do you mean?"

"I don't care about me."

"Well, I care about you."

"Oh, yes. But I don't care about me. And I'll do it and then everything will be fine."

"I don't want you to do it if you feel that way."

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"We can have everything."

"No, we can't."

"We could have the whole world."

"No, we can't."

"We can go everywhere."

"No, we can't. It isn't ours any more."

"It's ours."

"No, it isn't. And once they take it away, you never get it back."

"But they haven't taken it away."

"We'll wait and see."

"Come on back in the shade," he said. "You mustn't feel that way."

"I don't feel any way," the girl said. "I just know things."

"I don't want you to do anything that you don't want to do—"

Her tone seems ironic; the man sounds confident, reassuring. Do we believe what he says?

She's like a child—needs reassurance.

"it" repeated—multiple meanings

Is it true that she doesn't care about herself?

Will everything be "fine"?

She sees things differently now. Images of fertility in the landscape

"everything"—peace, love, happiness?

She contradicts him. She sounds strong, in control—not childlike as before.

She's brooding, pessimistic.

"Not that isn't good for me," she said. "I know. Could we have another beer?"

"All right. But you've got to realize—"

"I realize," the girl said. "Can't we maybe stop talking?" They sat down at the table and the girl looked across at the hills on the dry side of the valley and the man looked at her and at the table.

"You've got to realize," he said, "that I don't want you to do it if you don't want to. I'm perfectly willing to go through with it if it means anything to you."

"Doesn't it mean anything to you? We could get along."

"Of course it does. But I don't want anybody but you. I don't want any one else. And I know it's perfectly simple."

"Yes, you know it's perfectly simple."

"It's all right for you to say that, but I do know it."

"Would you do something for me now?"

"I'd do anything for you."

"Would you please please please please please please stop talking?"

He did not say anything but looked at the bags against the wall of the station. There were labels on them from all the hotels where they had spent nights.

"But I don't want you to," he said, "I don't care anything about it."

"I'll scream," the girl said.

The woman came out through the curtains with two glasses of beer and put them down on the damp felt pads. "The train comes in five minutes," she said.

"What did she say?" asked the girl.

"That the train is coming in five minutes."

The girl smiled brightly at the woman, to thank her.

"I'd better take the bags over to the other side of the station," the man said. She smiled at him.

"All right. Then come back and we'll finish the beer."

He picked up the two heavy bags and carried them around the station to the other tracks. He looked up the tracks but could not see the train. Coming back, he walked through the barroom, where people waiting for the train were drinking. He drank an Anis at the bar and looked at the people. They were all waiting reasonably for the train. He went out through the bead curtain. She was sitting at the table and smiled at him.

"Do you feel better?" he asked.

"I feel fine," she said. "There's nothing wrong with me. I feel fine."

She cues him off twice—why? Now she sees sterility in the landscape. She is tired of him.

double meanings of "it"

Why seven please?

Is there any significance in the detail about the bags?

What kind of smile is it?

Does he believe that she can feel better after this conversation? Does she really feel "fine"? This word has appeared before.

1

The schoolmaster was watching the two men climb toward him. One was on horseback, the other on foot. They had not yet tackled the abrupt rise leading to the schoolhouse built on the hillside. They were toiling onward, making slow progress in the snow, among the stones, on the vast expanse of the high, deserted plateau. From time to time the horse stumbled. Without hearing anything yet, he could see the breath issuing from the horses nostrils. One of the men, at least, knew the region. They were following the trail although it had disappeared days ago under a layer of dirty white snow. The schoolmaster calculated that it would take them half an hour to get onto the hill. It was cold; he went back into the school to get a sweater.

2

He crossed the empty, frigid classroom. On the blackboard the four rivers of France, 1 drawn with four different colored chalks, had been flowing toward their estuaries for the past three days. Snow had suddenly fallen in mid-October after eight months of drought without the transition of rain, and the twenty pupils, more or less, who lived in the villages scattered over the plateau had stopped coming. With fair weather they would return. Daru now heated only the single room that was lodging, adjoining the classroom and giving also onto the plateau to the east. Like the class cows, his window looked to the south too. On that side the school was a few kilometers from the point where the plateau began to slope toward the south. In clear weather could be seen the purple mass of the mountain range where the gap opened onto the desert.

3

Somewhat warmed, Daru returned to the window from which he had first seen the two men. They were no longer visible. Hence they must have tackled the rise. The sky was not so dark, for the snow had stopped falling during the night. The morning had opened with a dirty light which had scarcely become brighter as the ceiling of clouds lifted. At two in the afternoon it seemed as if the day were merely beginning. But still this was better than those three days when the thick snow was falling amidst unbroken darkness with little gusts of wind that rattled the double door of the classroom. Then Daru had spent long hours in his room, leaving it only to go to the shed and feed the chickens or get some coal. Fortunately the delivery truck from Tadjid, the nearest village to the north, had brought his supplies two days before the blizzard. It would return in forty-eight hours.

4

Besides, he had enough to resist a siege, for the little room was cluttered with bags of wheat that the administration left as a stock to distribute to those of his pupils whose families had suffered from the drought. Actually they had all been victims because they were all poor. Every day Daru would distribute a ration to the children. They had missed it, he knew, during these bad days. Possibly one of the fathers would come this afternoon and he could supply them with grain. It was just a matter of carrying them over to the next harvest. Now shiploads of wheat were arriving from France and the worst was over. But it would be hard to forget that poverty, that army of ragged ghosts wandering in the sunlight, the plateaus burned to a cinder month after month, the earth shriveled up little by little, literally scorched, every stone bursting into dust under one's foot. The sheep had died then by thousands and even a few men, here and there, sometimes without anyone's knowing.

5

In contrast with such poverty, he who lived almost like a monk in his remote schoolhouse,

nonetheless satisfied with the little he had and with the rough life, had felt like a lord with his whitewashed walls, his narrow couch, his unpainted shelves, his well, and his weekly provision of water and food. And suddenly this snow, without warning, without the foretaste of rain. This is the way the region was, cruel to live in, even without men--who didn't help matters either. But Daru had been born here everywhere else, he felt exiled.

6

He stepped out onto the terrace in front of the schoolhouse. The two men were now halfway up the slope. He recognized the horseman as Balducci the old gendarme he had known for a long time. Balducci was holding on the end of a rope an Arab who was walking behind him with hands bound and head lowered. The gendarme waved a greeting to which Daru did not reply, lost as he was in contemplation of the Arab dressed in a faded blue jellaba, 2 his feet in sandals but covered with socks of heavy raw wool, his head surmounted by a narrow, short cheche. They were approaching. Balducci was holding back his horse in order not to hurt the Arab, and the group was advancing slowly.

7

Within earshot, Balducci shouted: "One hour to do the three kilometers from El Aneur!" Daru did not answer. Short and square in his thick sweater he watched them climb. Not once had the Arab raised his head. "Hello," said Daru when they got up onto the terrace. "Come in and warm up." Balducci painfully got down from his horse without letting go the rope. From under his bristling mustache he smiled at the schoolmaster. His little dark eyes, deep-set under a tanned forehead, and his mouth surrounded with wrinkles made him look attentive and studious. Daru took the bridle led the horse to the shed, and came back to the two men, who were now waiting for him in the school. He led them into his room "I am going to heat up the classroom," he said. "We'll be more comfortable there." When he entered the room again, Balducci was on the couch. He had undone the rope tying him to the Arab, who had squashed near the stove. His hands still bound, the cheche pushed back on his head, he was looking toward the window. At first Daru noticed only his huge lips, fat, smooth, almost Negroid; yet his nose was straight, his eyes were dark and full of fever. The cheche revealed an obstinate forehead and, under the weathered skin now rather discolored by the cold, the whole face had a restless and rebellious look that struck Daru when the Arab, turning his face toward him, looked him straight in the eyes. "Go into the other room," said the schoolmaster "and I'll make you some mint tea." "Thanks," Balducci said. "What a chore! How I long for retirement." And addressing his prisoner in Arabic: "Come on, you." The Arab got up and, slowly, holding his bound wrists in front of him, went into the classroom.

8

With the tea, Daru brought a chair. But Balducci was already enthroned on the nearest pupil's desk and the Arab had squatted against the teacher's platform facing the stove, which stood between the desk and the window. When he held out the glass of tea to the prisoner, Daru hesitated at the sight of his bound hands. "He might perhaps be untied." "Sure," said Balducci. "That was for the trip." He started to get to his feet. But Daru, setting the glass on the floor, had knelt beside the Arab. Without saying anything, the Arab watched him with his feverish eyes. Once his hands were free, he rubbed his swollen wrists against each other, took the glass of tea, and sucked up the burning liquid in swift little sips.

9

"Good," said Daru. "And where are you headed?"

Balducci withdrew his mustache from the tea. "Here, Son."

"Odd pupils! And you're spending the night?"

"No. I'm going back to El Aneur. And you will deliver this fellow to Tinguit. He is expected at police headquarters."

Balducci was looking at Daru with a friendly little smile.

"What's this story?" asked the schoolmaster. "Are you pulling my leg?"

"No, son. Those are the orders."

"The orders? I'm not . . ." Daru hesitated, not wanting to hurt the old Corsican. [3](#)

"I mean, that's not my job." "What! What's the meaning of that? In wartime people do all kinds of jobs."

"Then I'll wait for the declaration of war!"

Balducci nodded.

"O. K. But the orders exist and they concern you too. Things are brewing, it appears. There is talk of a forthcoming revolt. We are mobilized, in away.

Daru still had his obstinate look.

10

Listen, Son," Balducci said. "I like you and you must understand. There's only a dozen of us at El Aneur to patrol throughout the whole territory of a small department [4](#) and I must get back in a hurry. I was told to hand this guy over to you and return without delay. He couldn't be kept there. His village was beginning to stir; they wanted to take him back. You must take him to Tinguit tomorrow before the day is over. Twenty kilometers shouldn't faze a husky fellow like you. After that, all will be over. You'll come back to your pupils and your comfortable life."

11

Behind the wall the horse could be heard snorting and pawing the earth. Daru was looking out the window. Decidedly, the weather was clearing and the light was increasing over the snowy plateau. When all the snow had melted, the sun would take over again and once more would burn the fields of stone. For days, still, the unchanging sky would shed its dry light on the solitary expanse where nothing had any connection with man.

"After all," he said, turning around toward Balducci, "what did he do?" And, before the gendarme had opened his mouth, he asked: "Does he speak French?"

"No, not a word. We had been looking for him for a month, but they were hiding him. He killed his cousin."

"Is he against us?" [5](#)

12

"I don't think so. But you can never be sure."

"Why did he kill?"

"A family squabble, I think one owned the other grain, it seems. It's not all clear. In short, he killed his cousin with a billhook. You know, like a sheep, *kreeck!*"

Balducci made the gesture of drawing a blade across his throat and the Arab, his attention attracted, watched him with a sort of anxiety. Dam felt a sudden wrath against the mall, against all men with their rotten spite, their tireless hates, their blood lust.

But the kettle was singing on the stove. He served Balducci more tea hesitated, then served the

Arab again, who, a second time, drank avidly his raised arms made the jellaba fall open and the schoolmaster saw his thin, muscular chest.

"Thanks, kid," Balducci said. "And now, I'm off."

He got up and went toward the Arab, taking a small rope from his pocket.

"What are you doing?" Daru asked dryly.

Balducci, disconcerted, showed him the rope.

"Don't bother."

The old gendarme hesitated. "It's up to you. Of course, you are armed?"

"I have my shotgun."

"Where?"

"In the trunk."

13

"You ought to have it near your bed."

"Why? I have nothing to fear."

"You're crazy, son. If there's an uprising, no one is safe, we're all in the same boat."

"I'll defend myself. I'll have time to see them coming."

Balducci began to laugh, then suddenly the mustache covered the white teeth.

"You'll have time? O.K. That's just what I was saying. You have always been a little cracked.

That's why I like you, my son was like that."

At the same time he took out his revolver and put it on the desk.

"Keep it; I don't need two weapons from here to El Aneur."

The revolver shone against the black paint of the table. When the gendarme turned toward him, the schoolmaster caught the smell of leather and horseflesh. "Listen, Balducci," Daru said suddenly, "every bit of this disgusts me, and first of all your fellow here. But I won't hand him over. Fight, yes, if I have to. But not that."

The old gendarme stood in front of him and looked at him severely.

"You're being a fool," he said slowly. "I don't like it either. You don't get used to putting a rope on a man even after years of it, and you're even ashamed yes, ashamed. But you can't let them have their way."

"I won't hand him over," Daru said again.

"It's an order, son, and I repeat it."

"That's right. Repeat to them what I've said to you: I won't hand him over."

14

Balducci made a visible effort to reflect. He looked at the Arab and at Daru. At last he decided.

"No, I won't tell them anything. If you want to drop us, go ahead. I'll not denounce you. I have an order to deliver the prisoner and I'm doing so. And now you'll just sign this paper for me."

"There's no need. I'll not deny that you left him with me."

"Don't be mean with me. I know you'll tell the truth. You're from hereabouts and you are a man. But you must sign, that's the rule."

Daru opened his drawer, took out a little square bottle of purple ink, the red wooden penholder with the "sergeant-major" pen he used for making models of penmanship, and signed. The gendarme carefully folded the paper and put it into his wallet. Then he moved toward the door.

"I'll see you off," Daru said.

"No," said Balducci. "There's no use being polite. You insulted me."

15

He looked at the Arab, motionless in the same spot, sniffed peevishly, and turned away toward the door. "Good-by, son," he said. The door shut behind him. Balducci appeared suddenly outside the window and then disappeared. His footsteps were muffled by the snow. The horse stirred on the other side of the wall and several chickens fluttered in fright. A moment later Balducci reappeared outside the window leading the horse by the bridle. He walked toward the little rise without turning around and disappeared from sight with the horse following him. A big stone could be heard bouncing down. Daru walked back toward the prisoner, who, without stirring, never took his eyes off him. "Wait," the schoolmaster said in Arabic and went toward the bedroom. As he was going through the door, he had a second thought, went to the desk, took the revolver, and stuck it in his pocket. Then, without looking back, he went into his room.

16

For some time he lay on his couch watching the sky gradually close over, listening to the silence. It was this silence that had seemed painful to him during the first days here, after the war. He had requested a post in the little town at the base of the foothills separating the upper plateaus from the desert. There, rocky walls, green and black to the north, pink and lavender to the south, marked the frontier of eternal summer. He had been named to a post farther north, on the plateau itself. In the beginning, the solitude and the silence had been hard for him on these wastelands peopled only by stones. Occasionally, furrows suggested cultivation, but they had been dug to uncover a certain kind of stone good for building. The only plowing here was to harvest rocks. Elsewhere a thin layer of soil accumulated in the hollows would be scraped out to enrich paltry village gardens. This is the way it was: bare rock covered three quarters of the region. Towns sprang up, flourished, then disappeared; men came by, loved one another or fought bitterly, then died. No one in this desert, neither he nor his guest, mattered. And yet, outside this desert neither or them, Daru knew, could have really lived.

17

When he got up, no noise came from the classroom. He was amazed at the unmixed joy he derived from the mere thought that the Arab might have fled and that he would be alone with no decision to make. But the prisoner was there. He had merely stretched out between the stove and the desk. With eyes open, he was staring at the ceiling. In that position, his thick lips were particularly noticeable, giving him a pouting look. "Come," said Daru. The Arab got up and followed him. In the bedroom, the schoolmaster pointed to a chair near the table under the window. The Arab sat down without taking his eyes off Daru. "Are you hungry?" "Yes," the prisoner said.

18

Daru set the table for two. He took flour and oil, shaped a cake in a frying-pan, and lighted the little stove that functioned on bottled gas. While the cake was cooking, he went out to the shed to get cheese, eggs, dates and condensed milk. When the cake was done he set it on the window sill to cool, heated some condensed milk diluted with water, and beat up the eggs into an omelet. In one of his motions he knocked against the revolver stuck in his right pocket. He set the bowl down, went into the classroom and put the revolver in his desk drawer. When he came back to the room night was falling. He put on the light and served the Arab. "Eat," he said. The Arab took a piece of the cake, lifted it eagerly to his mouth, and stopped short.

"And you?" he asked.

"After you. I'll eat too."

The thick lips opened slightly. The Arab hesitated, then bit into the cake determinedly.

The meal over, the Arab looked at the schoolmaster. "Are you the judge?"

"No, I'm simply keeping you until tomorrow."

"Why do you eat with me?"

"I'm hungry."

19

The Arab fell silent. Daru got up and went out. He brought back a folding bed from the shed, set it up between the table and the stove, perpendicular to his own bed. From a large suitcase which, upright in a corner, served as a shelf for papers, he took two blankets and arranged them on the camp bed. Then he stopped, felt useless, and sat down on his bed. There was nothing more to do or to get ready. He had to look at this man. He looked at him, therefore, trying to imagine his face bursting with rage. He couldn't do so. He could see nothing but the dark yet shining eyes and the animal mouth.

"Why did you kill him?" he asked in a voice whose hostile tone surprised him.

The Arab looked away.

"He ran away. I ran after him."

He raised his eyes to Daru again and they were full of a sort of woeful interrogation. "Now what will they do to me?"

"Are you afraid?"

He stiffened, turning his eyes away.

"Are you sorry?"

The Arab stared at him openmouthed. Obviously he did not understand. Daru's annoyance was growing. At the same time he felt awkward and self-conscious with his big body wedged between the two beds.

"Lie down there," he said impatiently. "That's your bed."

20

The Arab didn't move. He called to Daru:

"Tell me!"

The schoolmaster looked at him.

"Is the gendarme coming back tomorrow?"

"I don't know."

"Are you coming with us?"

"I don't know. Why?"

The prisoner got up and stretched out on top of the blankets, his feet toward the window. The light from the electric bulb shone straight into his eyes and he closed them at once.

"Why?" Daru repeated, standing beside the bed.

The Arab opened his eyes under the blinding light and looked at him, trying not to blink.

"Come with us," he said.

21

In the middle of the night, Daru was still not asleep. He had gone to bed after undressing completely; he generally slept naked. But when he suddenly realized that he had nothing on, he hesitated. He felt vulnerable and the temptation came to him to put his clothes back on. Then he shrugged his shoulders; after all, he wasn't a child and, if need be, he could break his adversary

in two. From his bed he could observe him, lying on his back, still motionless with his eyes closed under the harsh light. When Daru turned out the light, the darkness seemed to coagulate all of a sudden. Little by little, the night came back to life in the window where the starless sky was stirring gently. The schoolmaster soon made out the body lying at his feet. The Arab still did not move, but his eyes seemed open. A light wind was prowling around the schoolhouse. Perhaps it would drive away the clouds and the sin would reappear.

22

During the night the wind increased. The hens fluttered a little and then were silent. The Arab turned over on his side with his back to Daru, who thought he heard him moan. Then he listened for his guest's breathing, become heavier and more regular. He listened to that breath so close to him and mused without being able to go to sleep. In this room where he had been sleeping alone for a year, this presence bothered him. But it bothered him also by imposing on him a sort of brotherhood he knew well but refused to accept in the present circumstances. Men who share the same rooms, soldiers or prisoners, develop a strange alliance as if, having cast off their armor with their clothing, they fraternized every evening, over and above their differences, in the ancient community of dream and fatigue. But Daru shook himself; he didn't like such musings, and it was essential to sleep.

23

A little later, however, when the Arab stirred slightly, the schoolmaster was still not asleep. When the prisoner made a second move, he stiffened, on the alert. The Arab was lifting himself slowly on his arms with almost the motion of a sleepwalker. Seated upright in bed, he waited motionless without turning his head toward Daru, as if he were listening attentively. Daru did not stir; it had just occurred to him that the revolver was still in the drawer of his desk. It was better to act at once. Yet he continued to observe the prisoner, who, with the same slithery motion, put his feet on the ground, waited again, then began to stand up slowly. Daru was about to call out to him when the Arab began to walk, in a quite natural but extraordinarily silent way. He was heading toward the door at the end of the room that opened into the shed. He lifted the latch with precaution and went out, pushing the door behind him but without shutting it. Daru had not stirred. "He is running away," he merely thought. "Good riddance!" Yet he listened attentively. The hens were not fluttering; the guest must be on the plateau. A faint sound of water reached him, and he didn't know what it was until the Arab again stood framed in the doorway, closed the door carefully, and came back to bed without a sound. Then Daru turned his back on him and fell asleep. Still later he seemed, from the depths of his sleep, to hear furtive steps around the schoolhouse. "I'm dreaming! I'm dreaming!" he repeated to himself. And he went on sleeping.

24

When he awoke, the sky was clear; the loose window let in a cold, pure air. The Arab was asleep, hunched up under the blankets now, his mouth open, utterly relaxed. But when Daru shook him, he started dreadfully staring at Daru with wild eyes as if he had never seen him and such a frightened expression that the schoolmaster stepped back. "Don't be afraid. It's me. You must eat." The Arab nodded his head and said yes. Calm had returned to his face, but his expression was vacant and listless.

The coffee was ready. They drank it seated together on the folding bed as they munched their pieces of the cake. Then Daru led the Arab under the shed and showed him the faucet where he washed. He went back into the room, folded the blankets and the bed, made his own bed and put the room in order. Then he went through the classroom and out onto the terrace. The sun was already rising in the blue sky; a soft, bright light was bathing the deserted plateau. On the ridge the snow was melting in spots. The stones were about to reappear. Crouched on the edge of the plateau, the schoolmaster looked at the deserted expanse. He thought of Balducci. He had hurt him, for he had sent him off in a way as if he didn't want to be associated with him. He could still hear the gendarme's farewell and, without knowing why, he felt strangely empty and vulnerable. At that moment, from the other side of the schoolhouse, the prisoner coughed. Daru listened to him almost despite himself and then, furious, threw a pebble that whistled through the air before sinking into the snow. That man's stupid crime revolted him, but to hand him over was contrary to honor. Merely thinking of it made him smart with humiliation. And he cursed at one and the same time his own people who had sent him this Arab and the Arab too who had dared to kill and not managed to get away. Daru got up, walked in a circle on the terrace, waited motionless, and then went back into the schoolhouse.

The Arab, leaning over the cement floor of the shed, was washing his teeth with two fingers. Daru looked at him and said: "Come." He went back into the room ahead of the prisoner. He slipped a hunting-jacket on over his sweater and put on walking-shoes. Standing, he waited until the Arab had put on his *cheche* and sandals. They went into the classroom and the schoolmaster pointed to the exit, saying: "Go ahead." The fellow didn't budge. "I'm coming," said Daru. The Arab went out. Daru went back into the room and made a package of pieces of rusk, dates, and sugar. In the classroom, before going out, he hesitated a second in front of his desk, then crossed the threshold and locked the door. "That's the way," he said. He started toward the east, followed by the prisoner. But, a short distance from the schoolhouse, he thought he heard a slight sound behind them. He retraced his steps and examined the surroundings of the house, there was no one there. The Arab watched him without seeming to understand. "Come on," said Daru.

They walked for an hour and rested beside a sharp peak of limestone. The snow was melting faster and faster and the sun was drinking up the puddles at once, rapidly cleaning the plateau, which gradually dried and vibrated like the air itself. When they resumed walking, the ground rang under their feet. From time to time a bird rent the space in front of them with a joyful cry. Daru breathed in deeply the fresh morning light. He felt a sort of rapture before the vast familiar expanse, now almost entirely yellow under its dome of blue sky. They walked an hour more, descending toward the south. They reached a level height made up of crumbly rocks. From there on, the plateau sloped down, eastward, toward a low plain where there were a few spindly trees and, to the south, toward outcroppings of rock that gave the landscape a chaotic look.

Daru surveyed the two directions. There was nothing but the sky on the horizon. Not a man could be seen. He turned toward the Arab, who was looking at him blankly. Daru held out the package to him. "Take it," he said. "There are dates, bread, and sugar. You can hold out for two days. Here are a thousand francs too." The Arab took the package and the money but kept his

full hands at chest level as if he didn't know what to do with what was being given him. "Now look," the schoolmaster said as he pointed in the direction of the east, "there's the way to Tinguit. You have a two-hour walk. At Tinguit you'll find the administration and the police. They are expecting you." The Arab looked toward the east, still holding the package and the money against his chest. Daru took his elbow and turned him rather roughly toward the south. At the foot of the height on which they stood could be seen a faint path. "That's the trail across the plateau. In a day's walk from here you'll find pasturelands and the first nomads. They'll take you in and shelter you according to their law." The Arab had now turned toward Daru and a sort of panic was visible in his expression. "Listen," he said. Daru shook his head: "No, be quiet. Now I'm leaving you." He turned his back on him, took two long steps in the direction of the school, looking hesitantly at the motionless Arab and started off again. For a few minutes he heard nothing but his own step resounding on the cold ground and did not turn his head. A moment later however he turned around. The Arab was still there on the edge of the hill his arms hanging now, and he was looking at the schoolmaster. Daru felt something rise in his throat. But he swore with impatience, waved vaguely, and started off again. He had already gone some distance when he again stopped and looked. There was no longer anyone on the hill.

29

Daru hesitated. The sun was now rather high in the sky and was beginning to beat down on his head. The schoolmaster retraced his steps at first somewhat uncertainly then with decision. When he reached the little hill he was bathed in sweat. He climbed it as fast as he could and stopped. Out of breath at the top. The rock-fields to the south stood out sharply against the blue sky but on the plain to the east a steamy heat was already rising. And in that slight haze Daru with heavy heart made out the Arab walking slowly on the road to prison.

30

A little later standing before the window of the classroom the school master was watching the clear light bathing the whole surface of the plateau but he hardly saw it. Behind him on the blackboard among the winding French rivers sprawled the clumsily chalked-up words he had just read. "You handed over our brother. You will pay for this." Daru looked at the sky, the plateau and beyond the invisible lands stretching all the way to the sea. In this vast landscape he had loved so much, he was alone.

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1. The Seine, Loire, Rhone, and Gironde rivers; French geography was taught in the French colonies.
 2. A long hooded robe worn by Arabs in North Africa. Cheche: Scarf; here wound as a turban around the head.
 3. Balducci is a native of Corsica, a French island north of Sardinia.
 4. French administrative and territorial division: like a county.
 5. Against the French colonial government

Advanced Placement English Literature Exam, 1981

Question 2 (33 1/3 per cent)(Suggested time -40 minutes)

The following excerpt is taken from a letter by George Bernard Shaw on the death of his mother. Read the passage carefully. Then write an essay in which you describe the attitude of the writer toward his mother and her cremation. Using specific references to the text, show how Shaw's diction and use of detail serve to convey this attitude.

At the passage "earth to earth, ashes to ashes, dust to dust" there was a little alteration of the words to suit the process. A door opened in the wall: and the violet coffin mysteriously passed out through it and vanished as it closed. People think that door is the door of the furnace: but it isn't. I went behind the scenes at the end of the service and saw the real thing. People are afraid to see it; but it is wonderful. I found there the violet coffin opposite another door, a real unmistakable furnace door this time: when it lifted there was a plain little chamber of cement and fire-brick. No heat, no noise. No roaring draught. No flame. No fuel. It looked cool, clean, sunny. You would have walked in or put your hand in without misgiving. Then the violet coffin moved again and went in, feet first. And behold! The feet burst miraculously into streaming ribbons of garnet coloured lovely flame, smokeless and eager, like pentecostal tongues, and as the whole coffin passed in, it sprang into flame all over; and my mother became that beautiful fire . . . The door fell; well, they said that if we wanted to see it all through to the end, we should come back in an hour and a half. I remembered the wasted little figure with the wonderful face, and said, ' Too long ' to myself -but off we went . . . When we returned, the end was wildly funny; Mama would have enjoyed it enormously. We looked down through an opening in the floor. There we saw a roomy kitchen, with a big cement table and two cooks busy at it. They had little tongs in their hands, and they were deftly and busily picking nails and scraps of coffin handles out of Mama's dainty little heap of ashes and samples of bone. Mama herself being at the moment leaning over beside me, shaking with laughter. Then they swept her up into a sieve and shook her out; so that there was a heap of dust and a heap of bone scraps. And Mama said in my ear, "Which of the two heaps do you suppose is me? ". . . and that merry episode was the end, except for making dust of the bone scraps and scattering them on a flower bed . . . O grave, where is thy victory? . . . And so good night, friends who understand about one's mother.

The Society Of Authors on behalf of the Bernard Shaw Estate.

Advanced Placement English Literature Exam, 1981

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Describe

**Attitude toward Mother
and toward Cremation**

Show how

**Diction Conveys these attitudes
Detail Conveys these attitudes**

Mama

Cremation

Attitude

Attitude

Loves her, appreciates her wit

*Surprised at process and its
beauty, reveals his faith in the
Resurrection, fascinated
acceptance*

Diction

Diction

*"Mama"; wasted ...face,
enjoyed enormously, dainty heap
merry episode, wildly funny*

*ABecame... fire@, violet, cool,
clean, sunny, garnet,
Pentecostal, miraculously*

Detail

Detail

leaning...laughter, which...me?

*Kitchen, cooks, tongs, sieve,
Flowerbed*

***"Shaw reveals his ____ attitude toward his mother and a ____ attitude toward
her cremation in his use of ____ details and ____ diction"***

Attitudes

Mother

Cremation

Diction

Detail

loving

interested

Colorful

homely

appreciative

fascinated

precise

personal

accepting

colloquial

concrete

faith-filled

allusive

specific

Wonder-filled

1. Charlotte Brontë's novels are subjective in the sense that they capitalize on her own experience and that is perhaps their importance in the history of the novel. *Jane Eyre* is conceived in a vein of authentic passion. Charlotte is at her best in humble scenes of *Jane Eyre*, and the atmosphere of gloomy foreboding was the very air she breathed in her little corner of Yorkshire. The emotional tension of *Jane Eyre* is so well-managed that the book is still exciting to read—even with its flaws:

- a. pathetic ignorance of the ways of the world,
- b. dialogue between speakers of the higher ranks in society is unconvincing and stilted,
- c. attempts at humor are even sadder.

2. The 19th century saw the flowering of the English novel as an instrument portraying a middle-class society. *Jane Eyre* is an important development in the history of the novel because of the vitality of the teller. What was new about *Jane Eyre* was that everything was seen through the eyes of Jane herself, and she is intensely real.

"The real innovation of Charlotte Brontë is that she writes fiction from the point of view of an individual and not from the point of view of society in general. She projects herself without reserve into her leading characters and allows her inmost feelings, her secret impulses, to color her narrative..."

"Her aim was not simply to provoke sympathy for her heroine but rather to express or realize her. She was like Wordsworth, possessed by her feelings as well as possessing them. .. She did not attempt to get at the sources of behavior but simply to present it. What is vital in her work will not quickly perish because it deals with life in terms which do not generally change."

3. Presentation of Charlotte's convictions—convictions which are of permanent importance in human life:

- a. the right of the humblest person to affection and self-realization (even women)
- b. honesty and integrity
- c. the right to speak out frankly
- d. the claims of morality and religion

The inner story of the novel, much more important than the melodramatic plot on which it hangs, is the story of Jane's long struggle to attain these values, to become a person who is admired, respected, and cared for, without compromising any of her principles.

Jane learns:

- a. to assert herself (at Gateshead)
- b. to recognize her right to be loved ("")
- c. to be realistic and objective ("")—knows why her aunt doesn't like her but admits she doesn't want to live with poor relatives
- d. about real humility and genuine religious faith from Helen and learns to endure her punishment stoically (Lowood)
- e. to be indignant about women's place in society
- f. to keep her feet on the ground and remind herself of her position when she falls in love with

Rochester

g. to act with courage and discretion (w/Mason)

h. to bear the snubs of her cousins

i. to pity her aunt

j. to forgive

k. not to make Rochester her idol, but to learn to serve God first

l. not to compromise herself when Rochester wants her to go away with him—her soul is her own

m. to recognize at Moor's End that she is fully responsible for what she is and does

n. to handle the money left to her without greed or injustice

o. to resist St John's offer of a life of self-sacrifice, duty, and usefulness; but without love. She recognizes instinctively that marriage without love is prostitution,

The joyful conclusion for Jane—she's earned it. Without violating her integrity or her conscience, Jane's struggle for self-realization and her longing for love and fulfillment are both realized.

"Jane suits me: do I suit her" he asks.

"To the finest fibre of my nature, sir."

The finest fibre" is moral and spiritual as well as emotional. Jane's achievement of it is the meaning of the book.

To Sum Up:

Jane Eyre is an intensely personal book

It's not historical.

It's not satirical.

It doesn't mirror society.

It doesn't really have a social message.

It maps a private world. Private, but not eccentric. You don't have to know the period, be able to discriminate past from present, imaginary from actual, be aware of difficulties, or have to adapt to unfamiliar manners or conventions.

Its timelessness is part of the perennial appeal of the book.

"The urban world with all its complications and trivial motives (every day chatter, newspapers. fashions, business houses, duchesses. footmen and snobs) is gone. Instead, the gale rages under the elemental sky, while indoors, their faces rugged the fierce firelight, austere figures of no clearly defined class or period declare eternal love and hate to one another in phrases of stilted eloquence and staggering candor."

Hard to rank Charlotte with other novelists—too faulty to be ranked with the very greatest writers (Shakespeare. Jane Austen), but can't consider her a minor figure.

Because of her creative inspiration, she will find followers in every age.

A unique, a thrilling, a perennial fascination.

Margaret Smith's introduction to the World's Classics *Jane Eyre* summarizes the formative influence of Charlotte Brontë's reading in the Bible, Bunyan, Shakespeare, Scott, and Wordsworth. Smith expertly identifies the Byronic and Miltonic elements which fuse into the mighty conception of Edward Fairfax Rochester. There is, however, a principal source for *Jane Eyre* which Smith does not mention--a 'fairy story' which, one assumes, was read by or to the Brontë children in their nursery years.

The story of Bluebeard ('Barbe Bleue') was given its authoritative literary form in Charles Perrault *Histoire du temps passé* (1697). Perrault's fables were much reprinted and adapted by the Victorians into children's picture books, burlesque, and pantomime. By the 1840s the story of the bad man who locked his superfluous wives in his attic would have been among the best-known of fables. In the twentieth century the Bluebeard story, with its savagely misogynistic overtones, has fallen into disfavour. ¹ It survives as the source (sometimes unrecognized) for such adult productions as Maeterlinck play, *Ariane et Barbe Bleue* (1901), Béla Bartók *Duke Bluebeard's Castle* (1911), John Fowles *The Collector* (1963), and Margaret Atwood's *Lady Oracle* (1976). ² Among its other distinctions, *Jane Eyre* can claim to be the first adult, nonburlesque treatment of the Bluebeard theme in English Literature.

Perrault 'Bluebeard' is the story of a rich, middle-aged gentleman, named for his swarthy chin and saturnine manner, who marries a young woman. They take up residence in his country castle. Mr Bluebeard leaves on a trip, giving his wife the keys to the house with a strict instruction not to go to 'the small room at the end of the long passage on the lower floor'. The wife's curiosity is piqued and she disobeys his instruction. In the little room she finds the butchered corpses of Bluebeard's previous wives. In her shock, she drops the key into a pool of blood. On his return Bluebeard sees the stain on the key and deduces what has happened. She must die too, he declares. She is saved in the nick of time by her brothers, who ride to her rescue. They kill Bluebeard and enrich his young widow with her former husband's possessions.

The echoes of 'Bluebeard' in *Jane Eyre* are obvious. Rochester is a swarthy, middle-aged, rich country gentleman, with a wife locked up in a secret chamber in his house. He wants another wife--like Bluebeard, he is a man of voracious sexual appetite. Bertha is 'saved', after a fashion, by her brother. Ingenuity can find numerous other parallels. ³ But what is most striking is Brontë's inversion of the conclusion of the fable. In *Jane Eyre* we are encouraged, in the last chapters, to feel sympathy for Bluebeard--a husband more sinned against than sinning. The locked-up wife is transformed into the villain of the piece. It is as if one were to rewrite *Little Red Riding Hood* so as to generate sympathy for the wolf, or Jack and the Beanstalk to generate sympathy for the giant who grinds Englishmen's bones to make his bread.

Not only is sympathy demanded. We are to assume that--after some moral re-education--Jane will be blissfully happy with a Bluebeard who has wholly mended his ways. It is the more daring since (putting to one side the intent to commit bigamy), Edward Rochester is responsible for Bertha Rochester's death. Although he claims that 'indirect assassination' is not in his nature, this is exactly how he disposes of his superfluous first wife. Why did he not place her in one of the 'non-restraint' institutions which were transforming treatment of the insane in England in the late 1830s? The York Retreat (where Grace Poole and her son previously worked, we gather) and John Conolly's Hanwell Asylum in Middlesex were achieving remarkable results by *not* immuring patients in 'goblin cells' but allowing them a normal social existence within humanely supervised environments. ⁴ Bertha Mason, we learn, has lucid spells which sometimes last for weeks. In squalid, solitary confinement, with only Grace Poole as her wardress, what wonder that she relapses? Why, one may ask, does Rochester not put his wife into professional care? Lest in one of her lucid spells she divulges whose wife she is. What 'care' does he provide for her? An alcoholic crone, a diet of porridge, and a garret. ⁵ And then there is the business of Bertha's actual death, as related by the innkeeper at the Rochester Arms: 'I witnessed, and several more witnessed Mr Rochester ascend through the skylight on to the roof: we heard him call "Bertha!" We saw him approach her; and then, ma'am, she yelled, and gave a spring, and the next minute she lay smashed on the pavement' (p. 451).

It is clear from the form of words ('I witnessed and several more witnessed') that the innkeeper (formerly the Thornfield butler) is parroting verbatim his testimony at the coroner's inquest. As a pensioner of the Rochesters, he doubtless said what was required. There is no clear evidence that Edward went up to the burning roof to save Bertha—it could well be that he said something, inaudible to those below, that drove her to jump. His 'Bertha!' may have been uttered in a threatening tone. At the very least Mr Rochester, if no wife-murderer, might be thought indictable for manslaughter by virtue of persistent neglect. There have been previous warnings that Bertha is a threat to herself, and to others, under the gin-sodden care of Mrs Poole. Who is responsible for the fire at Thornfield—the madwoman, the drunk woman, or the husband who, despite these warnings, did not dismiss the drunk woman and put the madwoman under proper supervision? Is Edward Rochester a man to whom we entrust Jane Eyre with confidence, should she suffer a *crise de nerfs* later in life?

The main grounds for a reversal of the traditional antipathy towards Bluebeard the wife-killer are stated by Rochester himself in his explanations to Jane after their disastrously interrupted wedding. Edward was spoiled as a child. It is only late in life that he has gained moral maturity. His father and elder brother intended he should marry money, and conspired with the Mason family in Jamaica to unite him with Bertha. He was kept in the dark as to the madness rampant in the Mason line. Besotted by lust he married, only to discover that his much older wife was incorrigibly 'intemperate and unchaste' (less unchaste, perhaps, than Edward Rochester during his ten-years' philandering through the ranks of 'English ladies, French comtesses, Italian signoras, and German Grafinnen', p. 328). But before the aggrieved husband can use her vile adulteries as grounds for divorce, Bertha cheats him by falling victim to the Mason curse. Lunatics cannot be held responsible in law for their acts. Edward is chained to Bertha. He brings her to England, where no one knows he is married. Nor shall they know. Servants who are necessarily aware of her existence assume she is 'my bastard half-sister; my cast-off mistress' (p. 305). He is free to range Europe in search of sexual relief from mistresses not yet cast off. Sexual fulfilment eludes him. Only another marriage will answer his needs. Bigamy it must be.

Is Bluebeard-Rochester justified in his attempted act of bigamy? Are there mitigating circumstances, or just a middle-aged roué's glib excuses? In answering the question it is necessary first to determine the date of the action: more particularly, whether Rochester's foiled union with Jane takes place before or after the *English Marriage Act of 1835*. It was this act which clearly stated that marriage with a mad spouse could not be dissolved if the spouse were sufficiently sane at the time of the ceremony to understand the nature of the contract involved. Subsequent lunacy was no grounds for divorce even if compounded with other offences (violence, infidelity, desertion, cruelty). If the marriage in Jane Eyre is construed as taking place after 1835, then Edward is clearly guilty of a serious felony (intent to commit bigamy). It would be the responsibility of the clergyman, Mr Wood, to report Rochester (and Mr Carter, the physician, who criminally conspired with him) to the police. It is one of the small mysteries in Jane Eyre that Rochester seems to suffer no consequences, nor any visits from the authorities, following the 'bigamous' service.

If the marriage ceremony is construed as taking place before the firmer legislation of 1835, then Rochester may have a case for thinking that his earlier marriage is either null, or dissoluble on grounds of Bertha's premarital deceptions, her subsequent adulteries, or the fact that the marriage may not have been consummated. He persistently refers to his wife as 'Bertha Mason', not 'Bertha Rochester', which suggests that he does not regard himself as married to the horrible woman. A good lawyer might fudge the issue for his client—not sufficiently to get him off the hook, but sufficiently to suggest that he honestly felt himself justified in making a second marriage.

When, then, is Jane Eyre set? The 1944 Orson Welles film explicitly declares that the central events occur in 1839. But in the novel dates are a minefield. The editor who has looked into them most clearly, Michael Mason, identifies two conflicting pieces of dating evidence. When she came over from France (a few months before Jane's arrival at Thornfield, p. 106), Adela recalls 'a great ship with a chimney that

smoked--how it did smoke!' Steam-driven vessels were plying up and down the eastern coast of Britain as early as 1821. Scott travelled down by one ('the Edinburgh') to the coronation in 1821. Like Adela, he found the vessel exceptionally smoky and he nicknamed it the 'New Reekie'. Cross-channel steam services seem to have started later in the 1820s.

If steam-driven ships are momentarily glimpsed (or smelled) in *Jane Eyre*, steam-engined trains are wholly absent. This is the prelapsarian world of the stage coach. When *Jane* waits for her coach at the George Inn at Millcote she has leisure to examine the furniture. On the wall there are a number of prints: 'including a portrait of George the Third, and another of the Prince of Wales, and a representation of the death of Wolfe.' Clearly this is some point before the mid-1830s, when Millcote (Leeds) would have been served by the railway. But it would *be* interesting to know how faded those prints on the wall are. George III died in 1820; his son ceased to *be* Prince of Wales, and became Prince Regent, in 1811. West's famous picture of the death of Wolfe as engraved by John Boydell was most popular from around 1790 to 1810.

The clearest but most perplexing date-marker occurs late in the narrative when *Jane* is with St John Rivers at Morton School. On 5 November (an anti-Papist holiday) St John brings *Jane* 'a book for evening solace'. It is 'a poem: one of those genuine productions so often vouchsafed to the fortunate public of those days--the golden age of modern literature. Alas! the readers of our era are less favoured . . . while I was eagerly glancing at the bright ages of Marmion (for Marmion it was), St John stooped to examine my drawing' (p. 390).

Scott's long narrative poem *Marmion* was published in late February 1808 as a luxurious *quarto*, costing a guinea and a half. The month doesn't fit, although the year might *be* thought to chime with the earlier 'Prince of Wales' reference. But 1808 makes nonsense of critical elements in the characters' prehistories. It would give *Jane*, for instance, a birth-date of 1777. It would mean that Rochester impregnated Céline with Adela (if he is indeed the little girl's father) around 1799. We would have to picture him, an Englishman, gallivanting round France during the Napoleonic Wars, crossing paths with the Scarlet Pimpernel and Sidney Carton. Those wars would still *be* going on in the background of the main action of *Jane Eyre*.

Sea-going steamers aside, Charlotte Brontë's novel does not 'feel' as if it is taking place in the first decade of the nineteenth century. There are numerous incidental allusions which place it at least a couple of decades later.⁶ What seems most likely is that the 'new publication' of *Marmion* is the 'Magnum Opus' edition of 1834. This cheap edition (which came out with Scott's collected works) was hugely popular, and cost 6 shillings--more appropriate to the frugal pocket of St John Rivers than the *de luxe* version of 1808. It is quite possible that what Brontë is recalling in this little digression is the excitement which the purchase of the same, Magnum Opus, volume excited at Haworth Parsonage when she was 19.

A 'best date' for the main action of *Jane Eyre* would *be* the early to mid-1830s--a year or two before the critical date of 1835, which may *be* seen as foreshadowing but not as yet clearly defining the grounds for, divorce or annulment. This historical setting would not exonerate Rochester's intended bigamy, but in the legally blurred context of pre- 1835 it would not *be* as deliberately felonious an act as it would *be* in the film's 1839.

Rochester is an inscrutable man whom we never know on the inside. If we want to prognosticate whether, in the years of their marriage, he will make *Jane Eyre* happy it is important to extricate his motives for marrying her in the first place--more particularly the series of events that lead to his dropping Blanche Ingram in favour of 'You-poor and obscure, and small and plain as you are'.

When Mr Rochester brings Blanche Ingram and her grand entourage to Thornfield Hall, there is every expectation of an imminent happy event. 'I saw he was going to marry her', says *Jane* (p. 195) and so, apparently, does everyone else. Negotiations have been in train for some time. Lawyers have been

consulting. It is common knowledge that the Ingram estate is entailed, which is why they are smiling on a match with an untitled suitor who happens to be very wealthy. It augurs well that Blanche has the physical attributes to which Rochester is addicted. Like her predecessor, Miss Ingram is 'moulded like a Dian'; she has the same 'strapping' beauty and jet-black tresses that captivated Edward in Jamaica fifteen years before.

The visit of the Ingram party calls for unprecedented preparations at the hall, as Jane observes:

I had thought all the rooms at Thornfield beautifully clean and well-arranged: but it appears I was mistaken. Three women were got to help; and such scrubbing, such brushing, such washing of paint and beating of carpets, such taking down and putting up of pictures, such polishing of mirrors and lustres, such lighting of fires in bed-rooms, such airing of sheets and feather-beds on hearths, I never beheld, either before or since. (p. 172)

The pre-nuptial junketing at Thornfield is interrupted by the unannounced arrival of Richard Mason from the West Indies. Rochester is not present to greet him (he is mounting his gypsy fortune-teller charade), but his reaction on being told of the Banquo visitation at his feast is dramatic:

'A stranger!--no: who can it be? I expected no one: is he gone?'

'No: he said he had known you long, and that he could take the liberty of installing himself till you returned.'

'The devil he did! Did he give his name?'

'His name is Mason, sir; and he comes from the West Indies: from Spanish Town, in Jamaica, I think.'

Mr Rochester was standing near me: he had taken my hand, as if to lead me to a chair. As I spoke, he gave my wrist a convulsive grip; the smile on his lips froze: apparently a spasm caught his breath.

'Mason!--the West Indies!' he said, in the tone one might fancy a speaking automaton to enounce its single words. (p. 213)

There follows Mason's disastrous interview with his demented sister, uproar in the house, and a new bond of intimacy between Rochester and Jane. Shortly after Mason has gone (back to Jamaica, as Rochester thinks, see p. 223), Jane is called to the Reeds' house fifty miles away at Gateshead. There she remains a month settling old scores. After her return, Mr Rochester is then himself away for some weeks. During this interval 'nothing was said of the master's marriage, and I saw no preparation going on for such an event'. It seems from a later conversation with Jane that Rochester has suddenly decided to put Miss Ingram to the test, and found her wanting in affection. 'I caused a rumour to reach her that my fortune was not a third of what was supposed, and after that I represented myself to see the result: it was coldness both from her and her mother' (p. 267).

Having found Blanche and her mother lacking in warmth towards him, Edward proposes to Jane. It is no fashionable wedding that he offers. Their union will be private, furtive even. There are no relatives (apart from the distant Mrs Fairfax) on his side, and as Jane puts it (with an allusion to the dragonish Lady Ingram), 'There will be no-one to meddle, sir. I have no kindred to interfere.' There is a month of courtship--long enough for the banns to be discreetly called. Three short months after the world supposed Edward Rochester to be affianced to Miss Ingram, Rochester takes Jane Eyre up the aisle. The difference between the two planned weddings could not be greater. After the ceremony with Jane, the newly weds will leave immediately for London. There is to be no wedding breakfast. The ceremony itself

takes place in a deserted church. There are 'no groomsmen, no bridesmaids, no relatives' (p. 301) present. The assembled congregation is one person--Mrs Fairfax (what Rochester is to do for witnesses is not clear). The proceedings are then interrupted by the two strangers whom Jane has seen lurking around the graveyard: 'Mr Rochester has a wife now living', it is proclaimed. The strangers are, of course, Rochester's badpenny brother-in-law and a London solicitor.

This is the second time that Richard Mason has arrived to foil Rochester's imminent marriage. On both occasions his appearance is out of the blue and uncannily timely. At Thornfield Hall, Rochester evidently thinks his brother-in-law dead, gone mad like the rest of the Masons, or safely ignorant of what is going on 3,000 miles away. Why does Richard turn up at this critical moment in Rochester's life, and what does he say to his brother-in-law about the law that joins them, and the impending 'marriage' with the Hon. Miss Ingram? After seeing him off Rochester clearly thinks that Richard is on his way back to Jamaica. He refers twice to this fact (pp. 223, 227). But Richard Mason, it emerges in the Thornfield church, is not safely in the West Indies. Moreover, during the three intervening months he has had sent him a copy of Edward and Bertha Rochester's marriage certificate.

Who informed Mason of details of the forthcoming nuptials with Jane Eyre? It would have to be some insider in possession of two privileged pieces of knowledge: (1) the date, exact time, and place of the clandestine marriage--something known only to the two principals, the clergyman, and the three servants at Thornfield Hall; (2) that Richard Mason was the brother-in-law of Rochester's still-living wife, Bertha.

As Rochester later discloses, only four people in England are in possession of that second piece of information: himself, Bertha during her lucid periods, Carter the physician, and Grace Poole (p. 326). There is, however, one other who may have penetrated the mystery. Rochester suspects that his distant kinswoman Mrs Fairfax may . . . have suspected something'. Certain of her remarks suggest that this is very likely. Mrs Fairfax, alone of all the Thornfield household, dismisses out of hand the likelihood that her relative will ever marry Blanche Ingram ('I scarcely fancy Mr Rochester would entertain an idea of the sort', p. 168). And Mrs Fairfax is very alarmed when she subsequently learns that Jane is to marry her master and very urgent in her dissuasions (p. 276): It is also relevant that, immediately after the wedding débâcle, Rochester dismisses Mrs Fairfax from his employment at Thornfield (p. 450). Nor is she called back after his blinding, when her presence would seem desirable as his only living relative and former housekeeper.

The most likely construction to put on this series of events is the following. Rochester had every intention of marrying Blanche Ingram, until the unexpected arrival of Richard Mason at Thornfield Hall. Who summoned him? Mrs Fairfax (although Rochester probably thought at the time that it was an unlucky coincidence). We do not know what was said between the two men. But Richard, timid though he is, would hardly give his blessing to bigamy and the threat of exposure would be implied, if not uttered. His hopes with Blanche dashed, Rochester still longed for a wife. Another marriage in high life, such as the Rochester-Ingram affair, would attract huge publicity. That option was now too dangerous. Having packed Richard Mason back to the other side of the globe, Rochester put his mind to a partner whom he might marry without anyone knowing. He wanted nothing to get into newspapers which might subsequently find their way to the West Indies. Up to this point, Rochester must have thought of Jane Eyre as a potential future mistress. Now, with Blanche Ingram out of play, she was to be promoted. Carter was somehow squared. Poole was no problem; neither was Bertha. But, unfortunately for Rochester, Jane wrote to her uncle in Madeira, who fortuitously conveyed the news to Richard Mason (who happened to be in Madeira for his health). We can assume that it was Mrs Fairfax, again, who alerted Mason as to the exact time and place of the wedding (something that Jane did not know, when she wrote). He in turn took legal advice and came back to Thornfield with his legally drawn-up 'impediment'. At this point, his marriage hopes in ruins, Rochester discerned who had betrayed him and sent Mrs Fairfax 'away to her friends at a distance' (p. 450). Being the man he is, he also settled an annuity on her, presumably with the

understanding that she stay out of his presence for ever (she is not mentioned in Jane's ten-years-after epilogue).

Bluntly, Rochester proposed to Jane as a *faute de mieux*--the *mieux* being Blanche Ingram. The notion sometimes advanced that the Ingram courtship was a charade designed to 'test' Jane is unconvincing. There was no need to test her, and if there were a need something much less elaborate might be devised (at the very least, something that might not land Rochester in a breach-ofpromise suit). With many of Rochester's amoral acts (his adoption of Adela, for example) there is a kind of careless grandeur. His courtship of Jane Eyre, by contrast, has something sneaking about it. Would he have proposed to the governess had Mason not arrived to foil his courtship of the society beauty? Probably not.

Like Samson, Rochester is ultimately humbled by tribulation and physical mutilation. 'A sightless block', he discovers Christianity and for the first time in his adult life has 'begun to pray' (p. 471). But again, Jane would seem to be a *faute de mieux*. Supposing Edward Rochester had emerged from the blazing ruins of Thornfield with his limbs and organs intact, would it have been Jane he cried for at midnight? Possibly, possibly not. Blind and crippled, no comtesse, Blanche Ingram, or signorina will have him now. Only Jane will. Doubtless if, instead of killing Bluebeard, the wife's brothers had merely blinded him and cut off a hand (with the threat that if he did not behave himself they would come back and cut off some more), the old rogue might have become a tolerably good husband. But what if, like Edward Rochester, after ten years of marriage, his sight were to return and--barring the minor blemish of a missing hand (common enough, and even rather glamorous in these post-war years)-- Bluebeard still cut a handsome figure. Could one be entirely confident that his wife-killing ways would not return?

The Oxford World's Classics Jane Eyre is edited by Margaret Smith .

Twenty-minute time limit.

Choose 2 (TWO) of the following quotations, and write an explanation of the context of the quote—what is happening, who is saying the quote if it's in dialogue, whom the quote refers to, implications for the characters, etc. 100 words min. for EACH response.

1. (Chapter 2) This room was chill, because it seldom had a fire; it was silent, because remote from the nursery and kitchen; solemn, because it was known to be so seldom entered. The house-maid alone came here on Saturdays, to wipe from the mirrors and the furniture a week's quiet dust: and Mrs. Reed herself, at far intervals, visited it to review the contents of a certain secret drawer in the wardrobe, where were stored divers parchments, her jewel-casket, and a miniature of her deceased husband; and in those last words lies the secret of the red-room--the spell which kept it so lonely in spite of its grandeur.

2. (Chapter 3) "Would you like to go to school?"

Again I reflected: I scarcely knew what school was: Bessie sometimes spoke of it as a place where young ladies sat in the stocks, wore backboards, and were expected to be exceedingly genteel and precise: John Reed hated his school, and abused his master; but John Reed's tastes were no rule for mine, and if Bessie's accounts of school-discipline (gathered from the young ladies of a family where she had lived before coming to Gateshead) were somewhat appalling, her details of certain accomplishments attained by these same young ladies were, I thought, equally attractive. She boasted of beautiful paintings of landscapes and flowers by them executed; of songs they could sing and pieces they could play, of purses they could net, of French books they could translate; till my spirit was moved to emulation as I listened. Besides, school would be a complete change: it implied a long journey, an entire separation from Gateshead, an entrance into a new life.

"I should indeed like to go to school," was the audible conclusion of my musings.

3. (Chapter 4) Who could want me?" I asked inwardly, as with both hands I turned the stiff door-handle, which, for a second or two, resisted my efforts. "What should I see besides Aunt Reed in the apartment?--a man or a woman?" The handle turned, the door unclosed, and passing through and curtsying low, I looked up at--a black pillar!--such, at least, appeared to me, at first sight, the straight, narrow, sable-clad shape standing erect on the rug: the grim face at the top was like a carved mask, placed above the shaft by way of capital.

Twenty-minute time limit.

Choose 2 (TWO) of the following quotations, and write an explanation of the context of the quote—what is happening, who is saying the quote if it's in dialogue, whom the quote refers to, implications for the characters, etc. 100 words min. for EACH response.

1. (Chapter 2) "Unjust!--unjust!" said my reason, forced by the agonising stimulus into precocious though transitory power: and Resolve, equally wrought up, instigated some strange expedient to achieve escape from insupportable oppression--as running away, or, if that could not be effected, never eating or drinking more, and letting myself die.

2. (Chapter 3) "No; I should not like to belong to poor people," was my reply.

"Not even if they were kind to you?"

I shook my head: I could not see how poor people had the means of being kind; and then to learn to speak like them, to adopt their manners, to be uneducated, to grow up like one of the poor women I saw sometimes nursing their children or washing their clothes at the cottage doors of the village of Gateshead: no, I was not heroic enough to purchase liberty at the price of caste.

3. (Chapter 4) I stepped across the rug; he placed me square and straight before him. What a face he had, now that it was almost on a level with mine! what a great nose! and what a mouth! and what large prominent teeth!

"No sight so sad as that of a naughty child," he began, "especially a naughty little girl. Do you know where the wicked go after death?"

"They go to hell," was my ready and orthodox answer.

"And what is hell? Can you tell me that?"

"A pit full of fire."

"And should you like to fall into that pit, and to be burning there for ever?"

"No, sir."

"What must you do to avoid it?"

I deliberated a moment; my answer, when it did come, was objectionable: "I must keep in good health, and not die."

Twenty-minute time limit.

Choose 2 (TWO) of the following quotations, and write an explanation of the context of the quote—what is happening, who is saying the quote if it's in dialogue, whom the quote refers to, implications for the characters, etc. 100 words min. for EACH response.

1. (Chapter 5) "You had this morning a breakfast which you could not eat; you must be hungry:--I have ordered that a lunch of bread and cheese shall be served to all."

The teachers looked at her with a sort of surprise.

"It is to be done on my responsibility," she added, in an explanatory tone to them, and immediately afterwards left the room.

The bread and cheese was presently brought in and distributed, to the high delight and refreshment of the whole school. The order was now given "To the garden!" Each put on a coarse straw bonnet, with strings of coloured calico, and a cloak of grey frieze. I was similarly equipped, and, following the stream, I made my way into the open air.

2. (Chapter 6) "Miss Temple is full of goodness; it pains her to be severe to any one, even the worst in the school: she sees my errors, and tells me of them gently; and, if I do anything worthy of praise, she gives me my meed liberally. One strong proof of my wretchedly defective nature is, that even her expostulations, so mild, so rational, have not influence to cure me of my faults; and even her praise, though I value it most highly, cannot stimulate me to continued care and foresight."

3. (Chapter 7) "My dear children," pursued the black marble clergyman, with pathos, "this is a sad, a melancholy occasion; for it becomes my duty to warn you, that this girl, who might be one of God's own lambs, is a little castaway: not a member of the true flock, but evidently an interloper and an alien. You must be on your guard against her; you must shun her example; if necessary, avoid her company, exclude her from your sports, and shut her out from your converse. Teachers, you must watch her: keep your eyes on her movements, weigh well her words, scrutinise her actions, punish her body to save her soul: if, indeed, such salvation be possible, for (my tongue falters while I tell it) this girl, this child, the native of a Christian land, worse than many a little heathen who says its prayers to Brahma and kneels before Juggernaut--this girl is--a liar!"

Twenty-minute time limit.

Choose 2 (TWO) of the following quotations, and write an explanation of the context of the quote—what is happening, who is saying the quote if it's in dialogue, whom the quote refers to, implications for the characters, etc. 100 words min. for EACH response.

1. (Chapter 5) Ravenous, and now very faint, I devoured a spoonful or two of my portion without thinking of its taste; but the first edge of hunger blunted, I perceived I had got in hand a nauseous mess; burnt porridge is almost as bad as rotten potatoes; famine itself soon sickens over it. The spoons were moved slowly: I saw each girl taste her food and try to swallow it; but in most cases the effort was soon relinquished. Breakfast was over, and none had breakfasted. Thanks being returned for what we had not got, and a second hymn chanted, the refectory was evacuated for the schoolroom. I was one of the last to go out, and in passing the tables, I saw one teacher take a basin of the porridge and taste it; she looked at the others; all their countenances expressed displeasure, and one of them, the stout one, whispered -

"Abominable stuff! How shameful!"

2. (Chapter 6) "Then learn from me, not to judge by appearances: I am, as Miss Scatcherd said, slatternly; I seldom put, and never keep, things, in order; I am careless; I forget rules; I read when I should learn my lessons; I have no method; and sometimes I say, like you, I cannot BEAR to be subjected to systematic arrangements. This is all very provoking to Miss Scatcherd, who is naturally neat, punctual, and particular."

3. (Chapter 7) "This I learned from her benefactress; from the pious and charitable lady who adopted her in her orphan state, reared her as her own daughter, and whose kindness, whose generosity the unhappy girl repaid by an ingratitude so bad, so dreadful, that at last her excellent patroness was obliged to separate her from her own young ones, fearful lest her vicious example should contaminate their purity: she has sent her here to be healed, even as the Jews of old sent their diseased to the troubled pool of Bethesda; and, teachers, superintendent, I beg of you not to allow the waters to stagnate round her."

Asyndeton – a deliberate omission of conjunctions in a series of related clauses; it speeds the pace of the sentence.

Chapter 27 (352) in the paragraph that begins “Well, Jane, being so, it was his resolution...”

“Her relatives encouraged me; competitors piqued me; she allured me; a marriage was achieved before I knew where I was”

Additional example

"Duty, Honor, Country: Those three hallowed words reverently dictate what you ought to be, what you can be, what you will be. They are your rallying points: **to build courage when courage seems to fail; to regain faith when there seems to be little cause for faith; to create hope when hope becomes forlorn.**"

-- General Douglas MacArthur, Thayer Award Acceptance Address

Ellipsis – the deliberate omission of word or words that are readily implied by the context; it creates an elegant or daring economy of words.

Chapter 2 (9) in the paragraph that begins with the sentence.

“This room was chill, because it seldom had a fire; it was silent, because [it was] remote from the nursery and kitchens; [it was] solemn, because it was know to be so seldom entered.”

Additional examples

"The average person thinks he isn't [average]." –Father Larry Lorenzoni

John forgives Mary and Mary [forgives], John.

Parallel structure (parallelism) refers to a grammatical or structural similarity between sentences or parts of a sentence. It involves an arrangement of words, phrases, sentences, and paragraphs so that elements of equal importance are equally developed and similarly phrased.

Chapter 28 (375) in the paragraph that begins “What a still, hot, prefect day!”

“The burden must be carried; the want provided for; the suffering endured; the responsibility fulfilled.”

Additional example

The coach told the players that **they should get a lot of sleep, not eat too much, and do some warm-up exercises before the game.**

Polysyndeton – the deliberate use of many conjunctions for special emphasis – to highlight quantity or mass of detail or create a flowing, continuous sentence pattern.

Chapter 10 (94) in the paragraph that begins “I went to my window, opened it, and looked out.”

“I had had no communication by letter or message with the outer world: school-rules, school-duties, school habits and notions, and voices, and faces, and phrases, and costumes, and preferences, and antipathies: such was what I knew of existence.”

Additional example

"Oh, my piglets, we are the origins of war -- not history's forces, **nor the times, nor justice, nor the lack of it, nor causes, nor religions, nor ideas, nor kinds of government** -- not any other thing. We are the killers."
-- delivered by Katherine Hepburn (from the movie *The Lion in Winter*)

Repetition – a device in which words, sounds, and ideas are used more than once to enhance rhythm and to create emphasis.

Chapter 2 (10) in the paragraph that begins with the sentence

“All John Reed’s violent tyrannies, all his sisters’ proud indifference, all his mother’s aversion, all the servants’ partiality, turned up in my disturbed mind like a dark deposit in a turbid well.”

Anadiplosis – the repetition of the last word of one clause at the beginning of the following clause; it ties the sentence to its surroundings.

Chapter 15 (159) in the paragraph that begins with the sentence.

“He then said that she was the daughter of a French opera-dancer, Celine Varens, towards whom he had once cherished what he called a ‘*grande passion*.’ This passion Celine had professed to return with even superior ardour.”

Additional examples

"They call for you: The general who became a slave; the slave who became a gladiator; the gladiator who defied an Emperor. Striking story."
-- delivered by Joaquin Phoenix (from the movie *Gladiator*)

"Somehow, with the benefit of little formal education, my grandparents recognized the inexorable downward spiral of conduct outside the guardrails: If you lie, you will cheat; if you cheat, you will steal; if you steal, you will kill."

-- USSC Justice Clarence Thomas, 1993 Mercer Law School Address

Anaphora – the repetition of the same word or group of words at the beginning of successive clauses; it helps establish a strong rhythm and produces a powerful emotional effect.

Chapter 4 (30) in the paragraph that begins "I stepped across the rug; ..."

"What a face he had, now that it was almost on a level with mine! What a great nose! And what a mouth! And what large prominent teeth."

Additional examples

"To raise a happy, healthy, and hopeful child, it takes a family; it takes teachers; it takes clergy; it takes business people; it takes community leaders; it takes those who protect our health and safety. It takes all of us."

-- Hillary Clinton, 1996 Democratic National Convention Address

Mad world! Mad kings! Mad composition!

— (William Shakespeare, King John, II, i)

What the hammer? what the chain?

In what furnace was thy brain?

What the anvil? what dread grasp

Dare its deadly terrors clasp?

— (William Blake, from "The Tyger")

Epanalepsis – the repetition at the end of the clause of the word that occurred at the beginning of the clause; it tends to make the sentence or clause in which it occurs stand apart from its surroundings.

Chapter 5 (47) in the paragraph that begins "Ravenous, and now very faint, I devoured ..."

"Breakfast was over, and none had breakfasted."

Additional examples

"Control, control, you must learn control."

-- from the movie *The Empire Strikes Back*

"A minimum wage that is not a livable wage can never be a minimum wage."
-- Ralph Nader

The King is dead. Long live the King!

Epistrophe – the repetition of the same word or group of words at the ends of successive clauses; it sets up a pronounced rhythm and gains a special emphasis both by repeating the word and by putting the word in the final position.

Chapter 17 (196) in the paragraph that begins with the sentence.

"Genius is said to be self-conscious: I cannot tell whether Miss Ingram was a genius, but she was self-conscious – remarkably self-conscious indeed."

Chapter 23 (293) in the paragraph that begins with the sentence.

"'Oh, Jane, you torture me! he exclaimed. 'With that searching and yet faithful and generous look, you torture me!'"

Additional examples

"What lies behind us and what lies before us are tiny compared to what lies within us."
—Emerson

We are born to sorrow, pass our time in sorrow, end our days in sorrow.

Antimetabole – a sentence strategy in which the arrangement of ideas in the second clause is a reversal of the first; it adds power through its inverse repetition.

Chapter 23 (291) in the paragraph that begins "I tell you I must go!"

"'And if God had gifted me with some beauty and much wealth, I should have made it as hard for you to leave me, as it is now for me to leave you.'"

Additional examples

"The absence of evidence is not the evidence of absence." -- Carl Sagan

"We do not stop playing because we are old; we grow old because we stop playing." -- George Bernard Shaw

"And so, my fellow Americans, ask not what your country can do for you; ask what you can do for your country."

-- John F. Kennedy, Inaugural Address

Inverted order of a sentence (*inversion*) involves constructing a sentence so the predicate comes before the subject. This is a device in which typical sentence patterns are reversed to create an emphatic or rhythmic effect.

Chapter 4 (27) in the paragraph that begins with the sentence.

“Long did the hours seem while I waited the departure of the company, and listened for the sound of Bessie’s step on the stairs...”

Additional examples

Not only is the standard American aluminum can light in weight and rugged but it is also about the same height and diameter as the traditional drinking tumbler. [beginning with negative, not only]

--William Hostold and John Duncan, "The Aluminum Beverage Can," Scientific American

After the elephants came the clowns.

Beyond the river lay the cliffs.

ONE-PAGER ON *JANE EYRE* SETTING

Directions:

1. Use one sheet of paper (8 ½ x 11”).
2. Carefully place the following on **one** side of the paper:
 - a. name of the setting
 - b. at least 2 significant (and complete) quotations from the novel with chapter and page #'s in parentheses following them
 - c. the prominent season associated with the setting
 - d. the prominent color(s) associated with the setting
 - e. a list of the major characters Jane meets at this place
 - f. an illustration/picture/symbol that reflects something significant about the setting
 - g. a statement of the setting's influence upon Jane Eyre

Ch.	Setting	Main Action
Vol. I		
1	Gateshead	Jane and Beewick's Birds / the attack of John Reed
2	Gateshead	The Red Room
3	Gateshead	Dr. Lloyd's visit
4	Gateshead	Mr. Brocklehurst / Jane's rebellion against Aunt Reed
5	Lowood	Journey & arrival / Jane's first day at Lowood
6	Lowood	The lesson of Helen Burns
7	Lowood	Mr. Brocklehurst / Jane presented to the school for ridicule
8	Lowood	same day / Miss Temple's goodness
9	Lowood	Typhus / Helen Burns dies in Jane's arms
10	Lowood	summary acceleration [8 yrs.] / Jane leaves Lowood
11	Thornfield	Arrival / the battlements & "Grace Poole"
12	Thornfield	The Battlements and Jane's yearning / Rochester comes home
13	Thornfield	1st interview with Rochester / Jane's paintings
14	Thornfield	2nd interview with Rochester / "Do you think me handsome?"
15	Thornfield	3rd interview with Rochester / Céline Varens / The Burning Bed
Vol. II		
1/16	Thornfield	Rochester gone / interview with Grace Poole
2/17	Thornfield	Rochester returns / Blanche Ingram / Jane in love / "Governesses"
3/18	Thornfield	Charades / Richard Mason / Fortune Telling

4/19	Thornfield	Jane & the "Gypsy"
5/20	Thornfield	Richard Mason attacked on the third floor / Jane tends his wounds
6/21	Gateshead	Return for Aunt Reed's death / Jane gains an uncle
7/22	Thornfield	Return to Rochester / Jane insists she must leave his service
8/23	Thornfield	Proposal in the garden / the blasted chestnut
9/24	Thornfield	Post-proposal shopping / Jane rejects Rochester's gifts
10/25	Thornfield	Jane's dreams / Jane's night visitor
11/26	Thornfield	The "wedding" to Rochester / discovery of Bertha Mason
Vol. III		
1/27	Thornfield	Rochester's explanation [his story] / parting & flight
2/28	Moors	Wandering / discovery of the Rivers / "Jane Elliott"
3/29	Moor House	Recovery with the Rivers
4/30	Moor House	Utopia / Death of "Uncle John"
5/31	Morton School	Jane as schoolmistress
6/32	Morton School	Rosamond Oliver & St. John Rivers
7/33	Morton School	Revelation of Jane's past and legacy
8/34	Moor House	Family reunion / St. John's 1st proposal
9/35	Moor House	2nd & 3rd proposals / negotiation / voices
10/36	Thornfield	Return to the ruins / the story of the fire
11/37	Ferndean	Reunion with Rochester
12/38	Ferndean	Epilogue / Time of the narrating

The way we make sense of a text (regardless of critical approach) is through the tracing of repeated images or themes, and whether they change during the course of the text. *Jane Eyre* is no exception to this rule--in fact, Brontë's novel is probably one of the richest tapestries of significant imagery and thematic elements in all British fiction. The following is a partial list of images and themes to be alert to in *Jane Eyre*, but also in the other "*Jane Eyre* novels" you might read.

- birds (and other animal imagery)
- fire and ice
- seasons of the year
- Jane's painting
- education for women
- disguise (themes of identity)
- nature
- indoors vs. outdoors
- freedom vs. captivity
- rooms (and other images of enclosure)
- day/night
- the Moon
- calm/storm
- fathers and mothers (all manifestations of "family" relations)
- illness and death
- economics (wealth vs. begging)
- the "reader" (different manifestations)
- fairy tales and other embedded narratives or narrations
- clothing (and other signs in the semiotics of social standing)
- marriage; the social act and the social role of the wife and husband
- water (especially images of the sea and drowning)
- hair and other indicators of physiognomy-codes of the body
- speech/silence
- master/ "slave"
- "useful and pleasant"/"passionate and rude"
- sanity/insanity
- mirrors
- reality/fantasy
- reality/desire
- dreams
- the female "monster," "angel," "witch," "fairy"
- character doubles
- vision /blindness and other indicators of eyes and especially the act of "gazing"
- plotting
- religion (power of conventional morality as well as images drawn on The Bible)
- woman as property, object, employee/female autonomy
- power/powerlessness
- laughter (female/male; object/subject)
- walking; images and theme of the journey
- the return (other images of repeating and doubling)
- chosen vs. compelled behavior

Graphic : Jane Eyre

Student Name: _____ Period _____ Date _____

CATEGORY	90 - 100	80-89	70-79	60-69
Action	Action makes sense from one panel to another.	Most of the actions make sense from one panel to another.	Some of the action makes sense from one panel to another.	Action does not make sense from one panel to another.
Characters	Characters are believable in all panels.	Characters are believable in most panels.	Characters are adequate in some panels.	Characters are not believable
Setting and landscape	Setting and landscape relate to the action and characters in all panels.	Setting and landscape relate to the action and characters in most panels.	Setting and landscape relate to the action and characters in at least one panel.	Setting and landscape are not well chosen or do not make sense.
Captions	Captions are well written and reflect knowledge of the text of Jane Eyre.	Captions make sense and reflect some knowledge of the text of Jane Eyre.	Captions may or may not always make sense and reflect little knowledge of the text of Jane Eyre.	Captions do not make sense and do not reflect knowledge of the text of Jane Eyre.
Choice of text	Student has chosen a text to illustrate with care and the choice reflects an excellent knowledge of Jane Eyre.	Student has chosen a text to illustrate with some care and the choice reflects an adequate knowledge of Jane Eyre.	Student has chosen a text to illustrate with little care and the choice reflects a less than adequate knowledge of Jane Eyre.	Student has not taken care in selecting the text to illustrate and does not reflect knowledge of Jane Eyre.

There was once a man who had fine houses, both in town and country, a deal of silver and gold plate, embroidered furniture, and coaches gilded all over with gold. But this man was so unlucky as to have a blue beard, which made him so frightfully ugly that all the women and girls ran away from him.

One of his neighbors, a lady of quality, had two daughters who were perfect beauties. He desired of her one of them in marriage, leaving to her choice which of the two she would bestow on him. Neither of them would have him, and they sent him backwards and forwards from one to the other, not being able to bear the thoughts of marrying a man who had a blue beard. Adding to their disgust and aversion was the fact that he already had been married to several wives, and nobody knew what had become of them.

Bluebeard, to engage their affection, took them, with their mother and three or four ladies of their acquaintance, with other young people of the neighborhood, to one of his country houses, where they stayed a whole week.

The time was filled with parties, hunting, fishing, dancing, mirth, and feasting. Nobody went to bed, but all passed the night in rallying and joking with each other. In short, everything succeeded so well that the youngest daughter began to think that the man's beard was not so very blue after all, and that he was a mighty civil gentleman.

As soon as they returned home, the marriage was concluded. About a month afterwards, Bluebeard told his wife that he was obliged to take a country journey for six weeks at least, about affairs of very great consequence. He desired her to divert herself in his absence, to send for her friends and acquaintances, to take them into the country, if she pleased, and to make good cheer wherever she was.

"Here," said he, "are the keys to the two great wardrobes, wherein I have my best furniture. These are to my silver and gold plate, which is not everyday in use. These open my strongboxes, which hold my money, both gold and silver; these my caskets of jewels. And this is the master key to all my apartments. But as for this little one here, it is the key to the closet at the end of the great hall on the ground floor. Open them all; go into each and every one of them, except that little closet, which I forbid you, and forbid it in such a manner that, if you happen to open it, you may expect my just anger and resentment."

She promised to observe, very exactly, whatever he had ordered. Then he, after having embraced her, got into his coach and proceeded on his journey.

Her neighbors and good friends did not wait to be sent for by the newly married lady. They were impatient to see all the rich furniture of her house, and had not dared to come while her husband was there, because of his blue beard, which frightened them. They ran through all the rooms, closets, and wardrobes, which were all so fine and rich that they seemed to surpass one another.

After that, they went up into the two great rooms, which contained the best and richest furniture. They could not sufficiently admire the number and beauty of the tapestry, beds, couches, cabinets, stands, tables, and looking glasses, in which you might see yourself from head to foot; some of them were framed with glass, others with silver, plain and gilded, the finest and most magnificent that they had ever seen.

They ceased not to extol and envy the happiness of their friend, who in the meantime in no way diverted herself in looking upon all these rich things, because of the impatience she had to go and open the closet on the ground floor. She was so much pressed by her curiosity that, without considering that it was very uncivil for her to leave her company, she went down a little back staircase, and with such excessive haste that she nearly fell and broke her neck.

Having come to the closet door, she made a stop for some time, thinking about her husband's orders, and considering what unhappiness might attend her if she was disobedient; but the temptation was so strong that she could not overcome it. She then took the little key, and opened it, trembling. At first she could not see anything plainly, because the windows were shut. After some moments she began to perceive that the floor was all covered over with clotted blood, on which lay the bodies of several dead women, ranged against the walls. (These were all the wives whom Bluebeard had married and murdered, one after another.) She thought she should have died for fear, and the key, which she, pulled out of the lock, fell out of her hand.

After having somewhat recovered her surprise, she picked up the key, locked the door, and went upstairs into her chamber to recover; but she could not, so much was she frightened. Having observed that the key to the closet was stained with blood, she tried two or three times to wipe it off; but the blood would not come out; in vain did she wash it, and even rub it with soap and sand. The blood still remained, for the key was magical and she could never make it quite clean; when the blood was gone off from one side, it came again on the other.

Bluebeard returned from his journey the same evening, saying that he had received letters upon the road, informing him that the affair he went about had concluded to his advantage. His wife did all she could to convince him that she was extremely happy about his speedy return.

The next morning he asked her for the keys, which she gave him, but with such a trembling hand that he easily guessed what had happened.

"What!" said he, "is not the key of my closet among the rest?"

"I must," said she, "have left it upstairs upon the table."

"Fail not," said Bluebeard, "to bring it to me at once."

After several goings backwards and forwards, she was forced to bring him the key. Bluebeard, having very attentively considered it, said to his wife, "Why is there blood on the key?"

"I do not know," cried the poor woman, paler than death.

"You do not know!" replied Bluebeard. "I very well know. You went into the closet, did you not? Very well, madam; you shall go back, and take your place among the ladies you saw there."

Upon this she threw herself at her husband's feet, and begged his pardon with all the signs of a true repentance, vowing that she would never more be disobedient. She would have melted a rock, so beautiful and sorrowful was she; but Bluebeard had a heart harder than any rock!

"You must die, madam," said he, "at once."

"Since I must die," answered she (looking upon him with her eyes all bathed in tears), "give me some little time to say my prayers."

"I give you," replied Bluebeard, "half a quarter of an hour, but not one moment more."

When she was alone she called out to her sister, and said to her, "Sister Anne" (for that was her name), "go up, I beg you, to the top of the tower, and look if my brothers are not coming. They promised me that they would come today, and if you see them, give them a sign to make haste."

Her sister Anne went up to the top of the tower, and the poor afflicted wife cried out from time to time, "Anne, sister Anne, do you see anyone coming?"

And sister Anne said, "I see nothing but a cloud of dust in the sun, and the green grass."

In the meanwhile Bluebeard, holding a great saber in his hand, cried out as loud as he could bawl to his wife, "Come down instantly, or I shall come up to you."

"One moment longer, if you please," said his wife; and then she cried out very softly, "Anne, sister Anne, do you see anybody coming?"

And sister Anne answered, "I see nothing but a cloud of dust in the sun, and the green grass."

"Come down quickly," cried Bluebeard, "or I will come up to you."

"I am coming," answered his wife; and then she cried, "Anne, sister Anne, do you not see anyone coming?"

"I see," replied sister Anne, "a great cloud of dust approaching us."

"Are they my brothers?"

"Alas, no my dear sister, I see a flock of sheep."

"Will you not come down?" cried Bluebeard.

"One moment longer," said his wife, and then she cried out, "Anne, sister Anne, do you see nobody coming?"

"I see," said she, "two horsemen, but they are still a great way off."

"God be praised," replied the poor wife joyfully. "They are my brothers. I will make them a sign, as well as I can for them to make haste."

Then Bluebeard bawled out so loud that he made the whole house tremble. The distressed wife came down, and threw herself at his feet, all in tears, with her hair about her shoulders.

"This means nothing," said Bluebeard. "You must die!" Then, taking hold of her hair with one hand, and lifting up the sword with the other, he prepared to strike off her head. The poor lady, turning about to him, and looking at him with dying eyes, desired him to afford her one little moment to recollect herself.

"No, no," said he, "commend yourself to God," and was just ready to strike.

At this very instant there was such a loud knocking at the gate that Bluebeard made a sudden stop. The gate was opened, and two horsemen entered. Drawing their swords, they ran directly to Bluebeard. He knew them to be his wife's brothers, one a dragoon, the other a musketeer; so that he ran away immediately to save himself; but the two brothers pursued and overtook him before he could get to the steps of the porch. Then they ran their swords through his body and left him dead. The poor wife was almost as dead as her husband, and had not strength enough to rise and welcome her brothers.

Bluebeard had no heirs, and so his wife became mistress of all his estate. She made use of one part of it to marry her sister Anne to a young gentleman who had loved her a long while; another part to buy captains' commissions for her brothers, and the rest to marry herself to a very worthy gentleman, who made her forget the ill time she had passed with Bluebeard.

The wife of a rich man fell sick, and as she felt that her end was drawing near, she called her only daughter to her bedside and said, "Dear child, be good and pious, and then the good God will always protect you, and I will look down on you from heaven and be near you."

Thereupon she closed her eyes and departed. Every day the maiden went out to her mother's grave, and wept, and she remained pious and good. When winter came the snow spread a white sheet over the grave, and by the time the spring sun had drawn it off again, the man had taken another wife.

The woman had brought with her into the house two daughters, who were beautiful and fair of face, but vile and black of heart. Now began a bad time for the poor step-child. "Is the stupid goose to sit in the parlor with us," they said. "He who wants to eat bread must earn it. Out with the kitchen-wench." They took her pretty clothes away from her, put an old grey bedgown on her, and gave her wooden shoes.

"Just look at the proud princess, how decked out she is," they cried, and laughed, and led her into the kitchen. There she had to do hard work from morning till night, get up before daybreak, carry water, light fires, cook and wash. Besides this, the sisters did her every imaginable injury - they mocked her and emptied her peas and lentils into the ashes, so that she was forced to sit and pick them out again. In the evening when she had worked till she was weary she had no bed to go to, but had to sleep by the hearth in the cinders. And as on that account she always looked dusty and dirty, they called her Cinderella.

It happened that the father was once going to the fair, and he asked his two step-daughters what he should bring back for them.

"Beautiful dresses," said one, "Pearls and jewels," said the second.

"And you, Cinderella," said he, "what will you have?"

"Father break off for me the first branch which knocks against your hat on your way home."

So he bought beautiful dresses, pearls and jewels for his two step-daughters, and on his way home, as he was riding through a green thicket, a hazel twig brushed against him and knocked off his hat. Then he broke off the branch and took it with him. When he reached home he gave his step-daughters the things which they had wished for, and to Cinderella he gave the branch from the hazel-bush. Cinderella thanked him, went to her mother's grave and planted the branch on it, and wept so much that the tears fell down on it and watered it. And it grew and became a handsome tree. Thrice a day Cinderella went and sat beneath it, and wept and prayed, and a little white bird always came on the tree, and if Cinderella expressed a wish, the bird threw down to her what she had wished for.

It happened, however, that the king gave orders for a festival which was to last three days, and to which all the beautiful young girls in the country were invited, in order that his son might choose himself a bride. When the two step-sisters heard that they too were to appear among the number, they were delighted, called Cinderella and said, "comb our hair for us, brush our shoes and fasten our buckles, for we are going to the wedding at the king's palace."

Cinderella obeyed, but wept, because she too would have liked to go with them to the dance, and begged her step-mother to allow her to do so.

"You go, Cinderella," said she, "covered in dust and dirt as you are, and would go to the festival. You have no clothes and shoes, and yet would dance." As, however, Cinderella went on asking, the step-mother said at last, "I have emptied a dish of lentils into the ashes for you, if you have picked them out again in two hours, you shall go with us."

The maiden went through the back-door into the garden, and called, "You tame pigeons, you turtle-doves, and all you birds beneath the sky, come and help me to pick

the good into the pot,
the bad into the crop."

Then two white pigeons came in by the kitchen window, and afterwards the turtle-doves, and at last all the birds beneath the sky, came whirring and crowding in, and alighted amongst the ashes. And the pigeons nodded with their heads and began pick, pick, pick, pick, and the rest began also pick, pick, pick, pick, and gathered all the good grains into the dish. Hardly had one hour passed before they had finished, and all flew out again.

Then the girl took the dish to her step-mother, and was glad, and believed that now she would be allowed to go with them to the festival.

But the step-mother said, "No, Cinderella, you have no clothes and you can not dance. You would only be laughed at." And as Cinderella wept at this, the step-mother said, if you can pick two dishes of lentils out of the ashes for me in one hour, you shall go with us. And she thought to herself, that she most certainly cannot do again.

When the step-mother had emptied the two dishes of lentils amongst the ashes, the maiden went through the back-door into the garden and cried, "You tame pigeons, you turtle-doves, and all you birds beneath the sky, come and help me to pick

the good into the pot,
the bad into the crop."

Then two white pigeons came in by the kitchen-window, and afterwards the turtle-doves, and at length all the birds beneath the sky, came whirring and crowding in, and alighted amongst the ashes. And the doves nodded with their heads and began pick, pick, pick, pick, and the others began also pick, pick, pick, pick, and gathered all the good seeds into the dishes, and before half an hour was over they had already finished, and all flew out again. Then the maiden was delighted, and believed that she might now go with them to the wedding.

But the step-mother said, "All this will not help. You cannot go with us, for you have no clothes and can not dance. We should be ashamed of you." On this she turned her back on Cinderella, and hurried away with her two proud daughters.

As no one was now at home, Cinderella went to her mother's grave beneath the hazel-tree, and cried,

"Shiver and quiver, little tree,
Silver and gold throw down over me."

Then the bird threw a gold and silver dress down to her, and slippers embroidered with silk and silver. She put on the dress with all speed, and went to the wedding. Her step-sisters and the step-mother however did not know her, and thought she must be a foreign princess, for she looked so beautiful in the golden dress. They never once thought of Cinderella, and believed that she was sitting at home in the dirt, picking lentils out of the ashes. The prince approached her, took her by the hand and danced with her. He would dance with no other maiden, and never let loose of her hand, and if any one else came to invite her, he said, "This is my partner."

She danced till it was evening, and then she wanted to go home. But the king's son said, "I will go with you and bear you company," for he wished to see to whom the beautiful maiden belonged. She escaped from him, however, and sprang into the pigeon-house. The king's son waited until her father came, and then he told him that the unknown maiden had leapt into the pigeon-house. The old man thought, "Can it be Cinderella." And they had to bring him an axe and a pickaxe that he might hew the pigeon-house to pieces, but no one was inside it. And when they got home Cinderella lay in her dirty clothes among the ashes, and a dim little oil-lamp was burning on the mantle-piece, for Cinderella had jumped quickly down from the back of the pigeon-house and had run to the little hazel-tree, and there she had taken off her beautiful clothes and laid them on the grave, and the bird had taken them away again, and then she had seated herself in the kitchen amongst the ashes in her grey gown.

Next day when the festival began afresh, and her parents and the step-sisters had gone once more, Cinderella went to the hazel-tree and said,

"Shiver and quiver, my little tree,
Silver and gold throw down over me."

Then the bird threw down a much more beautiful dress than on the preceding day. And when Cinderella appeared at the wedding in this dress, every one was astonished at her beauty. The king's son had waited until she came, and instantly took her by the hand and danced with no one but her. When others came and invited her, he said, "This is my partner." When evening came she wished to leave, and the king's son followed her and wanted to see into which house she went. But she sprang away from him, and into the garden behind the house. Therein stood a beautiful tall tree on which hung the most magnificent pears. She clambered so nimbly between the branches like a squirrel that the king's son did not know where she was gone. He waited until her father came, and said to him, "The unknown maiden has escaped from me, and I believe she has climbed up the pear-tree." The father thought, "Can it be Cinderella." And had an axe brought and cut the tree down, but no one was on it. And when they got into the kitchen, Cinderella lay there among the ashes, as usual, for she had jumped down on the other side of the tree, had taken the beautiful dress to the bird on the little hazel-tree, and put on her grey gown.

On the third day, when the parents and sisters had gone away, Cinderella went once more to her mother's grave and said to the little tree,

"Shiver and quiver, my little tree,
silver and gold throw down over me."

And now the bird threw down to her a dress which was more splendid and magnificent than any she had yet had, and the slippers were golden. And when she went to the festival in the dress, no one knew how to speak for astonishment. The king's son danced with her only, and if any one invited her to dance, he said this is my partner.

When evening came, Cinderella wished to leave, and the king's son was anxious to go with her, but she escaped from him so quickly that he could not follow her. The king's son, however, had employed a ruse, and had caused the whole staircase to be smeared with pitch, and there, when she ran down, had the maiden's left slipper remained stuck. The king's son picked it up, and it was small and dainty, and all golden.

Next morning, he went with it to the father, and said to him, no one shall be my wife but she whose foot this golden slipper fits. Then were the two sisters glad, for they had pretty feet. The eldest went with the shoe into her room and wanted to try it on, and her mother stood by. But she could not get her big toe into it, and the shoe was too small for her. Then her mother gave her a knife and said, "Cut the toe off, when you are queen you will have no more need to go on foot." The maiden cut the toe off, forced the

foot into the shoe, swallowed the pain, and went out to the king's son. Then he took her on his his horse as his bride and rode away with her. They were obliged, however, to pass the grave, and there, on the hazel-tree, sat the two pigeons and cried,

"Turn and peep, turn and peep,
there's blood within the shoe,
the shoe it is too small for her,
the true bride waits for you."

Then he looked at her foot and saw how the blood was trickling from it. He turned his horse round and took the false bride home again, and said she was not the true one, and that the other sister was to put the shoe on. Then this one went into her chamber and got her toes safely into the shoe, but her heel was too large. So her mother gave her a knife and said, "Cut a bit off your heel, when you are queen you will have no more need to go on foot." The maiden cut a bit off her heel, forced her foot into the shoe, swallowed the pain, and went out to the king's son. He took her on his horse as his bride, and rode away with her, but when they passed by the hazel-tree, the two pigeons sat on it and cried,

"Turn and peep, turn and peep,
there's blood within the shoe,
the shoe it is too small for her,
the true bride waits for you."

He looked down at her foot and saw how the blood was running out of her shoe, and how it had stained her white stocking quite red. Then he turned his horse and took the false bride home again. "This also is not the right one," said he, "have you no other daughter." "No," said the man, "there is still a little stunted kitchen-wench which my late wife left behind her, but she cannot possibly be the bride." The king's son said he was to send her up to him, but the mother answered, oh, no, she is much too dirty, she cannot show herself. But he absolutely insisted on it, and Cinderella had to be called.

She first washed her hands and face clean, and then went and bowed down before the king's son, who gave her the golden shoe. Then she seated herself on a stool, drew her foot out of the heavy wooden shoe, and put it into the slipper, which fitted like a glove. And when she rose up and the king's son looked at her face he recognized the beautiful maiden who had danced with him and cried, "That is the true bride." The step-mother and the two sisters were horrified and became pale with rage, he, however, took Cinderella on his horse and rode away with her. As they passed by the hazel-tree, the two white doves cried,

"Turn and peep, turn and peep,
no blood is in the shoe,
the shoe is not too small for her,
the true bride rides with you."

And when they had cried that, the two came flying down and placed themselves on Cinderella's shoulders, one on the right, the other on the left, and remained sitting there. When the wedding with the king's son was to be celebrated, the two false sisters came and wanted to get into favor with Cinderella and share her good fortune. When the betrothed couple went to church, the elder was at the right side and the younger at the left, and the pigeons pecked out one eye from each of them. Afterwards as they came back the elder was at the left, and the younger at the right, and then the pigeons pecked out the other eye from each. And thus, for their wickedness and falsehood, they were punished with blindness all their days.

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Address:

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About Me: (at least 100 words)

THE WALL (USE THE BACK OF THE PAPER)

5 total posts, at least 3 of the 5 have to be different characters

Name Post

Robert Frost

Fire and Ice

**Some say the world will end in fire,
Some say in ice.
From what I've tasted of desire
I hold with those who favor fire.
But if it had to perish twice,
I think I know enough of hate
To say that for destruction ice
Is also great
And would suffice.**

.....

He sat down: but he did not get leave to speak directly. I had been struggling with tears for some time: I had taken great pains to repress them, because I knew he would not like to see me weep. Now, however, I considered it well to let them flow as freely and as long as they liked. If the flood annoyed him, so much the better. So I gave way and cried heartily.

Soon I heard him earnestly entreating me to be composed. I said I could not while he was in such a passion.

"But I am not angry, Jane: I only love you too well; and you had steeled your little pale face with such a resolute, frozen look, I could not endure it. Hush, now, and wipe your eyes."

His softened voice announced that he was subdued; so I, in my turn, became calm. Now he made an effort to rest his head on my shoulder, but I would not permit it. Then he would draw me to him: no.

"Jane! Jane!" he said, in such an accent of bitter sadness it thrilled along every nerve I had; "you don't love me, then? It was only my station, and the rank of my wife, that you valued? Now that you think me disqualified to become your husband, you recoil from my touch as if I were some toad or ape."

These words cut me: yet what could I do or I say? I ought probably to have done or said nothing; but I was so tortured by a sense of remorse at thus hurting his feelings, I could not control the wish to drop balm where I had wounded.

"I DO love you," I said, "more than ever: but I must not show or indulge the feeling: and this is the last time I must express it."

"The last time, Jane! What! do you think you can live with me, and see me daily, and yet, if you still love me, be always cold and distant?"

"No, sir; that I am certain I could not; and therefore I see there is but one way: but you will be furious if I mention it."

"Oh, mention it! If I storm, you have the art of weeping."

"Mr. Rochester, I must leave you."

"For how long, Jane? For a few minutes, while you smooth your hair- -which is somewhat dishevelled; and bathe your face--which looks feverish?"

"I must leave Adele and Thornfield. I must part with you for my whole life: I must begin a new existence among strange faces and strange scenes."

"Of course: I told you you should. I pass over the madness about parting from me. You mean you must become a part of me. As to the new existence, it is all right: you shall yet be my wife: I am not married. You shall be Mrs. Rochester--both virtually and nominally. I shall keep only to you so long as you and I live. You shall go to a place I have in the south of France: a whitewashed villa on the shores of the Mediterranean. There you shall live a happy, and guarded, and most innocent life. Never fear that I wish to lure you into error--to make you my mistress. Why did you shake your head? Jane, you must be reasonable, or in truth I shall again become frantic."

His voice and hand quivered: his large nostrils dilated; his eye blazed: still I dared to speak.

"Sir, your wife is living: that is a fact acknowledged this morning by yourself. If I lived with you as you desire, I should then be your mistress: to say otherwise is sophistical--is false."

"Jane, I am not a gentle-tempered man--you forget that: I am not long-enduring; I am not cool and dispassionate. Out of pity to me and yourself, put your finger on my pulse, feel how it throbs, and--beware!"

He bared his wrist, and offered it to me: the blood was forsaking his cheek and lips, they were growing livid; I was distressed on all hands. To agitate him thus deeply, by a resistance he so abhorred, was cruel: to yield was out of the question. I did what human beings do instinctively when they are driven to utter extremity-- looked for aid to one higher than man: the words "God help me!" burst involuntarily from my lips.

"I am a fool!" cried Mr. Rochester suddenly. "I keep telling her I am not married, and do not explain to her why. I forget she knows nothing of the character of that woman, or of the circumstances attending my infernal union with her. Oh, I am certain Jane will agree with me in opinion, when she knows all that I know! Just put your hand in mine, Janet--that I may have the evidence of touch as well as sight, to prove you are near me--and I will in a few words show you the real state of the case. Can you listen to me

"Yes, sir; for hours if you will."

"I ask only minutes. Jane, did you ever hear or know at I was not the eldest son of my house: that I had once a brother older than I?"

"I remember Mrs. Fairfax told me so once."

"On a frosty winter afternoon, I rode in sight of Thornfield Hall. Abhorred spot! I expected no peace--no pleasure there. On a stile in Hay Lane I saw a quiet little figure sitting by itself. I passed it as negligently as I did the pollard willow opposite to it: I had no presentiment of what it would be to me; no inward warning that the arbitress of my life--my genius for good or evil--waited there in humble guise. I did not know it, even when, on the occasion of Mesrour's accident, it came up and gravely offered me help. Childish and slender creature! It seemed as if a linnet had hopped to my foot and proposed to bear me on its tiny wing. I was surly; but the thing would not go: it stood by me with strange perseverance, and looked and spoke with a sort of authority. I must be aided, and by that hand: and aided I was.

"When once I had pressed the frail shoulder, something new--a fresh sap and sense--stole into my frame. It was well I had learnt that this elf must return to me--that it belonged to my house down below- -or I could not have felt it pass away from under my hand, and seen it vanish behind the dim hedge, without singular regret. I heard you come home that night, Jane, though probably you were not aware that I thought of you or watched for you. The next day I observed you--myself unseen--for half-an-hour, while you played with Adele in the gallery. It was a snowy day, I recollect, and you could not go out of doors. I was in my room; the door was ajar: I could both listen and watch. Adele claimed your outward attention for a while; yet I fancied your thoughts were elsewhere: but you were very patient with her, my little Jane; you talked to her and amused her a long time. When at last she left you, you lapsed at once into deep reverie: you betook yourself slowly to pace the gallery. Now and then, in passing a casement, you glanced out at the thick-falling snow; you listened to the sobbing wind, and again you paced gently on and dreamed. I think those day visions were not dark: there was a pleasurable illumination in your eye occasionally, a soft excitement in your aspect, which told of no bitter, bilious, hypochondriac brooding: your look revealed rather the sweet musings of youth when its spirit follows on willing wings the flight of Hope up and on to an ideal heaven. The voice of Mrs. Fairfax, speaking to a servant in the hall, wakened you: and how curiously you smiled to and at yourself, Janet! There was much sense in your smile: it was

very shrewd, and seemed to make light of your own abstraction. It seemed to say--'My fine visions are all very well, but I must not forget they are absolutely unreal. I have a rosy sky and a green flowery Eden in my brain; but without, I am perfectly aware, lies at my feet a rough tract to travel, and around me gather black tempests to encounter.' You ran downstairs and demanded of Mrs. Fairfax some occupation: the weekly house accounts to make up, or something of that sort, I think it was. I was vexed with you for getting out of my sight.

"Impatiently I waited for evening, when I might summon you to my presence. An unusual--to me--a perfectly new character I suspected was yours: I desired to search it deeper and know it better. You entered the room with a look and air at once shy and independent: you were quaintly dressed--much as you are now. I made you talk: ere long I found you full of strange contrasts. Your garb and manner were restricted by rule; your air was often diffident, and altogether that of one refined by nature, but absolutely unused to society, and a good deal afraid of making herself disadvantageously conspicuous by some solecism or blunder; yet when addressed, you lifted a keen, a daring, and a glowing eye to your interlocutor's face: there was penetration and power in each glance you gave; when plied by close questions, you found ready and round answers. Very soon you seemed to get used to me: I believe you felt the existence of sympathy between you and your grim and cross master, Jane; for it was astonishing to see how quickly a certain pleasant ease tranquillised your manner: snarl as I would, you showed no surprise, fear, annoyance, or displeasure at my moroseness; you watched me, and now and then smiled at me with a simple yet sagacious grace I cannot describe. I was at once content and stimulated with what I saw: I liked what I had seen, and wished to see more. Yet, for a long time, I treated you distantly, and sought your company rarely. I was an intellectual epicure, and wished to prolong the gratification of making this novel and piquant acquaintance: besides, I was for a while troubled with a haunting fear that if I handled the flower freely its bloom would fade--the sweet charm of freshness would leave it. I did not then know that it was no transitory blossom, but rather the radiant resemblance of one, cut in an indestructible gem. Moreover, I wished to see whether you would seek me if I shunned you--but you did not; you kept in the schoolroom as still as your own desk and easel; if by chance I met you, you passed me as soon, and with as little token of recognition, as was consistent with respect. Your habitual expression in those days, Jane, was a thoughtful look; not despondent, for you were not sickly; but not buoyant, for you had little hope, and no actual pleasure. I wondered what you thought of me, or if you ever thought of me, and resolved to find this out.

"I resumed my notice of you. There was something glad in your glance, and genial in your manner, when you conversed: I saw you had a social heart; it was the silent schoolroom--it was the tedium of your life--that made you mournful. I permitted myself the delight of being kind to you; kindness stirred emotion soon: your face became soft in expression, your tones gentle; I liked my name pronounced by your lips in a grateful happy accent. I used to enjoy a chance meeting with you, Jane, at this time: there was a curious hesitation in your manner: you glanced at me with a slight trouble--a hovering doubt: you did not know what my caprice might be--whether I was going to play the master and be stern, or the friend and be benignant. I was now too fond of you often to simulate the first whim; and, when I stretched my hand out cordially, such bloom and light and bliss rose to your young, wistful features, I had much ado often to avoid straining you then and there to my heart."

"Don't talk any more of those days, sir," I interrupted, furtively dashing away some tears from my eyes; his language was torture to me; for I knew what I must do--and do soon--and all these reminiscences, and these revelations of his feelings only made my work more difficult.

"No, Jane," he returned: "what necessity is there to dwell on the Past, when the Present is so much surer--the Future so much brighter?"

I shuddered to hear the infatuated assertion.

"You see now how the case stands--do you not?" he continued. "After a youth and manhood passed half in unutterable misery and half in dreary solitude, I have for the first time found what I can truly love--I have found you. You are my sympathy--my better self--my good angel. I am bound to you with a strong attachment. I think you good, gifted, lovely: a fervent, a solemn passion is conceived in my heart; it leans to you, draws you to my centre and spring of life, wraps my existence about you, and, kindling in pure, powerful flame, fuses you and me in one.

"It was because I felt and knew this, that I resolved to marry you. To tell me that I had already a wife is empty mockery: you know now that I had but a hideous demon. I was wrong to attempt to deceive you; but I feared a stubbornness that exists in your character. I feared early instilled prejudice: I wanted to have you safe before hazarding confidences. This was cowardly: I should have appealed to your nobleness and magnanimity at first, as I do now--opened to you plainly my life of agony--described to you my hunger and thirst after a higher and worthier existence--shown to you, not my RESOLUTION (that word is weak), but my resistless BENT to love faithfully and well, where I am faithfully and well loved in return. Then I should have asked you to accept my pledge of fidelity and to give me yours. Jane--give it me now."

A pause.

"Why are you silent, Jane?"

I was experiencing an ordeal: a hand of fiery iron grasped my vitals. Terrible moment: full of struggle, blackness, burning! Not a human being that ever lived could wish to be loved better than I was loved; and him who thus loved me I absolutely worshipped: and I must renounce love and idol. One drear word comprised my intolerable duty--"Depart!"

"Jane, you understand what I want of you? Just this promise--'I will be yours, Mr. Rochester.'"

"Mr. Rochester, I will NOT be yours."

Another long silence.

"Jane!" recommenced he, with a gentleness that broke me down with grief, and turned me stone-cold with ominous terror--for this still voice was the pant of a lion rising--"Jane, do you mean to go one way in the world, and to let me go another?"

"I do."

"Jane" (bending towards and embracing me), "do you mean it now?"

"I do."

"And now?" softly kissing my forehead and cheek.

"I do," extricating myself from restraint rapidly and completely.

"Oh, Jane, this is bitter! This--this is wicked. It would not be wicked to love me."

"It would to obey you."

A wild look raised his brows--crossed his features: he rose; but he forebore yet. I laid my hand on the back of a chair for support: I shook, I feared--but I resolved.

"One instant, Jane. Give one glance to my horrible life when you are gone. All happiness will be torn away with you. What then is left? For a wife I have but the maniac upstairs: as well might you refer me to some corpse in yonder churchyard. What shall I do, Jane? Where turn for a companion and for some hope?"

"Do as I do: trust in God and yourself. Believe in heaven. Hope to meet again there."

"Then you will not yield?"

"No."

"Then you condemn me to live wretched and to die accursed?" His voice rose.

"I advise you to live sinless, and I wish you to die tranquil."

"Then you snatch love and innocence from me? You fling me back on lust for a passion--vice for an occupation?"

"Mr. Rochester, I no more assign this fate to you than I grasp at it for myself. We were born to strive and endure--you as well as I: do so. You will forget me before I forget you."

"You make me a liar by such language: you sully my honour. I declared I could not change: you tell me to my face I shall change soon. And what a distortion in your judgment, what a perversity in your ideas, is proved by your conduct! Is it better to drive a fellow-creature to despair than to transgress a mere human law, no man being injured by the breach? for you have neither relatives nor acquaintances whom you need fear to offend by living with me?"

This was true: and while he spoke my very conscience and reason turned traitors against me, and charged me with crime in resisting him. They spoke almost as loud as Feeling: and that clamoured wildly. "Oh, comply!" it said. "Think of his misery; think of his danger--look at his state when left alone; remember his headlong nature; consider the recklessness following on despair--soothe him; save him; love him; tell him you love him and will be his. Who in the world cares for YOU? or who will be injured by what you do?"

Still indomitable was the reply--"I care for myself. The more solitary, the more friendless, the more unsustained I am, the more I will respect myself. I will keep the law given by God; sanctioned by man. I will hold to the principles received by me when I was sane, and not mad--as I am now. Laws and principles are not for the times when there is no temptation: they are for such moments as this, when body and soul rise in mutiny against their rigour; stringent are they; inviolate they shall be. If at my individual convenience I might break them, what would be their worth? They have a worth--so I have always believed; and if I cannot believe it now, it is because I am insane--quite insane: with my veins running fire, and my heart beating faster than I can count its throbs. Preconceived opinions, foregone determinations, are all I have at this hour to stand by: there I plant my foot."

I did. Mr. Rochester, reading my countenance, saw I had done so. His fury was wrought to the highest: he must yield to it for a moment, whatever followed; he crossed the floor and seized my arm and grasped my waist. He seemed to devour me with his flaming glance: physically, I felt, at the moment, powerless as stubble exposed to the draught and glow of a furnace: mentally, I still possessed my soul, and with it the certainty of ultimate safety. The soul, fortunately, has an interpreter--often an unconscious, but still a

truthful interpreter--in the eye. My eye rose to his; and while I looked in his fierce face I gave an involuntary sigh; his gripe was painful, and my over-taxed strength almost exhausted.

"Never," said he, as he ground his teeth, "never was anything at once so frail and so indomitable. A mere reed she feels in my hand!" (And he shook me with the force of his hold.) "I could bend her with my finger and thumb: and what good would it do if I bent, if I upthrew, if I crushed her? Consider that eye: consider the resolute, wild, free thing looking out of it, defying me, with more than courage--with a stern triumph. Whatever I do with its cage, I cannot get at it--the savage, beautiful creature! If I tear, if I rend the slight prison, my outrage will only let the captive loose. Conqueror I might be of the house; but the inmate would escape to heaven before I could call myself possessor of its clay dwelling- place. And it is you, spirit--with will and energy, and virtue and purity--that I want: not alone your brittle frame. Of yourself you could come with soft flight and nestle against my heart, if you would: seized against your will, you will elude the grasp like an essence--you will vanish ere I inhale your fragrance. Oh! come, Jane, come!"

As he said this, he released me from his clutch, and only looked at me. The look was far worse to resist than the frantic strain: only an idiot, however, would have succumbed now. I had dared and baffled his fury; I must elude his sorrow: I retired to the door.

"You are going, Jane?"

"I am going, sir."

"You are leaving me?"

"Yes."

"You will not come? You will not be my comforter, my rescuer? My deep love, my wild woe, my frantic prayer, are all nothing to you?"

What unutterable pathos was in his voice! How hard it was to reiterate firmly, "I am going."

"Jane!"

"Mr. Rochester!"

"Withdraw, then,--I consent; but remember, you leave me here in anguish. Go up to your own room; think over all I have said, and, Jane, cast a glance on my sufferings--think of me."

He turned away; he threw himself on his face on the sofa. "Oh, Jane! my hope--my love--my life!" broke in anguish from his lips. Then came a deep, strong sob.

I had already gained the door; but, reader, I walked back--walked back as determinedly as I had retreated. I knelt down by him; I turned his face from the cushion to me; I kissed his cheek; I smoothed his hair with my hand.

"God bless you, my dear master!" I said. "God keep you from harm and wrong--direct you, solace you--reward you well for your past kindness to me."

"Little Jane's love would have been my best reward," he answered; "without it, my heart is broken. But Jane will give me her love: yes--nobly, generously."

Up the blood rushed to his face; forth flashed the fire from his eyes; erect he sprang; he held his arms out; but I evaded the embrace, and at once quitted the room.

"Farewell!" was the cry of my heart as I left him. Despair added, "Farewell for ever!"

"Now, Jane, you shall take a walk; and with me."

"I will call Diana and Mary."

"No; I want only one companion this morning, and that must be you. Put on your things; go out by the kitchen-door: take the road towards the head of Marsh Glen: I will join you in a moment."

..."Let us rest here," said St. John, as we reached the first stragglers of a battalion of rocks, guarding a sort of pass, beyond which the beck rushed down a waterfall; and where, still a little farther, the mountain shook off turf and flower, had only heath for raiment and crag for gem--where it exaggerated the wild to the savage, and exchanged the fresh for the frowning--where it guarded the forlorn hope of solitude, and a last refuge for silence.

I took a seat: St. John stood near me. He looked up the pass and down the hollow; his glance wandered away with the stream, and returned to traverse the unclouded heaven which coloured it: he removed his hat, let the breeze stir his hair and kiss his brow. He seemed in communion with the genius of the haunt: with his eye he bade farewell to something.

"And I shall see it again," he said aloud, "in dreams when I sleep by the Ganges: and again in a more remote hour--when another slumber overcomes me--on the shore of a darker stream!"

Strange words of a strange love! An austere patriot's passion for his fatherland! He sat down; for half-an-hour we never spoke; neither he to me nor I to him: that interval past, he recommenced -

"Jane, I go in six weeks; I have taken my berth in an East Indiaman which sails on the 20th of June."

"God will protect you; for you have undertaken His work," I answered.

"Yes," said he, "there is my glory and joy. I am the servant of an infallible Master. I am not going out under human guidance, subject to the defective laws and erring control of my feeble fellow-worms: my king, my lawgiver, my captain, is the All-perfect. It seems strange to me that all round me do not burn to enlist under the same banner,--to join in the same enterprise."

"All have not your powers, and it would be folly for the feeble to wish to march with the strong."

"I do not speak to the feeble, or think of them: I address only such as are worthy of the work, and competent to accomplish it."

"Those are few in number, and difficult to discover."

"You say truly; but when found, it is right to stir them up--to urge and exhort them to the effort--to show them what their gifts are, and why they were given--to speak Heaven's message in their ear,--to offer them, direct from God, a place in the ranks of His chosen."

"If they are really qualified for the task, will not their own hearts be the first to inform them of it?"

I felt as if an awful charm was framing round and gathering over me: I trembled to hear some fatal word spoken which would at once declare and rivet the spell.

"And what does YOUR heart say?" demanded St. John.

"My heart is mute,--my heart is mute," I answered, struck and thrilled.

"Then I must speak for it," continued the deep, relentless voice. "Jane, come with me to India: come as my helpmeet and fellow-labourer."

The glen and sky spun round: the hills heaved! It was as if I had heard a summons from Heaven--as if a visionary messenger, like him of Macedonia, had enounced, "Come over and help us!" But I was no apostle,--I could not behold the herald,--I could not receive his call.

"Oh, St. John!" I cried, "have some mercy!"

I appealed to one who, in the discharge of what he believed his duty, knew neither mercy nor remorse. He continued -

"God and nature intended you for a missionary's wife. It is not personal, but mental endowments they have given you: you are formed for labour, not for love. A missionary's wife you must--shall be. You shall be mine: I claim you--not for my pleasure, but for my Sovereign's service."

"I am not fit for it: I have no vocation," I said.

He had calculated on these first objections: he was not irritated by them. Indeed, as he leaned back against the crag behind him, folded his arms on his chest, and fixed his countenance, I saw he was prepared for a long and trying opposition, and had taken in a stock of patience to last him to its close--resolved, however, that that close should be conquest for him.

"Humility, Jane," said he, "is the groundwork of Christian virtues: you say right that you are not fit for the work. Who is fit for it? Or who, that ever was truly called, believed himself worthy of the summons? I, for instance, am but dust and ashes. With St. Paul, I acknowledge myself the chiefest of sinners; but I do not suffer this sense of my personal vileness to daunt me. I know my Leader: that He is just as well as mighty; and while He has chosen a feeble instrument to perform a great task, He will, from the boundless stores of His providence, supply the inadequacy of the means to the end. Think like me, Jane--trust like me. It is the Rock of Ages I ask you to lean on: do not doubt but it will bear the weight of your human weakness."

"I do not understand a missionary life: I have never studied missionary labours."

"There I, humble as I am, can give you the aid you want: I can set you your task from hour to hour; stand by you always; help you from moment to moment. This I could do in the beginning: soon (for I know your powers) you would be as strong and apt as myself, and would not require my help."

"But my powers--where are they for this undertaking? I do not feel them. Nothing speaks or stirs in me while you talk. I am sensible of no light kindling--no life quickening--no voice counselling or cheering. Oh, I wish I could make you see how much my mind is at this moment like a rayless dungeon, with one shrinking fear fettered in its depths--the fear of being persuaded by you to attempt what I cannot accomplish!"

"I have an answer for you--hear it. I have watched you ever since we first met: I have made you my study for ten months. I have proved you in that time by sundry tests: and what have I seen and elicited? In the village school I found you could perform well, punctually, uprightly, labour uncongenial to your habits and inclinations; I saw you could perform it with capacity and tact: you could win while you controlled. In the calm with which you learnt you had become suddenly rich, I read a mind clear of the vice of Demas:- lucre had no undue power over you. In the resolute readiness with which you cut your wealth into four shares,

keeping but one to yourself, and relinquishing the three others to the claim of abstract justice, I recognised a soul that revelled in the flame and excitement of sacrifice. In the tractability with which, at my wish, you forsook a study in which you were interested, and adopted another because it interested me; in the untiring assiduity with which you have since persevered in it--in the unflagging energy and unshaken temper with which you have met its difficulties--I acknowledge the complement of the qualities I seek. Jane, you are docile, diligent, disinterested, faithful, constant, and courageous; very gentle, and very heroic: cease to mistrust yourself--I can trust you unreservedly. As a conductress of Indian schools, and a helper amongst Indian women, your assistance will be to me invaluable."

My iron shroud contracted round me; persuasion advanced with slow sure step. Shut my eyes as I would, these last words of his succeeded in making the way, which had seemed blocked up, comparatively clear. My work, which had appeared so vague, so hopelessly diffuse, condensed itself as he proceeded, and assumed a definite form under his shaping hand. He waited for an answer. I demanded a quarter of an hour to think, before I again hazarded a reply.

"Very willingly," he rejoined; and rising, he strode a little distance up the pass, threw himself down on a swell of heath, and there lay still.

.....

I looked towards the knoll: there he lay, still as a prostrate column; his face turned to me: his eye beaming watchful and keen. He started to his feet and approached me.

"I am ready to go to India, if I may go free."

"Your answer requires a commentary," he said; "it is not clear."

"You have hitherto been my adopted brother--I, your adopted sister: let us continue as such: you and I had better not marry."

He shook his head. "Adopted fraternity will not do in this case. If you were my real sister it would be different: I should take you, and seek no wife. But as it is, either our union must be consecrated and sealed by marriage, or it cannot exist: practical obstacles oppose themselves to any other plan. Do you not see it, Jane? Consider a moment--your strong sense will guide you."

I did consider; and still my sense, such as it was, directed me only to the fact that we did not love each other as man and wife should: and therefore it inferred we ought not to marry. I said so. "St. John," I returned, "I regard you as a brother--you, me as a sister: so let us continue."

"We cannot--we cannot," he answered, with short, sharp determination: "it would not do. You have said you will go with me to India: remember--you have said that."

"Conditionally."

"Well--well. To the main point--the departure with me from England, the co-operation with me in my future labours--you do not object. You have already as good as put your hand to the plough: you are too consistent to withdraw it. You have but one end to keep in view--how the work you have undertaken can best be done. Simplify your complicated interests, feelings, thoughts, wishes, aims; merge all considerations in one purpose: that of fulfilling with effect--with power--the mission of your great Master. To do so, you must have a coadjutor: not a brother--that is a loose tie--but a husband. I, too, do

not want a sister: a sister might any day be taken from me. I want a wife: the sole helpmeet I can influence efficiently in life, and retain absolutely till death."

I shuddered as he spoke: I felt his influence in my marrow--his hold on my limbs.

"Seek one elsewhere than in me, St. John: seek one fitted to you."

"One fitted to my purpose, you mean--fitted to my vocation. Again I tell you it is not the insignificant private individual--the mere man, with the man's selfish senses--I wish to mate: it is the missionary."

"And I will give the missionary my energies--it is all he wants--but not myself: that would be only adding the husk and shell to the kernel. For them he has no use: I retain them."

"You cannot--you ought not. Do you think God will be satisfied with half an oblation? Will He accept a mutilated sacrifice? It is the cause of God I advocate: it is under His standard I enlist you. I cannot accept on His behalf a divided allegiance: it must be entire."

"Oh! I will give my heart to God," I said. "YOU do not want it."

I will not swear, reader, that there was not something of repressed sarcasm both in the tone in which I uttered this sentence, and in the feeling that accompanied it. I had silently feared St. John till now, because I had not understood him. He had held me in awe, because he had held me in doubt. How much of him was saint, how much mortal, I could not heretofore tell: but revelations were being made in this conference: the analysis of his nature was proceeding before my eyes. I saw his fallibilities: I comprehended them. I understood that, sitting there where I did, on the bank of heath, and with that handsome form before me, I sat at the feet of a man, caring as I. The veil fell from his hardness and despotism. Having felt in him the presence of these qualities, I felt his imperfection and took courage. I was with an equal--one with whom I might argue--one whom, if I saw good, I might resist.

He was silent after I had uttered the last sentence, and I presently risked an upward glance at his countenance.

His eye, bent on me, expressed at once stern surprise and keen inquiry. "Is she sarcastic, and sarcastic to ME!" it seemed to say. "What does this signify?"

"Do not let us forget that this is a solemn matter," he said ere long; "one of which we may neither think nor talk lightly without sin. I trust, Jane, you are in earnest when you say you will serve your heart to God: it is all I want. Once wrench your heart from man, and fix it on your Maker, the advancement of that Maker's spiritual kingdom on earth will be your chief delight and endeavour; you will be ready to do at once whatever furthers that end. You will see what impetus would be given to your efforts and mine by our physical and mental union in marriage: the only union that gives a character of permanent conformity to the destinies and designs of human beings; and, passing over all minor caprices--all trivial difficulties and delicacies of feeling--all scruple about the degree, kind, strength or tenderness of mere personal inclination-- you will hasten to enter into that union at once."

....."St. John!" I exclaimed, when I had got so far in my meditation.

"Well?" he answered icily.

"I repeat I freely consent to go with you as your fellow-missionary, but not as your wife; I cannot marry you and become part of you."

"A part of me you must become," he answered steadily; "otherwise the whole bargain is void. How can I, a man not yet thirty, take out with me to India a girl of nineteen, unless she be married to me? How can we be for ever together--sometimes in solitudes, sometimes amidst savage tribes--and unwed?"

"Very well," I said shortly; "under the circumstances, quite as well as if I were either your real sister, or a man and a clergyman like yourself."

"It is known that you are not my sister; I cannot introduce you as such: to attempt it would be to fasten injurious suspicions on us both. And for the rest, though you have a man's vigorous brain, you have a woman's heart and--it would not do."

"It would do," I affirmed with some disdain, "perfectly well. I have a woman's heart, but not where you are concerned; for you I have only a comrade's constancy; a fellow-soldier's frankness, fidelity, fraternity, if you like; a neophyte's respect and submission to his hierophant: nothing more--don't fear."

"It is what I want," he said, speaking to himself; "it is just what I want. And there are obstacles in the way: they must be hewn down. Jane, you would not repent marrying me--be certain of that; we **MUST** be married. I repeat it: there is no other way; and undoubtedly enough of love would follow upon marriage to render the union right even in your eyes."

"I scorn your idea of love," I could not help saying, as I rose up and stood before him, leaning my back against the rock. "I scorn the counterfeit sentiment you offer: yes, St. John, and I scorn you when you offer it."

He looked at me fixedly, compressing his well-cut lips while he did so. Whether he was incensed or surprised, or what, it was not easy to tell: he could command his countenance thoroughly.

"I scarcely expected to hear that expression from you," he said: "I think I have done and uttered nothing to deserve scorn."

I was touched by his gentle tone, and overawed by his high, calm mien.

"Forgive me the words, St. John; but it is your own fault that I have been roused to speak so unguardedly. You have introduced a topic on which our natures are at variance--a topic we should never discuss: the very name of love is an apple of discord between us. If the reality were required, what should we do? How should we feel? My dear cousin, abandon your scheme of marriage--forget it."

"No," said he; "it is a long-cherished scheme, and the only one which can secure my great end: but I shall urge you no further at present. To-morrow, I leave home for Cambridge: I have many friends there to whom I should wish to say farewell. I shall be absent a fortnight--take that space of time to consider my offer: and do not forget that if you reject it, it is not me you deny, but God. Through my means, He opens to you a noble career; as my wife only can you enter upon it. Refuse to be my wife, and you limit yourself for ever to a track of selfish ease and barren obscurity. Tremble lest in that case you should be numbered with those who have denied the faith, and are worse than infidels!"

He had done. Turning from me, he once more

"Looked to river, looked to hill."

But this time his feelings were all pent in his heart: I was not worthy to hear them uttered. As I walked by his side homeward, I read well in his iron silence all he felt towards me: the disappointment of an austere

and despotic nature, which has met resistance where it expected submission--the disapprobation of a cool, inflexible judgment, which has detected in another feelings and views in which it has no power to sympathise: in short, as a man, he would have wished to coerce me into obedience: it was only as a sincere Christian he bore so patiently with my perversity, and allowed so long a space for reflection and repentance.

That night, after he had kissed his sisters, he thought proper to forget even to shake hands with me, but left the room in silence. I--who, though I had no love, had much friendship for him--was hurt by the marked omission: so much hurt that tears started to my eyes.

"I see you and St. John have been quarrelling, Jane," said Diana, "during your walk on the moor. But go after him; he is now lingering in the passage expecting you--he will make it up."

I have not much pride under such circumstances: I would always rather be happy than dignified; and I ran after him--he stood at the foot of the stairs.

"Good-night, St. John," said I.

"Good-night, Jane," he replied calmly.

"Then shake hands," I added.

What a cold, loose touch, he impressed on my fingers! He was deeply displeased by what had occurred that day; cordiality would not warm, nor tears move him. No happy reconciliation was to be had with him--no cheering smile or generous word: but still the Christian was patient and placid; and when I asked him if he forgave me, he answered that he was not in the habit of cherishing the remembrance of vexation; that he had nothing to forgive, not having been offended.

And with that answer he left me. I would much rather he had knocked me down.

What is it like to live in a world without technology? You are about to find out.

You must minimize all technology use for a 24 hour period. You may choose the 24 hour period between now and February 7th. However, your parent/guardian must sign the bottom of this page to help keep you honest. You will have a writing assignment over your experience, so be sure to avoid all technology possible.

Points to remember...

- ⌚ Make a real effort to avoid all technology
- ⌚ If in school, avoid friends' technology, computers etc. (unless absolutely necessary for school work)
- ⌚ Basically, anything available in the year 1900, you may use. This means...
 - No computers
 - No TVs, no radios
 - No cell phones (landlines are ok)
 - No mp3 players, cds, etc.
 - No microwaves (stoves are ok)
 - Yes, you may use electricity (unless you prefer candle light and fireplaces!)

Things to think about during your 24 hours...

- ✎ Could you live like this for an extended period of time?
- ✎ How does it feel not to have technology?
- ✎ Does it change how you think about your life?
- ✎ How did you change your routine? How difficult is it to avoid technology?
- ✎ Did other people help you succeed in avoiding things? Did they try to tempt you to use technology?
- ✎ How do you think other cultures in the world live without so much technology?

.....

Dear Parent/Guardian:

As you can read from above, your student is about to begin a 24 hour assignment. Please do everything you can to help him/her succeed. Please sign below as part of your student's grade.

Bringing this page back signed is worth 10 points of your grade for this assignment.

I, _____, promise that I have not used technology for 24 hours starting on January/February _____ at _____ am/pm and ending on January/February _____ at _____ am/pm.

Student Signature

Parent/Guardian Signature

Technology Avoidance Reflective Essay

Write a reflective essay regarding your time away from technology. Be sure to include details, thought and insight.

Write at least two paragraphs to include the following:

- How did it feel to avoid technology?
- How much did it change your daily routine?
- Did this change anyone else's routine (friends, family, etc.)? How?
- How did avoiding technology make you feel about yourself? Better or worse?
- Was there a point when you "cheated" and plugged in? Explain why and for how long. Did you feel guilty?
- Explain why technology is important enough for us to have everywhere.
- Which elements of technology do you feel are absolutely necessary and which are simply luxuries?
- Does technology help us identify ourselves?

Your next paragraph(s) must discuss your view and commentary on the following quote.

"The cost, he says, outweighs the convenience. Kids are writing more than ever online or in text messages, but it's not the kind of narrative skill needed as adults, he says. 'Those forms groove bad habits, so when it comes time to produce an academic paper ... or when they enter the workplace, their capacity breaks down.'

Social networking sites can give young users 'the sense of them being the center of the universe,' Bauerlein says.

That gives them a distorted understanding of how the world works, he says. 'If you go into a room of strangers, you don't know how to relate. You can't replicate your IM habits,' he says. 'It closes people off from a wider engagement with the world.'

- Excerpt from USA Today article by Erin Thompson on Mark Bauerlein's book, *The Dumbest Generation: How the Digital Age Stupefies Young Americans and Jeopardizes Our Future*

Your last paragraph(s) must discuss other cultures that live without technology.

- What cultures do you know of that do not have technology?
- How would you cope if you had to relocate to one of these locations for six months?
- Do you believe it is the responsibility of developed countries to try and aid these cultures in gaining technology?
- Do you think the introduction of technology into these cultures would be better or worse for the people? Explain.

REFLECTIVE ESSAY RUBRIC:

EXCELLENT (100-90):

- ✓ *Paragraphs are completed with all requirements met*
- ✓ *Discussion is insightful, convincing and fully developed*
- ✓ *All ideas are well elaborated*
- ✓ *Error free writing*

PROFICIENT (89-80):

- ✓ *Paragraphs are completed with all requirements met*
- ✓ *Discussion is convincing and developed*
- ✓ *Most ideas are well elaborated*
- ✓ *Some grammar/spelling errors*

ADEQUATE (79-70):

- ✓ *Paragraphs are written with most requirements met*
- ✓ *Discussion is limited or repetitious*
- ✓ *Some ideas are elaborated*
- ✓ *Frequent grammar/spelling errors*

NOT ADEQUATE (50-69)

- ✓ *Paragraphs meet few requirements*
- ✓ *Discussion is repetitious and/or incomplete*
- ✓ *Few ideas are present*
- ✓ *Frequent grammar/spelling errors*

Directions: In the following three excerpts, determine *who* is the speaker and *what* is the occasion? How do you know? Give examples from the text that helped you determine the speaker and occasion.

Dear Father. The thirty thousand pounds have been paid to me without question or condition. No provision made for her (that must be seen to). I have a modest competence now. I will never be a disgrace to you or to my dear brother the son you love. No begging letters, no mean requests. None of the furtive shabby manoeuvres of a younger son. I have sold my soul or you have sold it, and after all is it such a bad bargain? The girl is thought to be beautiful, she is beautiful. And yet...

Dear Father, we have arrived from Jamaica after an uncomfortable few days. This little estate in the Windward Islands is part of the family property and Antoinette is much attached to it. She wished to get here as soon as possible. All is well and has gone according to your plans and wishes. I dealt of course with Richard Mason. His father died soon after I left for the West Indies as you probably know. He is a good fellow, hospitable and friendly; he seemed to become attached to me and trusted me completely. This place is very beautiful but my illness has left me too exhausted to appreciate it fully. I will write again in a few days' time.

I reread this letter and added a postscript:

I feel that I have left you too long without news for the bare announcement of my approaching marriage was hardly news. I was down with fever for two weeks after I got to Spanish Town. Nothing serious but I felt wretched enough. I stayed with the Frasers, friends of the Masons. Mr Fraser is an Englishman, a retired magistrate, and he insisted on telling me at length about some of his cases. It was difficult to think or write coherently. In this cool and remote place it is called Granbois (the High Woods I suppose) I feel better already and my next letter will be longer and more explicit.

Additional Directions: In this selection the speaker states “Names matter...”. Do you agree with the speaker? Why or why not? Why does the speaker say she “saw Antoinette drifting out of the window”? The speaker uses the word “cardboard” three times in this selection. Why?

There is one window high up – you cannot see out of it. My bed had doors but they have been taken away. There is not much else in the room. Her bed, a black Press, the table in the middle and two black chairs carved with fruit and flowers. They have high backs and no arms. The dressing-room is very small, the room next to this one is hung with tapestry. Looking at the tapestry one day I recognized my mother dressed in an evening gown but with bare feet. She looked away from me, over my head just as she used to do. I wouldn't tell Grace this. Her name oughtn't to be Grace. Names matter, like when he wouldn't call me Antoinette, and I saw Antoinette drifting out of the window with her scents, her pretty clothes and her looking-glass.

There is no looking-glass here and I don't know what I am like now. I remember watching myself brush my hair and how my eyes looked back at me. The girl I saw was myself yet not quite myself. Long ago when I was a child and very lonely I tried to kiss her. But the glass was between us – hard, cold and misted over with my breath. Now they have taken everything away. What am I doing in this place and who am I?

The door of the tapestry room is kept locked. It leads, I know, into a passage. That is where Grace stands and talks to another woman whom I have never seen. Her name is Leah. I listen but I cannot understand what they say.

So there is still the sound of whisperings that I have heard all my life, but these are different voices.

When night comes, and she has had several drinks and sleeps, it is easy to take the keys. I know now where she keeps them. Then I open the door and walk into their world. It is, as I always knew, made of cardboard. I have seen it before somewhere, this cardboard world where everything is coloured brown or dark red or yellow that has no light in it. As I walk along the passages I wish I could see what is behind the cardboard. They tell me I am in England but I don't believe them. We lost our way to England.

Additional Directions: Why does this selection seem familiar to you? Where have you seen this scene before? How is this selection different from the previous selection?

One morning when I woke I ached all over. Not the cold, another sort of ache. I saw that my wrists were red and swollen. Grace said, 'I suppose you're going to tell me that you don't remember anything about last night.'

'When was last night? I said.

'Yesterday.'

'I don't remember yesterday.'

'Last night a gentleman came to see you,' she said.

'Which of them was that?'

Because I knew that there were strange people in the house. When I took the keys and went into the passage I heard them laughing and talking in the distance, like birds, and there were lights on the floor beneath.

...

She said, 'It's my belief that you remember much more than you pretend to remember. Why did you behave like that when I had promised you would be quiet and sensible? I'll never try and do you a good turn again. Your brother came to see you.'

'I have no brother.'

'He said he was your brother.'

A long long way my mind reached back.

'Was his name Richard?'

'He didn't tell me what his name was.'

'I know him,' I said, and jumped out of bed. 'It's all here, it's all here, but I hid it from your beastly eyes as I hide everything. But where is it? Where did I hide it? The sole of my shoes? Underneath the mattress? On top of the press? In the pocket of my red dress? Where, where is this letter? It was short because I remembered that Richard did not like long letters. Dear Richard please take me away from this place where I am dying because it is so cold and dark.'

...

Grace Poole said, '...I didn't hear all he said except "I cannot interfere legally between yourself and your husband"'. It was when he said

"legally" that you flew at him and when he twisted the knife out of your hand you bit him. Do you mean to say that you don't remember any of this?'

I remember now that he did not recognize me. I saw him look at me and his eyes went first to one corner and then to another, not finding what they expected. He looked at me and spoke to me as though I were a stranger. What do you do when something happens to you like that? Why are you laughing at me?

Abandoned Farmhouse

Ted Kooser

He was a big man, says the size of his shoes
on a pile of broken dishes by the house;
a tall man too, says the length of the bed
in an upstairs room; and a good, God-fearing man,
says the Bible with a broken back
on the floor below the window, dusty with sun;
but not a man for farming, say the fields
cluttered with boulders and the leaky barn.

A woman lived with him, says the bedroom wall
papered with lilacs and the kitchen shelves
covered with oilcloth, and they had a child,
says the sandbox made from a tractor tire.
Money was scarce, say the jars of plum preserves
and canned tomatoes sealed in the cellar hole.
And the winters cold, say the rags in the window
frames.

It was lonely here, says the narrow country road.
Something went wrong, says the empty house
in the weed-choked yard. Stones in the fields
say he was not a farmer; the still-sealed jars
in the cellar say she left in a nervous haste.
And the child? Its toys are strewn in the yard
like branches after a storm - a rubber cow,
a rusty tractor with a broken plow,
a doll in overalls. Something went wrong, they say.

Thought: Note agreement of subject and verb. As you put your model together, pay especially close attention to the plural or singular noun(s) used. It may be especially tricky when the verb is listed first. Also, remember the use of "and" or "or" when joining nouns together; they can cause subject/verb problems.

Thought: Note the specific description ("the jars of plum preserves"). Try to be as specific as possible. Think about the reader attempting to paint exactly what you have described. Make each word be exactly the one you want to use.

Thought: Use stanzas that point out separate things - parents, siblings, rooms in your house, the house you live in, the property the house is on, the neighborhood your house is part of, the community you live in. Try to center in on just one idea, well-developed, in each stanza. Pay attention to the punctuation of Kooser's poem.

Greek Theatre Terms

Define these terms as you view the presentation on Greek Theatre. As we read ***Oedipus the King***, ***Oedipus at Colonus***, and ***Antigone***, locate examples of the terms. Describe how knowing these terms facilitates or changes your understanding of the play.

Orchestra:

Theatron:

Skene:

Parodos:

Greek Tragedy:

Prologue:

Parodos:

Episode:

Stasimon:

Ode:

Exodos:

Chorus:

Anagnorisis:

Catharsis:

Dramatic Irony:

Fate:

Hamartia:

Hubris:

Peripetia:

How does ancient Greek theater differ from modern theater?

1. Who are Antigone and Ismene? Who are Polynices and Eteocles?
2. What are Antigone's first words, and what do these words suggest about her commitment to family?
3. Why does Ismene say that she has been robbed of two brothers by "a double blow"? How did her brothers die?
4. What decree has been issued by Creon about the burial of the two brothers? Why is Polynices being treated differently than Eteocles?
5. What is the penalty for breaking the decree set forth by Creon?
6. What does Antigone wish to do for Polynices? Describe the conflict being established between Antigone and Creon.
7. Describe Ismene's character. What advice does she give Antigone?
8. Antigone makes what is, in essence, a religious argument to her sister. What is her argument? Quote the text to support answer.
9. Describe Antigone's character. How are we to view Antigone and Ismene as opposite characters? What kind of language does Ismene use to describe her sister?

Enter chorus:

10. Summarize the tone and content of the chorus's first song.

Enter Creon:

11. How, according to Creon, do you "measure... a man's quality . . ."?
12. How is Creon's speech, especially lines such as "the man who puts the interests of his friends, /, Or his relations, before his country/There is nothing good can be said of him." meant to be contrasted with Antigone's earlier speeches to her sister?
13. Analyze this statement, "The State, the Fatherland, is everything/To us, the ship we all sail in. If she sinks, we all drown...."
 - a. Discuss the sailing metaphor and its implications. How does the metaphor describe Creon's view of his leadership position? See also Creon's first words.
14. What command does Creon give to the city's elders? What does this command say about his leadership style?

Enter Sentry (a guard)

15. According to the Sentry, how has the body of Polynices been treated or "buried"?

16. What question does the chorus leader ask Creon about this "burial"?
17. Why does Creon believe the Gods could not be responsible for this "burial"? What is Creon's theory about what happened to the body?
18. Why is the Sentry thrilled to have Antigone arrested? What event does the Sentry describe?
19. What argument does Antigone make to Creon about the "the language of eternity, /Are not written down, and never change."
20. The chorus leader describes Antigone as "Stubborn" and "won't give way. Do these words appear to be positive or negative qualities within the play's thematic? Explain.
21. Who does Creon accuse and condemn along with Antigone? Is this decision valid? What kind of leader is Creon?
22. After Antigone remarks that "No, I was born with love enough/To share: no hate for anyone." a remark which seems to represent her character generally, Creon asserts, "Share it with the dead. ... Law is law/And will remain so while I am alive --/And no woman will get the better of me..." Why is it especially significant that Antigone is a woman? How would the Greeks have understood the dynamic between Antigone and Creon?
23. What is ironic about the fact that Creon calls Ismene a "Snake! Slithering silently/About my house".
24. Why does Antigone tell Ismene that "I am well suited/To pay honour to the dead, and die for it"
25. New information enters the scene... To whom is Antigone scheduled to marry? What is Creon's view of woman?
26. What is the main idea of the chorus's song which begins, "They can call themselves lucky, the fortunate few/Who live their lives through/Never drinking from the bitter cup of pain."
27. How does Creon begin the conversation his son?
28. During his speech to his son, Creon says, "A man who rules wisely/Within his own family, is more likely/To make sensible judgments in political matters/In his direction of the State." How might this statement foreshadow disaster?
29. Observe Creon language and his emphasis on "discipline" and his fear of "Anarchy." Haemon, on the other hand, explains that he can "hear what people whisper". What argument is Haemon making to Creon about being overly single-minded?

30. What arguments does Haemon use to try to persuade his father to change his mind?
31. What does Haemon threaten to do if Antigone dies? How does Creon respond to this threat?
32. Creon feels that Antigone will probably plead “family ties” to avoid being punished for breaking the law. Explain how Creon has completely misread Antigone’s character.
33. What metaphors does Haemon use to argue that Creon should be flexible?
34. Later, Creon uses a similar argument against Antigone. At this point in the play, do you think that both Antigone and Creon should be more yielding, or do you believe that there are some principles that a person cannot compromise? Explain your opinions.
35. Why do you think Creon refuses to change his mind? Does he believe what he is doing what is best for Thebes, or is he afraid to appear weak?
36. How do Creon’s attitudes toward women seem to influence his decision about Antigone?
37. How does Creon change his mind about Antigone’s punishment? Why do you think he does so?
38. Do you agree that the method he proposes absolves the State of her death? Why or why not?
39. Earlier, Creon accuses the Sentry of having sold out for money. Later, what does he accuse Haemon of having sold out to?
40. Do you agree with the Chorus that Haemon’s motive in defending Antigone is love? Or is Haemon motivated by something else? Explain.
41. “The State is the statesman who rules it, it reflects/His judgment, it belongs to him” declares Creon. “Go,” replies Haemon, “and rule in the desert then There’s nobody there/To argue with you! What a king you’ll be there.” What do you think Haemon means? Do you agree with him? Why or why not?
42. At this point in the play, how do you respond to Haemon’s threat? Do you take it seriously, or do you think he is just trying to pressure his father into changing his mind? Explain.
43. Whose fate does Antigone compare to her own?

44. What does Antigone look forward to in death?
45. What curse does Antigone place on Creon?
46. Antigone rebukes the Chorus for laughing at her and questions “Am I a figure of fun/To be treated like a child, insulted and humiliated/As I leave you forever?” Is she right about the Chorus? Why or why not?
47. What does Antigone mean when she says that her father’s “Marriage to the woman of Argos finished my brother/ And finished me too. One death breeds another.”
48. How does the Chorus argue against her?
49. Do you agree with the Chorus’ opinion that Antigone is responsible for her own death? Why or why not?
50. What are your feelings about Antigone in this scene? Does she seem to have changed in any way since the beginning of the play? If so, do you find her more sympathetic as a character or less? Explain.
51. The Chorus alludes to three Greek myths. What fate does Antigone share with Danae, Lycurgos, and sons of Phineus? Would you say the purpose of this ode is to glorify Antigone’s fate or to condemn her pride? Explain.
52. What mistakes does Teiresias say Creon has made? What does he advise Creon to do?
53. What does Creon accuse Teiresias of? After the accusation, what fate does Teiresias prophesy for Creon?
54. Why is it ironic that the prophet Teiresias is blind? What added meaning does this irony give to his prophecy?
55. Why do you think Creon finally changes his mind about freeing Antigone and burying Polynices?
56. Find two passages in this scene that comment on pride.
57. How would you define pride? In your opinion, has Creon been guilty of pride, or has he been acting according to the dictates of his conscience? Explain.
58. The Chorus appeals to the gods after Creon has changed his mind but before the plot is resolved. At this point in the play, why is it appropriate for the Chorus to call on

the god Dionysus (Bacchus) to come? What is the Chorus asking the god to heal?

59, The violent resolution of the plot takes place offstage. Briefly summarize the news the Messenger brings and the reaction of the characters who hear this news.

60. In the Messenger's speech, and notice that Creon goes to bury Polynices before he rushes to free Antigone. What do you think of his decision? Might he have prevented the tragedy if he had freed Antigone first?

61, At the end of the play, Eurydice blames Creon for the tragic turn of events, and Creon accepts her curse, saying, "All the guilt is mine". Do you agree that Creon is completely responsible for the play's tragic ending? Or do you think the blame should be shared-- or even that Creon was merely an innocent instrument of the god's revenge on the House of Oedipus? Explain.

The Play as a Whole

1. Describe the major conflict in *Antigone*. Is it a conflict between absolute good and absolute evil, or a more subtle conflict between two opposing goods? What seems to be Sophocles' stand on this conflict? Do you agree with him? Explain.

2. Do you think that Antigone is a completely admirable character, or is she just as proud, unyielding, and foolish as Creon? In your opinion, is Antigone an innocent martyr, or do the gods punish her for her pride, just as they punish Creon for his? Explain your opinion.

3. Did your feelings about Creon change during the course of the play? Did you pity him in the *Exodos*, or did you feel that he got what he deserved? Explain your response.

4. What is the role of the Chorus and Choragus in *Antigone*? To what extent do they influence the action of the play, and to what extent do they simply comment upon it or serve as a barometer of public opinion?

5. Find at least three passages in the play that seem to summarize the theme of *Antigone*. How would you state this theme in your own words?

6. How does the level of violence in *Antigone* contrast with what we are used to seeing today in movies and on television?

ANTIGONE: The same blood
Flows in both our Veins, doesn't it, my sister,
The blood of Oedipus. And suffering,
Which was his destiny, is our punishment too,
The sentence passed on all his children.
Physical pain, contempt, insults,
Every kind of dishonour: we've seen them all,
And endured them all, the two of us.

But there's more to come. Now, today...
Have you heard it, this new proclamation,
Which the king has made to the whole city?
Have you heard how those nearest to us
Are to be treated, with the contempt
We reserve for traitors? People we love!

ISMENE: No one has told me anything, Antigone,
I have heard nothing, neither good nor bad
About anyone we love...

ANTIGONE: I thought you hadn't. That's why I asked you
To meet me here, where I can tell you everything
Without any risk of being overheard.

ISMENE: What is it then? More terrible news?
Something black and frightening, I can see that.

ANTIGONE: Well, what do you think, Ismene? Perhaps
You can guess. We have two brothers,
Both of them dead. And Creon has decreed
That a decent burial shall be given to one,
But not to the other. Eteocles, apparently,
Has already been buried, with full military honours,
And all the formalities due to the dead
Meticulously observed. So that his rest
In the underworld among the heroes is assured.

But Polynices, who died in agony
Just as certainly as his brother did,
Is not to be buried at all. The decree
Makes that quite plain. He is to be left
Lying where he fell, with no tears,
And no ceremonies of mourning, to stink
In the open: till the kites and vultures
Catch the scent, and tear him to pieces
And pick him to the bone. Left unburied
There is no rest for him in the underworld,
No more than here. What a great king
Our Creon is, eh Sister? . . . The punishment
For anyone who disobeys the order
Is public stoning to death. So that's the news,
And you know it now. The time has come
For you too to stand up and be counted
With me: and to show whether you are worthy
Of the honour of being Oedipus' daughter.

ISMENE: Wait a minute Antigone, don't be so headstrong!
If all this is as you say it is,

What can I do, one way or the other?

ANTIGONE: Just say you will help me. Commit yourself.

ISMENE: To do what? Something dangerous?
ANTIGONE: Just to give me a hand to lift the body.
It's too heavy for me to move on my own.
ISMENE: To bury him you mean? In spite of the decree?
ANTIGONE: He is my brother. And like it or not
He's yours too. I won't betray him
Now that he's dead. No one will ever
Throw that in my face.
ISMENE: You must be mad!
Creon has publicly forbidden it.
ANTIGONE: He can't forbid me to love my brother.
He has neither the right nor the power to do that.
ISMENE: Have you forgotten what happened to our father?
Contempt and loathing from everyone,
Even from himself, that was his reward
Think for a moment Antigone, please!
We are women, that's all. Physically weaker —
And barred from any political influence.
How can we fight against the institutionalised strength
Of the male sex? They are in power,
And we have to obey them — this time
And maybe in worse situations than this.
May God forgive me, and the spirits of the dead,
I have no choice! State power
Commands, and I must do as I am told.
When you are powerless, wild gestures
And heroic refusals are reserved for madmen!
ANTIGONE: Don't say any more. I won't ask again.
In fact, if you were to offer help now,
I would refuse it. Do as you please.
I intend to bury my brother,
And if I die in the attempt, I shall die
In the knowledge that I have acted justly.
I) o as you please. Live, by all means.
The laws *you* will break are not of man's making.
ISMENE: I reverence them. But how can I defy
The unlimited power of the State? What weapons
Of mine are strong enough for that?
ANTIGONE: Fine. That's a good excuse. I'll go
And shovel the earth on my brother's body.
ISMENE: I'm frightened, Antigone. I'm frightened for you.
ANTIGONE: Don't be frightened for me. Fear for yourself.
ISMENE: For God's sake, keep it quiet. Don't tell anyone.
I'll keep our meeting secret.
ANTIGONE: Don't you dare!
You must tell everybody, shout it in the streets.
If you keep it secret, I shall begin to hate you.
ISMENE: There's a fire burning in you Antigone,
But it makes me go cold just to hear you!
ANTIGONE: I'm not doing it to please you. It's for him.
ISMENE: This obsession will destroy you! You're certain to fail!
ANTIGONE: I shall fail when I have failed. Not before.
ISMENE: But you know it's hopeless. Why begin

When you know you can't possibly succeed!

ANTIGONE: Be quiet, before I begin to despise you

For talking so feebly! *He* will despise you

Too, and justly. You can go now. Go!

If I'm mad, you can leave me here with my madness

Which will doubtless destroy me soon enough.

Death is the worst thing that can happen,

And some deaths are more honourable than others.

ISMENE: If you've made your mind up. . . Antigone, it's
madness...

Remember, I love you . . . whatever happens...

Exit Antigone and Ismene in opposite directions.

HAEMON: Father, the most enviable of a man's gifts
Is the ability to reason clearly,
And it's not for me to say you are wrong,
Even if I were clever enough, or experienced enough,
Which I'm not. But it's also true to say
That some men think differently about these things,
And as your son, my most useful function,
It seems to me, is to keep you in touch
With what other people are thinking,
What they say, and do, and approve or disapprove of,
And sometimes what they leave unsaid.
The prospect of your disapproval is great
Silence of most men's tongues, and some things
Are never said, for fear of the consequences.
But I can sometimes hear what people whisper
Behind their hands: and everywhere, I hear sympathy
Expressed for this unfortunate girl,
Condemned, as she is, to a horrifying death
That no woman has ever suffered before,
And unjustly, in most people's eyes.
In burying her brother, who was killed
In action, she did something most people consider
Decent and honourable — rather than leaving him
Naked on the battlefield, for the dogs to tear at
And kites and scavengers to pick to the bone.
She should be given a medal for it,
Those same people say, and her name inscribed
On the roll of honour. Such things are whispered
In secret, Father, and they have reached my ears.
Sir, your reputation matters to me
As much as your good health and happiness do,
Indeed, your good name matters more.
What can a loving son be more jealous of
Than his father's reputation, and what could please
A father more than to see his son's concern
That people will think well of him?
Then let me beg you to have second thoughts,
And not be certain that your own opinion
Is the only right one, and that all men share it.
A man who thinks he has the monopoly
Of wisdom, that only what *he* says
And what *he* thinks are of any relevance,
Reveals his own shallowness of mind
With every word he says. The man of judgement
Knows that it is a sign of strength,
Not weakness, to value other opinions,
And to learn from them: and when he is wrong,
To admit it openly and change his mind.
You see it when a river floods, the trees
That bend, survive, those whose trunks
Are inflexible, are snapped off short
By the weight of the water. And a sailor in a storm
Who refuses to reef his sail, and run

With the wind, is likely to end up capsized.
I beg you Father, think twice about this.
Don't let your anger influence you. If a man
Of my age may lay some small claim
To common sense, let me say this:
Absolute certainty is fine, if a man
Can be certain that his wisdom is absolute.
But such certainty and such wisdom
Is rare among men: and that being so,
The next best, is to learn to listen,
And to take good advice when it is offered.
CHORUS: There's a lot of sense, my Lord Creon,
In what this young man has said: as indeed,
There was in everything that you said too.
The fact is, you are both in the right,
And there's a good deal to be said for either.
CREON: Is there indeed? Am I expected to listen
And take lessons in political tactics
At my age, from a mere boy?
HAEMON: I'm a man, Father, and my arguments are just.
They stand upon their merits, not my age.
CREON: Oh, they stand upon their merits do they? What merit
Is there, please tell me, in breaking the law?
HAEMON: If she'd done something shameful I wouldn't defend her.
CREON: She has brought the law into contempt! That's shameful!
HAEMON: Listen to the people in the street, Father,
The ordinary Thebans! They say she hasn't!
CREON: I have never based my political principles
On the opinions of people in the Street!
HAEMON: Now you're the one who's speaking like a boy!
CREON: I'm speaking like a king. It's my responsibility,
And I will act according to my own convictions!
HAEMON: When the State becomes one man it ceases to be a State!
CREON: The State is the statesman who rules it, it reflects
His judgement, it belongs to him!
HAEMON Go and rule in the desert then! There's nobody there
To argue with you! What a king you'll be there!
CREON: This boy of mine is on the woman's side!
HAEMON: Yes, if *you* are a woman, I am.
I'm on your side Father, I'm fighting for you.
CREON: You damned impertinent devil! Every word
You say is against me. Your own father!
HAEMON: When I know you are wrong, I have to speak.
CREON: How am I wrong? By maintaining my position
And the authority of the State? Is that wrong?
HAEMON: When position and authority
Ride roughshod over moral feeling...
CREON: You're weak, and uxorious, and contemptible,
With no will of your own. You're a woman's mouthpiece!
HAEMON I'm not ashamed of what I'm saying.
CREON: Every word you have said pleads for her cause.
HAEMON I plead for you, and for myself,
And for common humanity, respect for the dead!

CREON: You will never marry that woman, she won't
Live long enough to see that day!

HAEMON: If she dies,
She won't die alone. There'll be two deaths, not one.

CREON: Are you threatening me? How dare you threaten...

HAEMON: No, that's not a threat. I'm telling you
Your policy was misbegotten from the beginning.

CREON: Misbegotten! Dear God, if anything's misbegotten
Here, it's my son. You'll regret this, I promise you.

HAEMON: If you weren't my father, I'd say you were demented.

CREON: Don't father me! You're a woman's plaything,
A tame lap dog!

HAEMON: Is anyone else
Allowed to speak? Must you have the last word
In everything, must all the rest of us be gagged?

CREON: I must, and I will! And you, I promise you,
Will regret what you have spoken here

Today. I will not be sneered at or contradicted
By anyone. Sons can be punished too.

Bring her out, the bitch, let her die here and now,
In the open, with her bridegroom beside her
As a witness! You can watch the execution!

HAEMON: That's one sight I shall never see!

Nor from this moment, Father, will you
Ever see me again. Those that wish
To stay and watch this disgusting spectacle
In company with a madman, are welcome to it!

Exit Haemon.

Antigone – Creon and Haemon

In using a discourse analysis framework to analyse a text, we ask ourselves the following questions:

Content:

- Who speaks, how often, and for how long?
- What kind of contribution does each speaker make? (questions, statements, type of information, etc.)
- Who interrupts and gets interrupted?
- Who influences the agenda and controls the topic?

Features of language:

- How do the speakers address each other?
- What distinguishes the vocabulary, phrase and sentence constructions of each speaker?
- In the case of a literary discourse, what effect does connotative / figurative language and imagery have on the development of tone?
- What added elements do non-verbal cues (such as stage directions) contribute to how lines are delivered and perceived?

Using these questions, we arrive at our thesis – a conclusion about what is going on in the scene, the relationships between the characters, and their attitudes towards the situation they are in.

Read the exchange between Creon and Haemon.

Analyze their interaction, commenting on THREE of the following:

- characterization
- relationship between Creon and Haemon
- nature / progression of conflict
- attitudes towards/position on
 - gender OR
 - the nature of a ruler OR
 - piety

Use specific examples from the text (with line references), and, where applicable, demonstrate a knowledge of this passage within the context of the play as a whole (though this should not form the bulk of your analysis).

You may use any notes you have that will be helpful to your analysis.

Your final piece will be approximately 1 page, 1.5 spacing.

Discourse Analysis Evaluation

Criteria	60-69 Touches on but details not addressed	70-79 Some details addressed but needs fleshing out	80-89 A wide variety of details, some better explained than others	90-99 A wide variety of details, all closely linked to a solid under- standing of the scene and play
Clearly identifies character relationships / attitudes (<i>aspects</i>)	3 aspects identified but may be flawed / weak	3 aspects solidly identified	3 aspects identified – 1 or more are subtle	aspects are identified with attention to subtlety
Explains character relationships and attitudes with a focus on content of discourse (agenda, contributions by speakers, etc.) – <i>examples of content</i>	may generalize or find inadequate examples for one of the aspects	at least one concrete example for each point	some aspects may have multiple examples	all aspects have multiple examples OR examples of each aspect are particularly well-chosen
Explains character relationships and attitudes with a focus on particulars of language (forms of address, speaking style, diction, figurative language/imagery, etc.) – <i>explanation and interpretation of techniques</i>	mainly content; doesn't look at language techniques	too heavily focused on one technique beyond content	several techniques explained	several techniques explained, showing particular insight
Communication/Application	many rough spots	some parts are rough	needs some polishing	polished
Diction is rich and varied, and appropriately selected for meaning and connotation				
Evidence is well-integrated into writing (including line references)				
Mechanics are clean				
TOTAL				

NAME: _____ **Period:** _____

How does one of the settings establish Jane Eyre as a Gothic novel? Support your answer with evidence from the text.

Short Response 1	

How does the author of **Antigone** support the idea that pride is dangerous? Support your answer with evidence from the text.

Short Response 2	

What is one conflict that characters in both **Antigone** and **Jane Eyre** share? Explain your answer and support it with evidence from both texts.

[illegible]



HEART OF DARKNESS

by Joseph Conrad

Advanced Placement English Literature
Name: _____

The following are the opening paragraphs to Joseph Conrad's *Heart of Darkness*. Read through the excerpt carefully. Mark and annotate specific passages that help answer the following questions:

- In these opening paragraphs, Conrad relies almost entirely on description to characterize the men on the boat. What types of details does he use? Which details strike you as especially effective?
- The tone of this passage is created through the use of diction, detail, and syntax. What is the tone of the writing? What specific words contribute to this? What prominent details also contribute? How would you describe Conrad's syntax?
- This opening establishes a frame for the main story in *Heart of Darkness*. Though few details about the main story are revealed here, what predictions can you make about the main story at this point?

On a separate sheet of paper, write a description, real or fictional, of at least 300 words that imitates Conrad's style and tone.

The Nellie, a cruising yawl, swung to her anchor without a flutter of the sails, and was at rest. The flood had made, the wind was nearly calm, and being bound down the river, the only thing for it was to come to and wait for the turn of the tide.

The sea-reach of the Thames stretched before us like the beginning of an interminable waterway. In the offing the sea and the sky were welded together without a joint, and in the luminous space the tanned sails of the barges drifting up with the tide seemed to stand still in red clusters of canvas sharply peaked, with gleams of varnished sprits. A haze rested on the low shores that ran out to sea in vanishing flatness. The air was dark above Gravesend, and farther back still seemed condensed into a mournful gloom, brooding motionless over the biggest, and the greatest, town on earth.

The Director of Companies was our captain and our host. We four affectionately watched his back as he stood in the bows looking to seaward. On the whole river there was nothing that looked half so nautical. He resembled a pilot, which to a seaman is trustworthiness personified. It was difficult to realize his work was not out there in the luminous estuary, but behind him, within the brooding gloom.

Between us there was, as I have already said somewhere, the bond of the sea. Besides holding our hearts together through long periods of separation, it had the effect of making us tolerant of each other's yarns—and even convictions. The Lawyer—the best of old fellows—had, because of his many years and many virtues, the only cushion on deck, and was lying on the only rug. The Accountant had brought out already a box of dominoes, and was toying architecturally with the bones. Marlow sat cross-legged right aft, leaning against the mizzen-mast. He had sunken cheeks, a yellow complexion, a straight back, an ascetic aspect, and, with his arms dropped, the palms of hands outwards, resembled an idol. The Director, satisfied the anchor had good hold, made his way aft and sat down amongst us. We exchanged a few words lazily. Afterwards there was silence on board the yacht. For some reason or other we did not begin that game of dominoes. We felt meditative, and fit for nothing but placid staring. The day was ending in a serenity of still and exquisite brilliance. The water shone pacifically; the sky, without a speck, was a benign immensity of

unstained light; the very mist on the Essex marshes was like a gauzy and radiant fabric, hung from the wooded rises inland, and draping the low shores in diaphanous folds. Only the gloom to the west, brooding over the upper reaches, became more somber every minute, as if angered by the approach of the sun.

And at last, in its curved and imperceptible fall, the sun sank low, and from glowing white changed to a dull red without rays and without heat, as if about to go out suddenly, stricken to death by the touch of that gloom brooding over a crowd of men.

Forthwith a change came over the waters, and the serenity became less brilliant but more profound. The old river in its broad reach rested unruffled at the decline of day, after ages of good service done to the race that peopled its banks, spread out in the tranquil dignity of a waterway leading to the uttermost ends of the earth. We looked at the venerable stream not in the vivid flush of a short day that comes and departs for ever, but in the august light of abiding memories. And indeed nothing is easier for a man who has, as the phrase goes, "followed the sea" with reverence and affection, than to evoke the great spirit of the past upon the lower reaches of the Thames. The tidal current runs to and fro in its unceasing service, crowded with memories of men and ships it had borne to the rest of home or to the battles of the sea. It had known and served all the men of whom the nation is proud, from Sir Francis Drake to Sir John Franklin, knights all, titled and untitled—the great knights-errant of the sea. It had borne all the ships whose names are like jewels flashing in the night of time, from the Golden Hind returning with her round flanks full of treasure, to be visited by the Queen's Highness and thus pass out of the gigantic tale, to the Erebus and Terror, bound on other conquests—and that never returned. It had known the ships and the men. They had sailed from Deptford, from Greenwich, from Erith—the adventurers and the settlers; kings' ships and the ships of men on 'Change; captains, admirals, the dark "interlopers" of the Eastern trade, and the commissioned "generals" of East India fleets. Hunters for gold or pursuers of fame, they all had gone out on that stream, bearing the sword, and often the torch, messengers of the might within the land, bearers of a spark from the sacred fire. What greatness had not floated on the ebb of that river into the mystery of an unknown earth! . . . The dreams of men, the seed of commonwealths, the germs of empires.

The sun set; the dusk fell on the stream, and lights began to appear along the shore. The Chapman lighthouse, a three-legged thing erect on a mud-flat, shone strongly. Lights of ships moved in the fairway—a great stir of lights going up and going down. And farther west on the upper reaches the place of the monstrous town was still marked ominously on the sky, a brooding gloom in sunshine, a lurid glare under the stars.

"And this also," said Marlow suddenly, "has been one of the dark places of the earth."

I think there should be a Dark Willard.

In the network's studio in New York City, Dark Willard would recite the morning's evil report. The map of the world behind him would be a multicolored Mercator projection. Some parts of the earth, where the overnight good prevailed, would glow with a bright transparency. But much of the map would be speckled and blotched. Over Third World and First World, over cities and plains and miserable islands would be smudges of evil, ragged blights, storm systems of massacre or famine, murders, black snows. Here and there, a genocide, a true abyss.

"Homo homini lupus," Dark Willard would remark. "That's Latin, guys. Man is a wolf to man."

Dark Willard would report the natural evils -- the outrages done by God and nature (the cyclone in Bangladesh, an earthquake, the deaths by cancer). He would add up the moral evils -- the horrors accomplished overnight by man and woman. Anything new among the suffering Kurds? Among the Central American death squads? New hackings in South Africa? Updating on the father who set fire to his eight-year-old son? Or on those boys accused of shotgunning their parents in Beverly Hills to speed their inheritance of a \$14 million estate? An anniversary: two years already since Tiananmen Square.

The only depravity uncharted might be cannibalism, a last frontier that fastidious man has mostly declined to explore. Evil is a different sort of gourmet.

The oil fires over Kuwait would be evil made visible and billowing. The evil turns the very air black and greasy. It suffocates and blots out the sun.

The war in the gulf had an aspect of the high-tech medieval. What Beelzebubs flew buzzing through the sky on the tips of Scuds and smart bombs, making mischief and brimstone? Each side demonized the other, as in every war: Gott mit Uns. Saddam Hussein had George Bush down as the Evil One. George Bush had Saddam down as Hitler. In most of the West, Hitler is the 20th century's term for Great Satan. After the war, quick and obliterating, Hussein hardly seems worthy of the name of evil anymore.

Is there more evil now, or less evil, than there was five years ago, or five centuries?

The past couple of years has brought a windfall of improvements in the world: the collapse of communism; the dismantling of apartheid; the end of the cold war and the nuclear menace, at least in its apocalyptic Big Power form. State violence (in the style of Hitler, Stalin, Ceausescu) seemed to be skulking off in disrepute. Francis Fukuyama, a former U.S. State Department policy planner, even proclaimed "the end of history." The West and democratic pluralism seemed to have triumphed: satellites and computers and ; communications and global business dissolved the old monoliths in much of the world. Humankind could take satisfaction in all that progress and even think for a moment, without cynicism, of Lucretius' lovely line: "So, little by little, time brings out each several thing into view, and reason raises it up into the shores of light." But much of the world has grown simultaneously darker.

Each era gets its suitable evils. The end of the 20th century is sorting out different styles of malignity. Evil has been changing its priorities, its targets, its cast of characters.

The first question to be asked, of course, is this: Does evil exist? I know a man who thinks it does not. I know another man who spent a year of his childhood in Auschwitz. I would like to have the two of them talk together for an afternoon, and see which one comes away persuaded by the other.

The man who does not believe in the existence of evil knows all about the horrors of the world. He knows that humanity is often vicious, violent, corrupt, atrocious. And that nature's cruelties and caprices are beyond rational accounting: Bangladesh does not deserve the curse that seems to hover over it. But the man thinks that to describe all that as evil gives evil too much power, too much status, that it confers on what is merely rotten and tragic the prestige of the absolute. You must not allow lower instincts and mere calamities to get dressed up as a big idea and come to the table with their betters and smoke cigars. Keep the metaphysics manageable: much of what passes for evil (life in Beirut, for example) may be just a nightmare of accidents. Or sheer stupidity, that sovereign, unacknowledged force in the universe.

The man's deeper, unstated thought is that acknowledging evil implies that Satan is coequal with God. Better not to open that door. It leads into the old Manichaeian heresy: the world as battleground between the divine and the diabolical, the outcome very much in doubt: "La prima luce," Dante's light of creation, the brilliant ignition of God, against the satanic negation, the candle snuffer. Those uncomfortable with the idea of evil mean this: You don't say that the shadow has the same stature as the light. If you speak of the Dark Lord, of the "dark side of Sinai," do you foolishly empower darkness?

Or, for that matter (as an atheist or agnostic would have it), do such terms heedlessly empower the idea of God? God, after all, does not enjoy universal diplomatic recognition.

Is it possible that evil is a problem that is more intelligently addressed outside the religious context of God and Satan? Perhaps. For some, that takes the drama out of the discussion and dims it down to a paler shade of Unitarianism. Evil, in whatever intellectual framework, is by definition a monster. It has a strange coercive force: a temptation, a mystery, a horrible charm. Shakespeare understood that perfectly when he created Iago in his secular and motiveless malignity.

In 1939, as World War II began, Albert Camus wrote in his notebook: "The reign of beasts has begun." In the past year or two, the reign of beasts seemed to end, in some places anyway: brilliant days, miraculous remissions. But as Jung thought, different people inhabit different centuries. There are many centuries still loose in the world today, banging against one another. The war in the Gulf was in part a collision of different centuries and the cultural assumptions that those centuries carry with them. Camus's beasts are still wandering around in the desert and in the sometimes fierce nationalisms reawakening in the Soviet Union. They are alive and vicious in blood feuds from Northern Ireland to Sri Lanka.

Saddam Hussein raised atavistic questions about evil. But the West has grown preoccupied by newer forms -- greed, terrorism, drugs, AIDS, crime, child abuse, global pollution, oil spills, acid rain. The fear of nuclear holocaust, which not long ago was the nightmare at the center of the imagination, has receded with amazing speed.

It is touching in this era, and rather strange, that nature, even at its most destructive, has clean hands. Humankind does not. For centuries nature's potential for evil, its overpowering menace, made it an enemy to be subdued. Today, at least in the developed world, nature is the vulnerable innocent. The human is the enemy.

New forms of evil raise new moral questions. Who is to blame for them? Are they natural evils -- that is, acts of God and therefore his responsibility, or acts of the blind universe and therefore no one's? Or are they moral evils, acts that men and women must answer for?

Padrica Caine Hill, former bank teller, Washington mother and wife, dresses her three children one morning, makes breakfast for them, smokes some crack cocaine and lets the kids watch cartoons. Then with a clothesline she strangles eight-year-old Kristine and four-year-old Eric Jr. She tries to strangle two-year-old Jennifer, but leaves the girl still breathing softly on the floor. When the police come, Padrica Hill says she loves her children. Why did she kill them? "I don't know," she answers in apparently genuine bewilderment. "I hadn't planned on it."

Who or what is responsible? The woman herself? She did smoke the crack, but presumably the effect she anticipated was a euphoric high, not the death of her children. The drug arrived like Visigoths in her brain and destroyed the civilization there, including the most powerful of human instincts, her mother love. The crack itself? The dealer who sold the crack? The others in the trade -- kingpins and mules who brought the cocaine up from South America encased in condoms that they had swallowed? The peasants in Colombia who grew the coca plants in the first place?

The widening stain of responsibility for evil on a constricting planet changes moral contexts. Microevil, the murder of an individual child, becomes part of the macroorganism: all the evils breathe the same air, they have the same circulatory system. They pass through the arteries of the world, from the peasant's coca plant in Colombia to the mother's brain in Washington, thence to her fingers and the clothesline that kills the children in the middle of morning cartoons.

Many writers have said that one of evil's higher accomplishments has been to convince people that it does not exist. Ivan Karamazov's bitter diabolism was a bit different: "If the devil doesn't exist, but man has created him, he has created him in his own image and likeness." In a nightmare, Ivan meets the devil, a character of oddly shabby gentility, who mentions how cold it was in space, from which he lately came, traveling in only an evening suit and open waistcoat. The devil speaks of the game of village girls who persuade someone to lick a frosted ax, to which of course the tongue sticks. The devil wonders idly, "What would become of an ax in space?" It would orbit there, "and the astronomers would calculate the rising and setting of the ax." Dostoyevsky's devil was prescient, speaking a century before bright metal began to fly up off the earth and circle round it. There is something spookily splendid about evil as an ax in space.

You must ask what evil would be if it did exist. What does the word evil mean when people use it?

Evil means, first of all, a mystery, the *mysterium iniquitatis*. We cannot know evil systematically or scientifically. It is brutal or elusive, by turns vivid and vague, horrible and subtle. We can know it poetically, symbolically, historically, emotionally. We can know it by its works. But evil is sly and bizarre. Hitler was a vegetarian. The Marquis de Sade opposed capital punishment.

Evil is easier than good. Creativity is harder than destructiveness. Dictators have leisure time for movies in their private screening rooms. When Hitler was at Berchtesgaden, he loved to see the neighborhood children and give them ice cream and cake. Saddam Hussein patted little Stuart Lockwood's head with avuncular menace and asked if he was getting enough cornflakes and milk. Stalin for years conducted the Soviet Union's business at rambling, sinister, alcoholic dinner parties that began at 10 and ended at dawn. All his ministers attended, marinating in vodka and terror. Sometimes one of them would be taken away at first light by the NKVD, and never seen again.

Evil is the Bad elevated to the status of the inexplicable. To understand is to forgive. Evil sometimes means the thing we cannot understand, and cannot forgive. The Steinberg case in New York City, in which a lawyer battered his six-year-old foster daughter Lisa to death, is an example. Ivan Karamazov speaks of a Russian nobleman who had his hounds tear an eight-year-old boy to pieces in front of the boy's mother because he threw a stone at one of the dogs. Karamazov asks the bitter question that is at the heart of the mystery of evil, "What have children to do with it, tell me, please?"

Evil is anyone outside the tribe. Evil works by dehumanizing the Other. A perverse, efficient logic: identifying others as evil justifies all further evil against them. A man may kill a snake without compunction. The snake is an evil thing, has evil designs, is a different order of being. Thus: an "Aryan" could kill a Jew, could make an elaborate bureaucratic program of killing Jews. Thus: white men could come in the middle of the night in Mississippi and drag a black man out and hang him.

Getting people to think in categories is one of the techniques of evil. Marxist-Leninist zealots thought of "the bourgeoisie," a category, a class, not the human beings, and it is easy to exterminate a category, a class, a race, an alien tribe. Mao's zealots in the Cultural Revolution, a vividly brainless evil, destroyed China's intellectual classes for a generation.

Pol Pot's Khmer Rouge sent to the killing fields all who spoke French or wore glasses or had soft hands. The Khmer Rouge aimed to cancel all previous history and begin at Year Zero. Utopia, this century has learned the hard way, usually bears a resemblance to hell. An evil chemistry turns the dream of salvation into damnation.

Evil is the Bad hardened into the absolute. Good and evil contend in every mind. Evil comes into its own when it crosses a line and commits itself and hardens its heart, when it becomes merciless, relentless.

William James said, "Evil is a disease." But it can be an atrocious liberation, like the cap flying off a volcano. The mind bursts forth to explore the black possibilities. Vietnam taught many Americans about evil. Hasan i Sabbah, founder of a warrior cult of Ismailis in the 11th century in Persia, gave this instruction: "Nothing is true, everything is permitted." It is a modern thought that both charmed and horrified William Burroughs, the novelist and drug addict who like many in the 20th century somehow could not keep away from horror. During a drunken party in Mexico in 1951, Burroughs undertook to play William Tell, using a pistol to shoot a glass off his wife's head. He put a bullet in her brain instead.

Evil is charismatic. A famous question: Why is Milton's Satan in *Paradise Lost* so much more attractive, so much more interesting, than God himself? The human mind romances the idea of evil. It likes the doomed defiance. Satan and evil have many faces, a flashy

variety. Good has only one face. Evil can also be attractive because it has to do with conquest and domination and power. Evil has a perverse fascination that good somehow does not. Evil is entertaining. Good, a sweeter medium, has a way of boring people.

Evil is a word we use when we come to the limit of humane comprehension. But we sometimes suspect that it is the core of our true selves. In *Young Goodman Brown*, Nathaniel Hawthorne's Everyman goes to a satanic meeting in a dark wood, and the devil declares, "Evil is the nature of mankind. Welcome again, my children, to the communion of your race."

Three propositions:

1) God is all powerful.

2) God is all good.

3) Terrible things happen.

As the theologian and author Frederick Buechner has written, the dilemma has always been this: you can match any two of those propositions, but never match all three.

At the beginning of his *Summa theologiae*, Thomas Aquinas admitted that the existence of evil is the best argument against the existence of God.

Theologians have struggled for centuries with theodicy, the problem of a good God and the existence of evil. Almost all such exertions have been unconvincing. Augustine, speaking of the struggle to understand evil, at last wrote fatalistically, "Do not seek to know more than is appropriate." At the time of the Black Death, William Langland wrote in *Piers Plowman*: "If you want to know why God allowed the Devil to lead us astray . . . then your eyes ought to be in your arse."

The historian Jeffrey Burton Russell asks, "What kind of God is this? Any decent religion must face the question squarely, and no answer is credible that cannot be given in the presence of dying children." Can one propose a God who is partly evil? Elie Wiesel, who was in Auschwitz as a child, suggests that perhaps God has "retracted himself" in the matter of evil. Wiesel has written, "God is in exile, but every individual, if he strives hard enough, can redeem mankind, and even God himself."

Perhaps evil is an immanence in the world, in the mind, just as divinity is an immanence. But evil has performed powerful works. Observes Russell: "It is true that there is evil in each of us, but adding together even large numbers of individual evils does not explain an Auschwitz, let alone the destruction of the planet. Evil on this scale seems to be qualitatively as well as quantitatively different. It is no longer a personal but a transpersonal evil, arising from some kind of collective unconscious. It is also possible that it is beyond the transpersonal and is truly transcendent, an entity outside as well as inside the human mind, an entity that would exist even if there were no human race to imagine it." So here evil rounds back again into its favored element, mystery.

Perhaps God has other things on his mind. Perhaps man is to God as the animals of the earth are to man -- picturesque, interesting and even nourishing. Man is, on the whole, a catastrophe to the animals. Maybe God is a catastrophe to man in the same way. Can it

be that God visits evils upon the world not out of perversity or a desire to harm, but because our suffering is a byproduct of his needs? This could be one reason why almost all theodicies have about them a pathetic quality and seem sometimes undignified exertions of the mind.

An eerie scene at the beginning of the Book of Job, that splendid treatise on the mysteries of evil, has God and Satan talking to each other like sardonic gentlemen gamblers who have met by chance at the racetrack at Saratoga. God seems to squint warily at Satan, and asks, in effect, So, Satan, what have you been doing with yourself? And Satan with a knowing swagger replies, in effect, I've been around the world, here and there, checking it out. Then God and Satan make a chillingly cynical bet on just how much pain Job can endure before he cracks and curses God.

Satan wanders. Evil is a seepage across borders, across great distances. Herman Melville, in *Moby Dick*, wrote that a colt in rural Vermont, if it smells a fresh buffalo robe (the colt having no knowledge or experience of buffalo, which lived on the plains) will "start, snort, and with bursting eyes paw the ground in phrenzies of affright. Here thou beholdest even in a dumb brute the instinct of the knowledge of the demonism of the world."

Evil and good have probably been more or less constant presences in the human heart, their proportions staying roughly the same over the centuries. And perhaps the chief dark categories have remained constant and familiar. The first time that death appeared in the world, it was murder. Cain slew Abel. "Two men," says Elie Wiesel, "and one of them became a killer." The odds have presumably been fifty-fifty ever since. The Old Testament is full of savageries that sound eerily contemporary. (The British writer J.R. Ackerley once wrote to a friend, "I am halfway through Genesis, and quite appalled by the disgraceful behavior of all the characters involved, including God.")

Petrarch's rant against the papal court at Avignon in the 14th century sounds like a hyperbolic inventory of life in certain neighborhoods of the late 20th century: "This is a sewer to which all the filths of the universe come to be reunited. Here people despise God, they adore money, they trample underfoot both human laws and divine law. Everything here breathes falsehood: the air, the earth, the houses, and above all, the bedrooms."

Western thought since the Renaissance has considered that the course of mankind was ascendant, up out of the shadow of evil and superstition and unreason. Thomas Jefferson, a brilliant creature of the Enlightenment, once wrote, "Barbarism has . . . been receding before the steady step of amelioration; and will in time, I trust, disappear from the earth."

/ In the 20th century, Lucretius' shores of light vanished like the coasts of Atlantis, carried under by terrible convulsions. The ascendant civilizations (the Europeans, Americans, Japanese) accomplished horrors that amounted to a usurpation of the power of God over creation. The world in this century went about a work of de-creation -- destroying its own generations in World War I; attempting to extinguish the Jews of Europe in the Holocaust, to destroy the Armenian people, the Ukrainian kulaks and, much later, the Cambodians -- all the reverberating genocides.

In any case, the 20th century shattered the lenses and paradigms, the very mind, of reason. The universe went from Newton's model to Einstein's, and beyond, into absurdities even more profound. An underlying assumption of proportion and continuity in the world

perished. The proportions between cause and effect were skewed. A minuscule event (indeed, an atom) could blossom into vast obliterations. Einstein said God does not play dice with the world. But if there was order, either scientific or moral, in God's universe, it became absurdly inaccessible.

If evil is a constant presence in the human soul, it is also true that there are more souls now than ever, and by that logic both good and evil are rising on a Malthusian curve, or at any rate both good and evil may be said to be increasing in the world at the same rate as the population: 1.7% per annum.

The world is swinging on a hinge between two ages. The prospect awakens, in the Western, secular mind, the idea that all future outcomes, good or evil, are a human responsibility. John Kennedy said in his Inaugural Address, "Here on earth, God's work must surely be our own." When there will no longer be any place to hide, it becomes important to identify the real evils and not go chasing after false evils. It is possible that people will even grow up on the subject of sex.

Religions over many centuries developed elaborate codifications of sin and evil. The Catholic Church, for example, identified Sins that Cry to Heaven for Vengeance, (oppression of the poor, widows and orphans, for example, or defrauding laborers of their wages), Sins Against the Holy Spirit, and so on, sins mortal and venial, virtues cardinal and sins deadly.

With the emergence of a new world will come a recodification of evils. Obviously offenses against the earth are coming to be thought of as evils in ways we would not have suspected a few years ago. The developed world, at least, is forming a consensus that will regard violence to the planet to be evil in the way we used to think of unorthodox sexual practices and partnerships as being outside the realm of accepted conduct.

A Frenchman named Jean Baudrillard recently wrote a book called *The Transparency of Evil*. We live, says Baudrillard, in a postorgiastic age, in which all liberations have been accomplished, all barriers torn down, all limits abolished. Baudrillard makes the (very French) case that evil, far from being undesirable, is necessary -- essential to maintaining the vitality of civilization. That suggests a refinement of an old argument favored by Romantics and 19th century anarchists like Bakunin, who said, "The urge for destruction is also a creative urge." It is not an argument I would try out on Elie Wiesel or on the mother of a political prisoner disappeared by the Argentine authorities.

And yet . . . and yet . . . evil has such perversities, or good has such resilience, that a powerful (if grotesque) case can be made that Adolf Hitler was the founding father of the state of Israel. Without Hitler, no Holocaust, without Holocaust, no Israel.

Scientists working with artificial intelligence have a fantasy -- who knows if it is more than that? -- that eventually all the contents of the human brain, a life, can be gradually emptied into a brilliant, nondecaying, stainless, deathless sort of robotic personoid. And when the transfer of all the vast and intricately nuanced matter of the mind and soul has been accomplished, the memories of the cells etched onto microchips, the human body, having been replicated in a better container, will be allowed to wither and die.

Will evil be transferred along with good and installed in the stainless personoid? Or can the scientists sift the soul through a kind of electronic cheesecloth and remove all the ancient evil traces, the reptilian brain, the lashing violence, the tribal hatred, the will to

ESSAY: EVIL By Lance Morrow Monday, Jun. 10, 1991

murder? Will the killer be strained out of the soul? Will the inheritance of Cain be left to wither and die with the human husk, the useless flesh?

If so, will grace and love, evil's enemies, wither too? The question goes back to the Garden. Does the good become meaningless in a world without evil? Do the angels depart along with the devils? If the stainless canister knows nothing of evil, will Mozart sound the same to it as gunfire?

I. Before you read the article, write down your definition of “evil”. As best you can, explain what in life has caused you to define “evil” as you have.

II. Now, read the article making sure you mark important or interesting ideas and quotations as you read.

III. Before we discuss the article, please do the following:

1. Write a summary of the article.
2. Indicate what you think the most important or interesting ideas are.
3. Why do you think they are important or interesting?
4. Indicate the most important or interesting quotations from the article.
5. Explain why those quotations are important or interesting.
6. What relevant questions do you have concerning the ideas in the article?
7. What relevant questions would you like to ask Lance Morrow, the author of the article?

Passage #1

The Nellie, a cruising yawl, swung to her anchor without a flutter of the sails, and was at rest. The flood had made, the wind was nearly calm, and being bound down the river, the only thing for it was to come to and wait for the turn of the tide.

The sea-reach of the Thames stretched before us like the beginning of an interminable waterway. In the offing the sea and the sky were welded together without a joint, and in the luminous space the tanned sails of the barges drifting up with the tide seemed to stand still in red clusters of canvas sharply peaked, with gleams of varnished sprits. A haze rested on the low shores that ran out to sea in vanishing flatness. The air was dark above Gravesend, and farther back still seemed condensed into a mournful gloom, brooding motionless over the biggest, and the greatest, town on earth.

The Director of Companies was our captain and our host. We four affectionately watched his back as he stood in the bows looking to seaward. On the whole river there was nothing that looked half so nautical. He resembled a pilot, which to a seaman is trustworthiness personified. It was difficult to realize his work was not out there in the luminous estuary, but behind him, within the brooding gloom.

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And at last, in its curved and imperceptible fall, the sun sank low, and from glowing white changed to a dull red without rays and without heat, as if about to go out suddenly, stricken to death by the touch of that gloom brooding over a crowd of men.

Passage #2

The sun set; the dusk fell on the stream, and lights began to appear along the shore. The Chapman light-house, a three-legged thing erect on a mud-flat, shone strongly. Lights of ships moved in the fairway—a great stir of lights going up and going down. And farther west on the upper reaches the place of the monstrous town was still marked ominously on the sky, a brooding gloom in sun shine, a lurid glare under the stars.

"And this also," said Marlow suddenly, "has been one of the dark places of the earth."

He was the only man of us who still "followed the sea." The worst that could be said of him was that he did not represent his class. He was a seaman, but he was a wanderer, too, while most seamen lead, if one may so express it, a sedentary life. Their minds are of the stay-at-home order, and their home is always with them—the ship; and so is their country—the sea. One ship is very much like another, and the sea is always the same. In the immutability of their surroundings the foreign shores, the foreign faces, the changing immensity of life, glide past, veiled not by a sense of mystery but by a slightly disdainful ignorance; for there is nothing mysterious to a seaman unless it be the sea itself, which is the mistress of his existence and as inscrutable as Destiny. For the rest, after his hours of work, a casual stroll or a casual spree on shore suffices to unfold for him the secret of a whole continent, and generally he finds the secret not worth knowing. The yarns of seamen have a direct simplicity, the whole meaning of which lies within the shell of a cracked nut. But Marlow was not typical (if his propensity to spin yarns be excepted), and to him the meaning of an episode was not inside like a kernel but outside, enveloping the tale which brought it out only as a glow brings out a haze, in the likeness of one of these misty halos that sometimes are made visible by the spectral illumination of moonshine.

His remark did not seem at all surprising. It was just like Marlow. It was accepted in silence.

Passage #3

"A narrow and deserted street in deep shadow, high houses, innumerable windows with venetian blinds, a dead silence, grass sprouting right and left, immense double doors standing ponderously ajar. I slipped through one of these cracks, went up a swept and ungarnished staircase, as arid as a desert, and opened the first door I came to. Two women, one fat and the other slim, sat on straw-bottomed chairs, knitting black wool. The slim one got up and walked straight at me—still knitting with downcast eyes—and only just as I began to think of getting out of her way, as you would for a somnambulist, stood still, and looked up. Her dress was as plain as an umbrella-cover, and she turned round without a word and preceded me into a waiting-room. I gave my name, and looked about. Deal table in the middle, plain chairs all round the walls, on one end a large shining map, marked with all the colours of a rainbow. There was a vast amount of red—good to see at any time, because one knows that some real work is done in there, a deuce of a lot of blue, a little green, smears of orange, and, on the East Coast, a purple patch, to show where the jolly pioneers of progress drink the jolly lager-beer. However, I wasn't going into any of these. I was going into the yellow. Dead in the centre. And the river was there—fascinating—deadly—like a snake. Ough! A door opened, a white-haired secretarial head, but wearing a compassionate expression, appeared, and a skinny forefinger beckoned me into the sanctuary. Its light was dim, and a heavy writing-desk squatted in the middle. From behind that structure came out an impression of pale plumpness in a frock-coat. The great man himself. He was five feet six, I should judge, and had his grip on the handle-end of ever so many millions. He shook hands, I fancy, murmured vaguely, was satisfied with my French. Bon Voyage.

Heart of Darkness, Chapter 1

Plot questions

1. Where is the *Nellie*? Who are the 5 people lounging on her deck? Who's telling the story?
2. Marlow describes the first Romans' experiences in Britain—what were they like?
3. What does Marlow think of colonization?
4. Who tells the “story within a story”?
5. What is the mood established here in the beginning?
6. What does Marlow find especially fascinating? What is the continent he's going to? What river?
7. Who helps Marlow find a job with the ivory company?
8. What does Marlow think of women?
9. What became of Fresleven, Marlow's predecessor?
10. What simile does Marlow use to describe the river? What does this foreshadow?
11. What is the color of the wool the women are knitting? Who do they symbolize?
12. What reactions do the people in the office have towards Marlow's going to the dark continent?
13. As Marlow leaves, he feels he is setting out on a journey to ____.
14. How does Marlow get to the continent? Describe his mood on the journey.
15. How many men a day are dying on the French man-of-war?
16. What explanation is given for the Swede's suicide?
17. Describe the company buildings and surroundings.
18. Who is in the grove of trees? What does this show about the white men's treatment of the native workers?
19. Contrast the accountant with the black men. Describe his office.
20. Whose name is first mentioned by the accountant? (Notice Marlow's progressive interest in the name.)
21. How many native carriers leave with Marlow? How heavy is the load each carries? Is there anyone else on the trek?
22. When Marlow finds a dead black man in the road, how had the man been killed?
23. Where is the steamer Marlow is to pilot?
24. How far has Marlow walked the day he arrives at the Central Station? In what way is the Manager rude to him?
25. Describe the Manager. How has he managed to keep his position?
26. What the Manager tell Marlow about Kurtz? How long will it take for the steamer to be raised?
27. Describe the painting Marlow sees. What might it symbolize?
28. What are the Company's plans for Kurtz?
29. Discuss the fire, who is accused of it, his guilt or innocence.
30. What or who is Mephistopheles?
31. What is the general attitude of the men at the Station towards blacks?
32. What is the real reason Marlow can't get rivets?
33. What is the Eldorado Expedition? Who is the leader? Describe him.
34. Are Marlow's listeners on the *Nellie* attentive?
35. How does Marlow release his pent-up frustrations with the events he's put up with (scene w/Boilermaker)?

Discussion Questions

1. What is the purpose of Marlow's meditation on the Roman conquest of Britain? Point out the places where the author makes it clear that Marlow is telling the story. What effect does that knowledge have on the reader?
2. What is the significance of the account of Fresleven? Of the two knitting women and the map of Africa? Of the Company doctor?
3. Explain the irony of calling African natives “Enemies, Workers, Criminals.”
4. What is the significance to Marlow of the Chief Accountant?
5. Clearly explain Marlow's attitude toward women and toward telling lies. How are these attitudes related to the way in which he tells the story?
6. What does Marlow learn in his interview with the Manager?
7. Indicate clearly what Marlow learns about Kurtz in Chapter 1. Does he have any reason to think that Kurtz is anything other than the prodigy he is described as? Explain.

Heart of Darkness, Chapter 2

Plot Questions

1. Why does the Manager fear and hate Kurtz?
2. Why has the Manager delayed and avoided sending food or supplies to Kurtz?
3. Why is the Manager's excuse for this neglect false and invalid?
4. Why does the Manager find Kurtz' success at obtaining ivory infuriating?
5. What is Marlow's reaction to the Manager's treatment of Kurtz? Is Marlow classed with Kurtz? Why or why not?
6. It is mentioned that all the donkeys of the Eldorado Expedition died. Marlow says that he never learned the fate of the "less valuable" animals. Explain who they were.
7. How long did it take the steamer to reach Kurtz?
8. Summarize Marlow's description of the trip up the river?
9. What were the twenty men enlisted to help? What is Marlow's opinion of them? What did they bring with them to eat? How were they paid?
10. To Marlow, the steamer crawls towards what one goal?
11. A main theme of the novel is expressed in this section—"No, they were not inhuman." Explain.
12. What is Marlow's excuse for not going ashore "for a howl and a dance"?
13. Why does the black Fireman stay on board instead of going ashore to clap and dance?
14. What is the book Marlow finds in the hut? Who do they think has lived in the hut?
15. Why is the Manager "beautifully resigned" to the slower pace up the river?
16. When they are eight miles below Kurtz' station, what new problem slows their progress?
17. Why do the black crewmen grin when the steamer is attacked? Why does Marlow sympathize with them?
18. How have these crewmen been abused? Who does Marlow feel is the more self-controlled—the blacks or the whites?
19. Do the natives sound more sorrowful or warlike? Why?
20. How does Marlow react to the death of the black Helmsman?
21. What does Marlow know is unique and most powerful in Kurtz? How important has Kurtz become to Marlow?
22. Describe Kurtz' physical appearance. How much ivory has Kurtz collected?
23. What makes Kurtz an uncommon man? What is his postscript (p.s.) to his paper for the International Society for the Suppression of Savage Customs?
24. How does Marlow feel towards the black Helmsman? What does he do with the body? Why?
25. What really causes the retreat of the natives?
26. Marlow describes the Inner Station. What does he think (at first) is on each pole?
27. Why does Marlow think of a harlequin when he meets the Russian?
28. What is the Russian's attitude towards Kurtz? Why does Conrad portray him as a fool?
29. Why do the pilgrims go to Kurtz' house heavily armed?
30. Why is the recovered book symbolic?

Heart of Darkness Questions, Chapter 3

1. How as the Russian managed to survive? How does Marlow feel about meeting him? What does Marlow think of the Russian's devotion to Kurtz? What do the cannibals think?
2. How did Kurtz manage to raid the country alone? Could anything stop Kurtz from "killing whom he jolly well pleased"?
3. Why is Marlow uneasy during his conversation with the Russian?
4. What does the Russian admit to Marlow about Kurtz' condition?
5. What does Marlow discover about the "knobs" on the ends of the stakes? What does Marlow decide Kurtz lacks?
6. Kurtz is ____ at the core. Why?
7. Which is more intolerable to Marlow—the heads or the native chiefs crawling into Kurtz' presence? Why?
8. Why has there been no medicine or food at the station?
9. How does Marlow describe Kurtz' speech to the wailing natives? Is Kurtz successful in his speech? Explain.
10. What does *kurtz* mean in German? Why is this ironic?
11. What does Kurtz first say to Marlow? Why? What is so remarkable about Kurtz?
12. Describe the gorgeous native woman who has been Kurtz' mistress. How does the Russian feel about her? Why?
13. What is the atmosphere around the Manager like to Marlow? What is Marlow's mood here?
14. Who orders the attack on the steamer? Sum up what you know now about Kurtz.
15. What does Marlow discover at midnight?
16. Marlow delivers a confusing report of what happens next. A few certainties do appear—what is Marlow certain Kurtz will do when he reaches the natives? What does Marlow experience when he hears the drums?
17. Do Kurtz and Marlow fight physically? Explain.
18. What do the commonplace words hide (what are their implications)?
19. How low has Kurtz's soul descended?
20. The next day the white men get out their guns and start their "little fun." Who is shot?
21. On the trip back what is the Manager's mood?
22. On the boat, how does Marlow now look upon Kurtz? Why hasn't he paid more attention to Kurtz?
23. What are Kurtz' last words? What has he seen? How do these words affect Marlow?
24. Why does Marlow say "And then they very nearly buried me?"
25. After Marlow returns to Brussels, he has 3 visitors inquiring about Kurtz. Each reveals something about Kurtz which shows that Kurtz was versatile and gifted. What did each visitor contribute about Kurtz?
26. Contrast Kurtz' "Intended" with his native "Mistress."
27. What lie does Marlow tell Kurtz' Intended? Why?
28. How does Marlow feel about lying? What does he expect to happen? How does he feel when it doesn't?
29. Is Kurtz deserving of the Intended? Why or why not?
30. What part of himself has Marlow discovered in Kurtz? What group of people in the book typifies truth and reality? What group typifies the blackness of man's soul? Explain the irony.
31. Has the Director understood or appreciated Marlow's story? Why or why not?

1 *Heart of Darkness*

Part I

Name _____ Date _____ Period _____

Introduction: Possibly the most interesting parts of the novel happen at the very beginning. Much of the mindset of the novel occurs here.

Quotes. Find the following quotes as you read. Who said them, and why do you think they're important? Identify page numbers as you read.

1. "And this also...has been one of the dark places of the earth."
2. "We live in the flicker...may it last as long as the old earth keeps rolling."
3. "They were men enough to face the darkness."
4. "Imagine the growing regrets, the longing to escape, the powerless disgust, the surrender, the hate..."
5. "Du calme, du calme, adieu."
6. "These were strong, lusty, red-eyed devils, that swayed and drove men – men, I tell you. But as I stood on this hillside, I foresaw that in the blinding sunshine of that land I would become acquainted with a flabby, pretending, weak-eyed devil of a rapacious and pitiless folly."
7. "I've been teaching one of the native women about the station. It was difficult. She had a distaste for the work."
8. "When one has got to make correct entries, one comes to hate those savages, hate them to the death."
9. "He was obeyed, yet he inspired neither love, nor fear, nor even respect. he inspired uneasiness."
10. "The word "ivory" hung in the air. You would think they were praying to it."
11. "He is a prodigy....We want for the guidance of the cause entrusted us by Europe, so to speak higher intelligence, wide sympathies, singleness of purpose."
12. "You know, I hate, detest, can't bear a lie."
13. "No man here bears a charmed life."
14. "It was reckless without hardihood, greedy without audacity, and cruel without courage; there was not an atom of...serious intention among them."

2 Heart of Darkness

Part I

Questions. Answer the following questions as best you can. Identify page numbers where the answers can be found when appropriate. Questions with a * will be discussed in class- try to answer them on your own!

1. What is the setting of this story?

*Why is it important that the tide has just turned?

2. How is Marlow different from everyone else on that ship?

Is the audience listening to the story civilized?

Is Marlow?

3. How did the Romans react to England?

What did England look like then?

How was it a "dark place"?

4. According to Marlow, what redeems "the conquest of the earth"?

*Why do you suppose he breaks off?

5. To what does Marlow keep comparing the river?

6. Besides knitting, what do the two women do in the office?

*How might Conrad's Victorian English audience react to this?

7. Why did Fresleven go nuts?

Why did he die?

Why did the village become abandoned?

8. Marlow's aunt calls her nephew an "emissary of light."

What does she imagine her nephew is about to do?

Why doesn't he correct her?

9. Describe the Company's station.

*Why do you suppose the natives allowed themselves to get bullied about so much?

10. Describe the accountant.

Why is he a "miracle"?

*Marlow clearly admires him. Why?

*Is he a victim of the weak-eyed devil?

11. Describe the station manager.

What was his supreme gift?

Why doesn't Marlow like him?

*What might be the other meaning of having no "entrails"?

12. What is the brick maker doing?

What is he waiting for?

13. Describe Kurtz's painting.

What do you suppose it means?

3 *Heart of Darkness*

Part I

14. The station manager and the brick-maker are both upset at Kurtz's preeminence. Why? What does this say about them? How has Marlow lied to this man?

15. What is the problem with the rivets? What does that show about this enterprise? *Why would the station manager not want the rivets to make it out?

15. What is wrong about the Eldorado Exploring Expedition?

16. Discuss some aspects of Conrad's writing style. What do you like and/or dislike about it? Be specific.

Heart of Darkness

Part II

Introduction The trip carries on, deeper and deeper into the Heart of Darkness

Quotes Find the following quotes as you read. Who said them, and why do you think they're important? Identify page numbers as you read.

1. "Wood for you. Hurry up. Approach cautiously.'
2. "I authorize you to take all the risks."
3. "I laid the ghost of his gifts at last with a lie."
4. "You don't talk with that man—you listen."
5. "This man has enlarged my mind."

Questions: Answer the following questions fully. Identify page numbers where the answers can be found when appropriate. Questions with a * will be discussed in class- attempt to answer on your own first! Highlight any questions about which you are unsure.

1. How does the station manager survive?

How does he plan to "beat" Kurtz?

2. Who was the crew of the steamboat?

How were they more civilized than the pilgrims?

What, then, is the definition of civilized here?

3. What do the drums symbolize?

4. What does the phrase "The earth seemed unearthly" mean? Of what literary term is this an

example?

*What does the phrase "that was the worst of us, the suspicion that they weren't inhuman" seem to mean/indicate?

5. What book do they discover?

What is admirable about the book?

6. When they wake up, eight miles from the station, what has happened?

What color is the fog?

*Why do you suppose that is?

7. Why does *Marlow* say the natives will not attack?

8. How does the helmsman die?

How does Marlow drive the natives away?

9. What is Kurtz's head like?

How does Conrad make that significant?

11. What was Kurtz's paper about?

*What is odd about it?

What does he compare the scribble with at the end?

12. What role does the harlequin have?

1 *Heart of Darkness*

Part III

Introduction: The following quotes come from the final section of *Heart of Darkness*. Look for repeated themes or words with double meanings.

Quotations:

Find the following quotes as you read. Who said them, and why do you think they're important? Identify page numbers as you read.

1. " He made me see things--Things!"
2. He would "forget himself amongst these people....forget himself."
3. "I! I! I am a simple man. I have no great thoughts. I want nothing from nobody. How can you compare me to..."
4. "I'll carry my ideas out yet-I'll show you what can be done. You with your peddling little notions."
5. "Mr. Kurtz' reputation is safe with me."
6. "Oh, he enlarged my mind."
7. "You will be lost--Utterly lost."
8. "The horror, the horror."
9. "Mistah Kurtz, he dead."
10. "I had all his noble confidence. I knew him best."
11. "Yes, his example. I forgot that."
12. "The last word he said--was your name."

2 *Heart of Darkness*

Part III

Questions:

Answer the following questions fully. Identify page numbers where the answers can be found when appropriate. Questions with a * will be discussed in class- try to answer if you can!

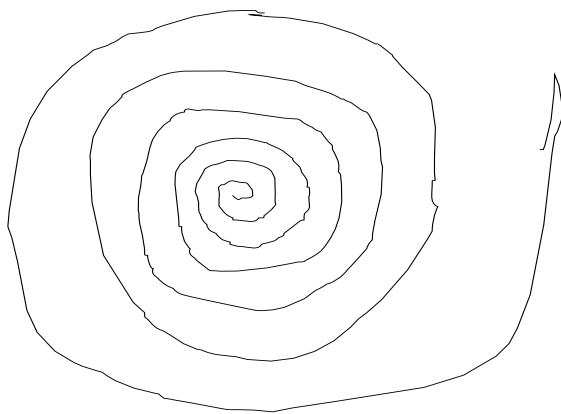
1. Describe the "harlequin." How old is he? Why is he still alive?
2. What was on the stakes outside of Kurtz's compound? Which way were they pointed? Who had they been?
3. How does Kurtz come to the boat? How does Marlow describe him? *What symbols does Marlow use to describe Kurtz?
4. What weapons does Kurtz bring with him? *Why does he bring them?
5. Who is the "wild and gorgeous apparition of a woman"? *What does Conrad pair her with?
6. What happens to Kurtz right before he dies? *What do his last words mean? (probably) *Why does Marlow blow out the candle? Why won't Marlow leave the dining room?
7. What does it mean "he had something to say"? *Why were Kurtz's last words "a victory"?
8. What does Marlow learn about Kurtz back in the city?
9. What does Marlow want to give up? How has he gone about doing that?
10. Describe the Intended. Earlier Marlow says that women live in beautiful worlds that we shouldn't disturb. How is that true here? *How is that feeling his downfall?
11. Did the Intended know Kurtz truly? What didn't she know? Why doesn't Marlow tell her the truth? Why do you suppose she cries out "I knew it" at the end?

Should he have said something else to the Intended? Explain your answer.

So what, then, is the heart of darkness?

Learning Is Really Basket-Weaving

Learning is the process of gaining understanding of the world around us by connecting new experiences to those which we understand. We make every experience, both real and vicarious, part of our previous experience, just as one makes a coiled basket:



The meaning of Conrad's works is not in the works of Conrad. The meaning is revealed to the reader by the story. That meaning may be a personal meaning, different from the meaning perceived by another reader - those two readers have different *baskets*.

Marcia Hilsabeck 2002

Ingress to the *Heart of Darkness*

by: Walter F. Wright

In the following excerpt, Wright suggests that the scene in which Marlow conceals the nature of Kurtz's death "is really a study of the nature of truth. "

The tragedy of Kurtz and the education of Marlow fuse into one story, since for Marlow that tragedy represents his furthest penetration into the heart of darkness. As Marlow enters the forest to intercept Kurtz on the way toward the ceremonial blaze he senses the fascination which the savage ritual possesses. In the light of Conrad's other tales we know that it is because he is guided by well-established habits that he is able to complete his mission and carry Kurtz back to his cot, though not before he himself has apprehended the lure of the primitive. He has duplicated in his own experience enough of Kurtz's sensations to have good reason to wonder what is real and what is a false trick of the imagination. It was this fascination and bewilderment that Conrad aimed to suggest, and the presenting of Kurtz at the most intense moment of his yielding to it was to transcend time and bring a unity of impression.

When Marlow, soon after, hears the dying pronouncement, "the horror, the horror!" he has more than a mere intellectual awareness of what the words mean; and as we have vicariously shared Marlow's quasi-hysterical emotion on the trip toward the camp fire, we feel likewise the completeness with which Kurtz has savored degradation. He is a universal genius because he has had both the dream of sweetness and sacrifice in a cause shared by others and the disillusionment of being, in the very midst of the savage adoration, irretrievably alone, devoid of all standards, all hopes that can give him a sense of kinship with anything in the universe. Now, as he faces the last darkness of all, he cannot even know that Marlow understands and that he feels no right to condemn....

Conscious will was, in the novelist's opinion, not merely fallible, but often dangerous. Reliance upon it could lead one completely away from human sentiments. In *Heart of Darkness* itself Kurtz twice replies to Marlow that he is "perfectly" conscious of what he is doing; his sinister actions are deliberate. This fact does not in the least, however, mean that Conrad wished for a condition devoid of will. He believed that man had the power to pursue the interpretation of experience with deliberate intent and by conscious endeavor to reduce it to proportions. The imagination would bring up the images and incidents, but the reason could help select and arrange them until they became the essence of art. In his trip up the Congo and in his rapid descent Marlow is protected by habits which tend to preserve sanity, but the experience is of the Imagination and emotions. Were he to stop short with the mere sensations, he would have no power to distinguish reality from the unreal, to speculate, with touchstones for reference, about life. What we are coming to is the obvious question, If Kurtz's dictum represents the deepest penetration into one aspect of the mind, why did Conrad not stop there; why did he have Marlow tell the girl that Kurtz died pronouncing her name? Is the ending tacked on merely to relieve the horror, or has it a function in the conscious interpretation of life in the proportions of art? ...

The fact is that Conrad, fully capable of building to a traditional climax and stopping, wanted to put Kurtz's life in the perspective which it must have for Marlow *sub specie aeternitatis*. Marlow does not have a final answer to life, but after we have shared with him the steady penetration to the brink of degradation we have almost forgotten what life otherwise is like. It is now that Conrad's method of chronological reversal is invaluable. We are quickly returned to Europe, where the marvel of Kurtz's genius still remains, as if he had left but yesterday.

The scene in which Marlow conceals from the girl the nature of Kurtz's death is really a study of the nature of truth. If he had told the girl the simple facts, he would have acknowledged that the pilgrims in their cynicism had the truth, that goodness and faith were the unrealities. Marlow appreciates this temptation, and we are hardly to suppose that sentimental weakness makes him resist it. He does not preach to us about the wisdom he has achieved, in fact he deprecates it, and now he says merely that to tell her would be "too dark altogether." He is still perplexed as to the ethics of his deception and wishes that fate had permitted him to remain a simple reporter of incidents instead of making him struggle in the realm of human values. Yet in leaving in juxtaposition the fiancée's ideal, a matter within her own heart, and the fact of Kurtz's death, Marlow succeeds in putting before us in his inconclusive way the two extremes that can exist within the human mind, and we realize that not one, but both of these are reality.

When Marlow ends his monologue, his audience [is] aware that the universe around them, which, when we began the story, seemed an ordinary, familiar thing, with suns rising and setting according to rule and tides flowing and ebbing systematically for man's convenience, is, after all, a thing of mystery. It is a vast darkness in that its heart is inscrutable. What, then, has Marlow gained, since he has ended with this conclusion which we might, *a priori*, accept as a platitude? He has certainly helped us eliminate the false assumptions by which day to day we act as if the universe were a very simple contrivance, even while, perhaps, we give lip service to the contrary. Moreover, instead of letting one faculty of the mind dominate and deny the pertinence of the others, he has achieved a reconciliation in which physical sensation, imagination, and that conscious logic which selects and arranges have lost their apparent qualities of contradiction. He has achieved an orderly explanation, conscious and methodical, of the strange purlieu of the imagination. Because those recesses harbor shadows, the exploration must not be labeled conclusive; but the greatness of the darkness, instead of leaving a sense of the futility of efforts to dispel it, has drawn the artist to use his utmost conscious skill. Life itself, if we agree with Conrad, may tend to seem to us as meaningless and chaotic as were many of Marlow's sensations at the moment of his undergoing them, and the will may often appear to play no part at all, or a false part, in guiding us. But the genius of art was for Conrad that it accepted the most intense and seemingly reason-defying creations of the imagination and then discovered within them, rather than superimposed upon them, a symmetry coherent and logical.

Through Marlow's orderly narrative, with its perfect identity of fact and symbol, with its transformation of time and space into emotional and imaginative intensity, the shadows have contracted, and we are better able than before to speculate on the presences which seem to inhabit the very heart of darkness. Time is telescoped and we have as if in the same moment the exalted enthusiast and the man who denied all except horror; and we realize that they are and always have been the same man. We perceive that Africa itself, with its forests, its heat, and its mysteries, is only a symbol of the larger darkness, which is in the heart of man.

Source: Walter F. Wright, "Ingress to the *Heart of Darkness*," from *Ills Romance and Tragedy in Joseph Conrad*, University of Nebraska Press, 1949, reprinted in *Conrad's Heart of Darkness and the Critics*, edited by Bruce Harkness, Wadsworth Publishing Company, Inc, 1960, pp. 153-55

The great spokesperson for American imperialism, ironically, was the British writer Rudyard Kipling, whose "[The White Man's Burden](#)" appeared in February 1899, just as the newly founded Philippine Republic declared war upon the United States. The U.S. had refused to withdraw its troops following the surrender of Spain and also had refused to recognize the new Republic.

Rudyard Kipling, "The White Man's Burden" published in *McClure's Magazine*, Feb. 1899

Take up the White Man's burden--
Send forth the best ye breed--
Go, bind your sons to exile
To serve your captives' need;
To wait, in heavy harness,
On fluttered folk and wild--
Your new-caught sullen peoples,
Half devil and half child.

Take up the White Man's burden--
In patience to abide,
To veil the threat of terror
And check the show of pride;
By open speech and simple,
An hundred times made plain,
To seek another's profit
And work another's gain.

Take up the White Man's burden--
The savage wars of peace--
Fill full the mouth of Famine,
And bid the sickness cease;
And when your goal is nearest
(The end for others sought)
Watch sloth and heathen folly
Bring all your hope to nought.

Take up the White Man's burden--
No iron rule of kings,
But toil of serf and sweeper--
The tale of common things.
The ports ye shall not enter,
The roads ye shall not tread,
Go, make them with your living
And mark them with your dead.

Take up the White Man's burden,
And reap his old reward--
The blame of those ye better

The hate of those ye guard--
The cry of hosts ye humour
(Ah, slowly!) toward the light:--
"Why brought ye us from bondage,
Our loved Egyptian night?"

Take up the White Man's burden--
Ye dare not stoop to less--
Nor call too loud on Freedom
To cloak your weariness.
By all ye will or whisper,
By all ye leave or do,
The silent sullen peoples
Shall weigh your God and you.

Take up the White Man's burden!
Have done with childish days--
The lightly-proffered laurel,
The easy ungrudged praise:
Comes now, to search your manhood
Through all the thankless years,
Cold, edged with dear-bought wisdom,
The judgment of your peers.

-
- Kipling insisted that the "white man" acquired imperial possessions to "serve" his "captive's needs." What, according to Kipling, were these "needs"? Choose specific images from the poem to illustrate your points.
 - Imperialism, Kipling maintained, was a thankless task. He wrote:

Take up the White Man's burden,
And reap his old reward--
The blame of those ye better
The hate of those ye guard--
The cry of hosts ye humour
(Ah, slowly!) toward the light:--
"Why brought ye us from bondage,
Our loved Egyptian night?"

Why then should the "white man" take up this burden?

- How well does this cartoon, reprinted in the *Literary Digest* from a Detroit newspaper, capture the meaning of the poem? Again, cite specific features of the cartoon as well as specific images and passages from the poem.



THE WHITE MAN'S BURDEN.— *The Journal, Detroit.*

“The Black Man’s Burden”: A Response to Kipling

In February 1899, British novelist and poet Rudyard Kipling wrote a poem entitled “The White Man’s Burden: The United States and The Philippine Islands.” Among the dozens of replies to Kipling’s poem was “The Black Man’s Burden,” written by African-American clergyman and editor H. T. Johnson and published in April 1899.

Pile on the Black Man’s Burden.

'Tis nearest at your door;
Why heed long bleeding Cuba,
or dark Hawaii’s shore?
Hail ye your fearless armies,
Which menace feeble folks
Who fight with clubs and arrows
and brook your rifle’s smoke.

Pile on the Black Man’s Burden
His wail with laughter drown
You’ve sealed the Red Man’s problem,
And will take up the Brown,
In vain ye seek to end it,
With bullets, blood or death
Better by far defend it
With honor’s holy breath.

The Poor Man's Burden

(After Kipling)

Pile on the Poor Man's Burden—
Drive out the beastly breed;
Go bind his sons in exile
To serve your pride and greed;
To wait in heavy harness,
Upon your rich and grand;
The common working peoples,
The serfs of every land.

Pile on the Poor Man's Burden—
His patience will abide;
He'll veil the threat of terror
And check the show of pride.
By pious cant and humbug
You'll show his pathway plain,
To work for another's profit
And suffer on in pain.

Pile on the Poor Man's Burden—
Your savage wars increase,
Give him his full of Famine,
Nor bid his sickness cease.
And when your goal is nearest
Your glory's dearly bought,
For the Poor Man in his fury,
May bring your pride to naught.

Pile on the Poor Man's Burden—
Your Monopolistic rings
Shall crush the serf and sweeper
Like iron rule of kings.
Your joys he shall not enter,
Nor pleasant roads shall tread;
He'll make them with his living,
And mar them with his dead.

Pile on the Poor Man's Burden—
The day of reckoning's near—
He will call aloud on Freedom,
And Freedom's God shall hear.
He will try you in the balance;
He will deal out justice true:
For the Poor Man with his burden
Weighs more with God than you.

Lift off the Poor Man's Burden—
My Country, grand and great—
The Orient has no treasures
To buy a Christian state,
Our souls brook not oppression;
Our needs—if read aright—
Call not for wide possession.
But Freedom's sacred light.

Source: George McNeill, "The Poor Man's Burden," *American Federationist* (March 1899).

Advanced Placement English Literature and Composition

Course Overview

This open-enrollment college-level course includes an intensive study of American and British literary works written in several genres from the sixteenth century to the present. The curriculum requirements are based on the AP® English course description and are intended to fully prepare each student for the corresponding College Board exam at the end of the academic year.

The concentration of content of this course is the study of the artistic use of language in increasing complexity as employed by skilled authors to achieve specific effects on their readers. Evaluation of student progress will be through in-class and out-of-class writing assignments and content quizzes over the reading assignments.

The campus class schedule is organized in an alternating-block, so classes meet for eighty-five minutes each and for approximately seventy-eight classes over the entire year (excluding time required for mandated standardized testing and the AP examinations).

Textbooks and Teacher-Developed Supplemental Materials

State Adopted Textbook: Roberts, Edgar V. and Henry E. Jacobs. *Literature: An Introduction to Reading and Writing*. 5th edition. Upper Saddle River, New Jersey: Prentice Hall, 1998.

Collateral Textbook: DiYanni, Robert. *Literature: Reading Fiction, Poetry, Drama, and the Essay*. 3rd edition. Boston, Massachusetts: McGraw-Hill, 1994.

Resource Textbook: Brown, Ann Cole, et.al. *Houghton-Mifflin English 12*. 1992 edition. Boston: Houghton Mifflin Company, 1992.

Teacher-Developed Supplemental Materials:

- I. *Writing and Revising Guide*, 33 pages, which includes
 - A. Rules for English Mechanics, Usage, Grammar, and Spelling, indexed
 - B. List of Frequently Marked Errors, keyed to Rules
 - C. Proofreading techniques
 - D. Format for Documentation
 - E. Syntax as a Reading Skill
- II. *Glossary of Literary Terminology*, 20 pages
- III. *Cube Notes: Guide to Analytic Reading Process*, 13 pages, which includes
 - A. Model question sequences, arranged from most concrete to most abstract, for examining an author's use of
 1. Setting
 2. Character and characterization
 3. Point of view/perspective

4. Plot, action and conflict
5. Style
6. Theme
7. Other factors which contribute to meaning in a work, such as
 - a. The time period in which the work was written - the historical and social context
 - b. The author's life-circumstances, personality, interests
 - c. The author's unique language features
 - d. Philosophical background
 - e. Psychological background
 - f. Traditions - personal, cultural, etc.

- B. Model question sequences for examining additional characteristics of drama
- C. Guides for annotating while reading, including response-journal and adhesive notes
- D. Nature of language on a continuum from literal to non-literal, denotative to connotative, literal to figurative, and symbol.
- E. Kinds of evidence to use in writing about fiction and poetry
- F. Application of evidence to assertion
- G. Organizing ideas for analysis of literature

IV. *Test-taking Strategies*, 9 pages, which includes

- A. Strategies for taking multiple choice tests on literature
- B. Strategies for taking essay tests on literature

V. *Directions for Book Analysis and Reading Record Cards, with Reading Lists*, 28 pages, which includes

- A. Course Description
- B. Reading Record Cards
- C. Book Analysis
- D. Grading Standards for Book Analysis and other extended papers
- E. Open-Ended questions from Advanced Placement English Literature Exams 1979-2006, grouped by focus, with lists of works suggested for each question
- F. Cumulative list of works suggested on exams 1979-2006, arranged alphabetically, with years in which each work was used
- G. List of additional works of comparable quality which have not yet been used on the exam

Course Units

This course is organized in units of instruction by semester.

Semester One

I: Introduction to Analysis

The student will write and revise compositions in response to interpretive exercises to explicate given literary selections; the student will be able to:

- A. Analyze and answer questions based on literature, demonstrating knowledge of appropriate terminology
- B. Write responses to interpretive exercises which explicate literary selections
- C. Determine the correlation of a given rubric to given samples of analysis
- D. Create rubrics for answers to questions about literature
- E. Write essays using rubrics as a means of prewriting
- F. Evaluate essays using rubrics

II: Short Prose Narrative

The student will explicate, in discussion or critical essay, short prose narratives; the student will be able to:

- A. Analyze short prose narratives to determine the author's use of literary techniques
- B. Evaluate the effective use of literary technique in short prose narratives
- C. Write short essays explicating short prose narratives
- D. Evaluate short essays explicating short prose narratives
- E. Use the creative process to write short prose narratives

III: Poetry

The student will write and revise critical essays which explicate poetry, including considerations of structure and style as they affect content; the student will be able to:

- A. Define and identify poetic techniques
- B. Explicate poetry in discussion
- C. Write essays of explication of poetry
- D. Evaluate poetic explications
- E. Use the creative process to write poetry, if the student chooses

IV: Pre-Eighteenth Century Drama

The student will write, and/or present orally, critical analyses of plays, differentiating pre-eighteenth century dramatic literature from other genres; the student will be able to:

- A. Differentiate drama from other literary genres, especially modern drama
- B. Analyze plays to determine the author's use of literary technique
- C. Evaluate the effective use of literary technique in dramatic works
- D. Write short essays explicating pre-18th century dramatic works
- E. Analyze the existence and effect of historical intrusion in dramatic works

Semester Two

V. Modern Drama

The student will write, and/or present orally, critical analyses which explain historical development of techniques and thematic emphases of modern drama as differentiated from pre-18th century drama; the student will be able to:

- A. Analyze the existence and effect of historical intrusion in drama
- B. Write short essays explicating dramatic works
- C. Write essays synthesizing the impact of the use of dramatic techniques in two or more dramatic works, from the same or different literary periods
- D. Evaluate the effectiveness of a performance of a dramatic work
- E. Differentiate modern drama from pre-18th century drama

V. Long Prose Narrative

The student will explicate, in discussion or critical essay, novels, both assigned and self-selected; the student will be able to:

- A. Analyze long prose narratives to determine the author's use of literary techniques
- B. Evaluate the effective use of literary technique in long prose narratives;
- C. Analyze long prose narratives to determine the historical implications of the work
- D. Analyze long prose narratives to determine the sociological implications of the work
- E. Analyze long prose narratives to determine the characteristics of the author's style
- F. Write short essays explicating the literary techniques, historical or sociological implications, and author's style in a literary work as they combine to produce an effect on the reader
- G. Write essays of explication synthesizing the impact of the techniques, historical or sociological implications, or style in two or more literary works

VI: Nonfiction Prose

The student will examine, in discussion and critical essay, the logic, language, syntax, structure, and tone of short nonfiction prose passages, as those elements combine to produce an effect on the reader; the student will be able to:

- A. Identify patterns of organization of ideas
- B. Differentiate impact of different patterns of organization
- C. Determine the effect of diction, syntax, tone, and structure in nonfiction prose
- D. Evaluate the effect of diction, syntax, tone, and structure in nonfiction prose
- E. Write short essays of explication of nonfiction prose
- F. Evaluate short essays of explication of nonfiction prose

VII: Evaluative Composition

The student will write documented evaluative and expository essays on topics relating to literature; the student will be able to:

- A. Use the writing process and higher level thinking skills to write short essays of explication in response to questions about literary selections;

- B. Use the writing process and higher level thinking skills to write long essays of explication of literary selections;
- C. Use appropriate systems of documentation to identify sources of information used to support assertions;
- D. Evaluate and revise mechanics, diction, syntax, and organization in personal and peer compositions.
- E. Employ the feedback they receive from their peers and the teacher in moving their writing toward the stylistic maturity defined and described in the College Board Course Description of Advanced Placement English Literature and Composition.

VIII: Test Preparation *

The student will develop and practice procedures for answering objective and subjective test items such as those appearing on the Advanced Placement Examination in English Literature and Composition. The student will be able to:

- A. Analyze essay questions to determine requirements of question and best order for response;
- B. Provide required evidence and apply evidence to assertions of answer;
- C. Analyze multiple choice questions to determine best question attack;
- D. Use process of elimination and other question attack procedures appropriately;
- E. Manage time appropriately to be able to attempt all questions possible.

*The activities of this class prepare the student to address the tasks on the Advanced Placement Examination in English Literature and Composition, which consists of

Two sets of multiple choice questions on given poems

Two sets of multiple choice questions on given short prose passages

An essay analyzing a given poem or poems, to be written in forty minutes

An essay analyzing a given prose passage, to be written in forty minutes

An essay addressing a topic related to the analysis of long work (novel, play, epic) to be written in forty minutes

Major Assignments

I. Reading

“The course includes an intensive study of representative works such as those by authors cited in the AP English Course Description.” Each student reads at least eight works that he selects from the list of works that have been listed in the Open-ended questions of the AP Exam (see Book Analysis, below). The list is cumulative from 1970 to the present.

All students are required to read, in addition to self-selected major works and assigned short fiction:

A Separate Peace, John Knowles
Hamlet, William Shakespeare
Ethan Frome, Edith Wharton
A Doll’s House, Henrik Ibsen
Death of a Salesman, Arthur Miller
Siddhartha, Herman Hesse
Lord of the Flies, William Golding
Heart of Darkness, Joseph Conrad
The Importance of Being Earnest, Oscar Wilde

Students view recorded productions of
Rosencrantz and Guildenstern are Dead, Tom Stoppard
A Doll’s House, Henrik Ibsen
The Importance of Being Earnest, Oscar Wilde

Students read and analyze poetry of Shakespeare, Donne, Keats, Wordsworth, Dickinson, Frost, Brooks, and Braithwaite. In addition, students select other poetry from the textbooks to explicate and present orally to the class.

Incorporated in Instructional Units I, II, III, IV, V, VI, VII;

Supported by Instructional Resources *Cube Notes* and *Directions for Book Analysis and Reading Record Cards, with Reading Lists*;

II. Writing

A. “The course teaches students to write 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; such elements as the use of figurative language, imagery, symbolism, and tone.”

1. Each student writes Eight Book Analyses, one every four weeks, examining how the author of a work, selected independently by the student from the list of works that have been listed in the Open-ended questions of the AP Exam since 1970, employs a specific literary strategy in addition to plot to convey or enhance a theme of the work. These analyses are four typed pages long. The class employs peer-editing prior to submitting each paper and each student corrects the flaws noted in the scoring of his paper by the teacher. Students are encouraged to confer with the teacher during the planning and writing of the paper.

2. Each student writes an analysis of his eight Book Analyses at the end of the year, assessing development and evolution of analytic skills and composition competence. Students are expected to employ the feedback they receive from their peers and the teacher in moving their writing toward the stylistic maturity defined and described in the College Board Course Description of Advanced Placement English Literature and Composition.

Incorporated in Instructional Units I, II, III, IV, V, VI, VII, VIII;
Supported by Instructional Resources *Cube Notes* and *Writing and Revising Guide*

B. “The course includes frequent opportunities for students to write and rewrite formal, extended analyses and timed, in-class responses. The course requires:

Writing to Understand: Informal, exploratory writing activities that enable students to discover what they think in the process of writing about their reading (such assignments could include annotation, freewriting, keeping a reading journal, and response/reaction papers).”

1. Each student prepares and maintains a file of Reading Records of the works he has read during high school, identifying themes and major characteristics of each work and a personal response to the work. Each student should have made records of at least 35 works before the AP exam. These records are used to review the works in preparation for the AP Exam.

2. Each student writes at least twelve timed writings drawn from, or modeled on, the released exam material of the College Board.

Incorporated in Instructional Units I, II, III, IV, V, VI, VII, VIII;
Supported by Instructional Resources *Cube Notes* and *Directions for Book Analysis and Reading Record Cards, with Reading Lists*;

C. “The course includes frequent opportunities for students to write and rewrite formal, extended analyses and timed, in-class responses. The course requires:

Writing to Explain: Expository, analytical essays in which students draw upon textual details to develop an extended explanation/interpretation of the meanings of a literary text.”

1. Each student writes at least twelve timed writings drawn from, or modeled on, the released exam material of the College Board.

2. Each student writes eight Book Analyses, one every four weeks, examining how the author of a work, selected independently by the student from the list of works that have been listed in the Open-ended questions of the AP Exam since 1970, employs a specific literary strategy in addition to plot to convey or enhance a theme of the work. These analyses are four typed pages long. The class employs peer-editing prior to submitting each paper and each student corrects the flaws noted in the scoring of his paper and other feedback from the teacher. Students are encouraged to confer with the teacher during the planning and writing of the paper.

3. Each student writes an analysis of his eight Book Analyses at the end of the year, assessing development and evolution of analytic skills and composition competence. Students are expected to employ the feedback they receive from their peers and the teacher in moving their writing toward the stylistic maturity defined and described in the College Board Course Description of Advanced Placement English Literature and Composition.

Incorporated in Instructional Units I, II, III, IV, V, VI, VII, VIII;
Supported by Instructional Resources *Cube Notes* and *Writing and Revising Guide*

D. “The course includes frequent opportunities for students to write and rewrite formal, extended analyses and timed, in-class responses. The course requires:

Writing to Evaluate: Analytical, argumentative essays in which students draw upon textual details to make and explain judgments about a work's artistry and quality, and its social and cultural values.”

1. Each student writes Eight Book Analyses, one every four weeks, examining how the author of a work, selected independently by the student from the list of works that have been listed in the Open-ended questions of the AP Exam since 1970, employs a specific literary strategy in addition to plot to convey or enhance a theme of the work. These analyses are four typed pages long. The class employs peer-editing prior to submitting each paper and each student corrects the

flaws noted in the scoring of his paper by the teacher. Students are encouraged to confer with the teacher during the planning and writing of the paper.

2. Each student writes an analysis of his eight Book Analyses at the end of the year, assessing development and evolution of analytic skills and composition competence. Students are expected to employ the feedback they receive from their peers and the teacher in moving their writing toward the stylistic maturity defined and described in the College Board Course Description of Advanced Placement English Literature and Composition.

Incorporated in Instructional Units I, II, III, IV, V, VI, VII, VIII;

Supported by Instructional Resources *Cube Notes* and *Writing and Revising Guide*

E. “The AP teacher provides instruction and feedback on students' writing assignments, both before and after the students revise their work, that help the students develop:

1. A wide-ranging vocabulary used appropriately and effectively
2. A variety of sentence structures, including appropriate use of subordination and coordination
3. Logical organization, enhanced by specific techniques to increase coherence, such as repetition, transitions, and emphasis
4. A balance of generalization and specific, illustrative detail
5. An effective use of rhetoric, including controlling tone, establishing and maintaining voice, and achieving appropriate emphasis through diction and sentence structure”

Students’ “Papers will be marked with two grades, Content and Style (which includes mechanics, diction and syntax). The grading standards for Style are printed below for your convenience. You have been provided with a sheet on which to record my evaluation of your work before you return your CORRECTED paper to be filed. Since you will use all these papers for your final project of the year, it is imperative that they be kept together.

You must correct errors in mechanics, diction, and syntax by writing the correction on the back of the page that faces the error. A key to the color-coding for errors is on the chart of Frequently Marked Errors on the back of the Book Analysis Record Sheet. Keep the Book Analysis Record Sheet with your syllabus in your notebook to note your problem areas and progress. Grammar and Composition references are available in the classroom for you to consult. You have been provided a condensed handbook (the green *Writing and Revising Guide*) to use as a home reference.” (*Directions for Book Analysis and Reading Record Cards, with Reading Lists, p. 5*)

Incorporated in Instructional Units I, VII;

Supported by Instructional Resources *Writing and Revising Guide* and *Directions for Book Analysis and Reading Record Cards, with Reading Lists*

Major Assessments

1. Book Analyses (See above)
2. Timed Writings from College Board materials (see above)
3. Timed writings, in the manner of the College Board materials, based on the literary work under study
4. Advanced Placement Examination in English Literature and Composition, 1999 (Full released test)
5. Advanced Placement Examination in English Literature and Composition, 2004 (Full released test)

Directions for Book Analysis and Reading Record Cards, with Reading Lists, pages 1 – 5:

ADVANCED PLACEMENT ENGLISH LITERATURE AND COMPOSITION SYLLABUS

Advanced Placement English is a college-level class with college-level requirements. At the end of the Spring Semester you will have the opportunity to earn college credit by taking the Advanced Placement Examination in English Literature and Composition. If you choose not to meet the requirements of this course so as to demonstrate the college-level skills which you are expected to develop, you will not receive the weighted course grade earned by successful AP students.

You will need to provide yourself with a loose-leaf notebook that you reserve for this class, college-rule notebook paper, Post-it notes, black erasable pens (EraserMate is best), number-two pencils, a set of highlighter pens in at least five colors, a calendar, a pocket dictionary, and a thesaurus. You will also find it useful to have a reference to mythology and a concordance to the Bible to use in analysis. These reference materials are available on the shelves in the classroom; you may use them at any time.

Put this syllabus with the other materials in your notebook for this class; you must produce it in class whenever I ask for it in order to make additions, clarifications or adjustments.

The accompanying SCHEDULE will help you plan your work. Reading assignments and other assignments are to be completed, ready for discussion, on the dates noted. Reading quizzes will be given periodically on the reading due dates. You are responsible for keeping dated notes on the content of this course in order to measure your progress. Your notes will be checked for efficiency periodically.

Read this syllabus, the Schedule, and the “Directions for Book Analysis and Reading Record Cards” before the first class day and be prepared to ask any questions you may have about the schedule then.

READING RECORD CARDS

One of the major problems that confronts students taking the Advanced Placement Examinations in Literature is the Free Response question, which requires that the student choose a work from his own reading experience to support his answer. The Book Analysis is one means that you use to prepare for this event; another means is the system called Reading Record Cards.

You will create a computer file in which you will record information about EVERY BOOK that you have *ever read* that is of literary merit, using one-half page (a "Reading Record Card") for each work. You will maintain the file in alphabetical order by author. You will use these as a flashcard review system to prepare for the AP test. To insure that you do not procrastinate, I require that you turn in these sheets for checking during the semester; SEE YOUR SYLLABUS FOR DUE DATES. The first requirement is twenty works, with more to be added later. You will create a Reading Record Card for each Book Analysis and turn it in with the Analysis.

The format for the "cards" is:

Student name and class period	card #
TITLE AUTHOR (date born-date died/where lived)	
publication date of work [original, not current edition]	
SETTING-place/time	
THEME OR MAIN IDEA: [in one declarative sentence]	
Brief PLOT SYNOPSIS:	
CHARACTERS [with brief descriptions] [identify Protagonist and Antagonist]	
Major SYMBOLS, Patterns of Symbols, or ALLUSIONS present	
DISTINGUISHING CHARACTERISTICS of the work	
A quotation from the work which is representative of the theme of the work as a whole, with page number of source	

Number the cards on the front in the top right corner.

The top card in the stack should be a "Table of Contents" for the stack, listing all the works for which you have made cards.

NOTE: "Brief" means "BRIEF": you should not use more than one-half page for each work! Minimum acceptable font size is 10 point Times.

You may abbreviate, but use standard abbreviations so that you don't forget what they mean. Remember to make a backup copy of this file on disk or other medium separate from the hard drive of your computer, just in case. Always save and backup before you print. Set your word-processing software to save automatically at intervals of about 10 minutes.

NOTE: Submitting summaries downloaded from or based on Web sites such as SparkNotes or Pink Monkey constitutes Plagiarism, which is cheating. This is NOT acceptable and will be dealt with severely.

P.S.: Students who have used this system faithfully say that it helped them get a better score on the AP test; students who have not used it honestly say that they wish they had.

(The adverb honestly in the sentence above can modify either used or say; the statement is true both ways.)

THE BOOK ANALYSIS

The Book Analysis assignment closely parallels the Free-Response question of the Advanced Placement English Exam. If you develop skill in writing this assignment, you will do well on this section of the AP Exam. Familiarity with some of the works on these lists is essential to writing

the Free-Response Essay. A listing of the "Suggested Works" with the years in which each work was listed in the Advanced Placement Examination in English Literature and Composition, as well as a list of works which may be used on the test in the future, is included for your information. You may choose works from either of these lists for your Book Analyses. You may propose other works for my PRIOR approval. Book analyses on works not on these lists will not be accepted without prior approval.

The Book Analysis is not the sole focus of this course; it does, however, require that you demonstrate your level of mastery of the skills that are taught in the course. As the skills taught increase, the level of competence expected also increases. This is the "English version" of "Show your work"!

Every three to four weeks you will select a work from these lists or from another source with my prior approval. For the first paper, you will all read and write about the same book, which I will assign. You will choose the works for the remaining seven book analyses, but you should not choose more than one work by the same author, or more than two plays.

You will read the works critically and prepare an analytic paper on each work. Each paper will focus on a different element of literature as it is employed by the author. To guide you in this work, you are provided with the "open-ended" questions from prior Advanced Placement Examinations, grouped by the literary element which is the focus of the question, and the works suggested for use with each group, as well as a set of guidelines for reading a work of literature for analysis ("Cube Notes" - the pink sheets).

The emphasis of your paper is to be on your own analysis of the work rather than a survey of critics' opinions. The papers will be four typed double-spaced pages long and, in addition to the cover sheet described below, will

- identify a question about Life and the Human Condition that the work addresses and discuss how and to what extent the work answers the question; (*This is the Author's Theme Question*)
- discuss a theme of the work and how the author presents that theme through the events of the plot; (*This is part of your Thesis Statement*)
- discuss another element of the work (character, characterization, setting, point of view, style, or other distinguishing element) as it contributes to the theme (see Cube Notes) [another way of thinking of this section is, "How does the author use (character, etc.) to convey the theme?" or "How does this element convey the theme in its own way?"]. (*This is the other part of your Thesis Statement*) All students will write on the same assigned element, working from the list of elements with focus questions printed below.
- discuss how the question addressed by the work and the response it proposes is relevant to, or observable in, your life experiences so far (including your experience through movies, television, music, and other books);
- include a conclusion that explains why the work should be included in a list of works of high literary merit.

The paper should not include citation of critics or analysis other than your own. The paper should be written in continuous discourse, with transitions between sections of content. Do not divide your paper into sections or put each part of the paper on separate pages.

Documentation of references to the work should be punctuated according to the MLA style of internal documentation. Parentheses at the end of a sentence that enclose page references are followed by the end punctuation of the sentence.

Example: Huck said, "All right, then, I'll go to Hell" (p. 148).

Example: Huck decided he could not betray Jim (p. 148).

(Hint: do not hit the spacebar after a “ or before a ”)

Note: Documentation of references to plays, particularly those of Shakespeare, has a special format. A reference to Hamlet's "To be..." soliloquy would be documented (III, i, 55-89), where III is the Act, i is the scene number, and 55-89 are the lines referenced.

The diction that you employ should be formal, not colloquial. You should avoid informal terms such as "kids" when you mean "children" or "offspring", or "boss" when you mean "employer" or "supervisor", or "Mom" when you mean "mother"

The cover sheet will contain, on the lower half of the front page,

- your name,
- the date,
- the number and due date of the book analysis,
- the question which you will answer in your paper, (*This is your Thesis Question*)
The *Mother of all AP Questions* is, "How does the author use X to do Y?"
Your question should emulate this one. You should formulate this question to focus on the literary techniques employed by the author in writing the work. You may find it helpful to use the AP Exam questions provided below as models.
- and a quote from the work which is representative of the theme of the work.

DO NOT turn in the paper in a folder of any kind.

Prepare a Reading Record Card for the work and attach it to the front of the Book Analysis with a paper-clip. Remember, this card should also contain a quotation representative of the theme of the work as a whole.

You should use a standard typeface or print font, approximately 12 point Times (the same size as this).

Computers are available in the school library on Monday, Tuesday and Thursday evenings until 9:30 for those students who do not have access to a computer at home.

Papers will be marked with two grades, Content and Style (which includes mechanics, diction and syntax). The grading standards for Style are printed below for your convenience. You have been provided with a sheet on which to record my evaluation of your work before you return your CORRECTED paper to be filed. Since you will use all these papers for your final project of the year, it is imperative that they be kept together.

You must correct errors in mechanics, diction, and syntax by writing the correction on the back of the page that faces the error. A key to the color-coding for errors on the chart of Frequently Marked Errors on the back of the Book Analysis Record Sheet. Keep the Book Analysis Record Sheet with your syllabus in your notebook to note your problem areas and progress. Grammar and Composition references are available in the classroom for you to consult. You have been provided a condensed handbook (the Green Sheets) to use as a home reference.

You are admonished not to use commercially prepared notes as a source for this assignment. *Plagiarism from any source will be severely penalized.* Plagiarism is the use of the words or ideas of another without giving appropriate acknowledgement to the original author. These papers are subject to verification by unannounced work-specific reading quizzes. They are also spot-checked against computer sites from which students have been known to plagiarize. Students who repeatedly plagiarize will be removed from the Advanced Placement course. The “Scholar’s Code of Ethics” to which successful AP students subscribe expects that each student will do his own thinking and processing of the intellectual content of the course. You may confer with each other about the works you are reading, but you are expected to produce your own independent analysis.

Analytic reading of a work of literature is not the same as reading the observations of another, such as Cliff’s or Monarch Notes, or viewing a movie or television production. The AP Exam specifically warns against using such “shortcuts”. Screenwriters often make significant changes in a work in preparing it for production; these changes never affect the literary work positively. Often such changes oversimplify the issues addressed by an author or focus on too narrow a segment of the work as a whole. Works of literary merit are thematically rich and complex, rarely focusing on single or simple issues.

You may schedule a conference with either of us at any time to seek help with selection, analysis, organization, composition, or mechanics. Preferably, you will request such a conference more than two days before the paper is due. The most successful students are those who take advantage of this opportunity.

DUE DATES ARE FIRM! Late papers **WILL BE PENALIZED** ten points per school day that they are late. This is the only situation in which we will record a grade lower than 60. If you turn in a paper late, you must put it in your teacher’s hand at the beginning of your class period so that we can document the extent to which it is late and give you appropriate credit for it..

GRADING STANDARD FOR BOOK ANALYSES AND EXTENDED PAPERS

A grade of A indicates outstanding or exceptional work. An A paper treats a significant arguable proposition supported by valid documented evidence and reasoning. The language used is well-chosen and arranged, artful and extraordinarily appropriate to the topic.

An 'A' paper has no

Organizational flaws:

paragraph construction errors,

illogical thought sequences,

redundancies,

irrelevancies;

Diction flaws:

second person constructions ("you"),

contractions,

pronoun errors,

verb errors -

tense shift,

disagreement of subject and verb;

Syntax flaws:

sentence fragments,*

run-on sentences,

comma splices;

Mechanical flaws:

spelling errors,

comma errors,

end-punctuation errors.

A 'B' paper treats an arguable proposition supported by valid documented evidence.

A 'B' paper has no

Diction flaws:

second person constructions ("you"),

contractions,

pronoun errors,

verb errors -

tense shift,

disagreement of subject and verb;

Syntax flaws:

sentence fragments,*

run-on sentences,

comma splices;

and has no more than two

Mechanical flaws:

spelling errors,

comma errors,

end-punctuation errors.

A 'C' paper has reasonable assertions supported by plausible documented evidence.

A 'C' paper has no

sentence fragments *

and has no more than five

Mechanical flaws:

spelling errors,

comma errors,

end-punctuation errors.

** A paper with sentence fragments must have those fragments corrected before it will receive a grade.*

How to Read to Analyze Literature

Questioning a Work: The *Cubed Approach* to Analytic Reading

**Advanced Placement English Literature
Round Rock High School, 2008 - 2009**

THE CUBED APPROACH TO READING LITERATURE FOR ANALYSIS

SETTING

Where does it happen?

When does it happen?

Does the author identify the place and time, or give clues so that you can infer setting?

Can you draw a map of the setting from the author's presentation of it?

How does the author describe the time and place? What kinds of terminology does he use?

Does he name the places or are they well known?

Do the places and times have any associations with other significant events or works?

What "artifacts" (songs, books, etc.) of the period does the author use? How are they significant?

Is this specific setting essential to the meaning of the work, or would another setting be as appropriate?

How do the elements of the setting relate to each other and to other elements of the work?

CHARACTER

What is each Character's name? Nickname?

Is the character called different names by different people?

Does any character's name have a denotative meaning listed in a good dictionary which might indicate the nature or function of the character?

What does the character do?

What does the character say?

How is he/she described?

At what point and where (setting) is he/she introduced?

How do other characters react to him/her?

What do other characters say about him/her?

To what extent are the other characters believable?

Why does the character do and say what he does: what is his motivation? Does he have multiple motives? Are his motives open or hidden? Are the other characters aware of his motivation? Are his motives stated by the author or implied in the character's words or actions?

Are there patterns in the language in which the character is described?

Does the author repeat any elements of the description? What does this repetition emphasize about the character?

POINT OF VIEW

Who tells the story?

Does the persona (narrating person) remain the same throughout the work? If there are different narrators, how does this affect the story and the reader?

Does the persona see the events and characters of the work in the same way throughout the work? Does his attitude toward them change during the work? If so, why? Does he see them from the same viewpoint (age, status, level of understanding, attitude) throughout the work? Does his change of viewpoint change his attitude or understanding? How does the change in the persona affect the reader's understanding?

How is the narrator related to the action (e.g., participant, observer, outside the story)? If the narrator is outside the story, is he omniscient or is he limited in his knowledge?

Does the narrator remember accurately? Is he biased?

Is the narrator lying? How do you know?

Is the narrator deceiving himself/herself and/or you?

ACTION

What happens?
What is the major conflict that causes these events to happen?
What other events do these events cause?
What happens that is not a result of the conflict?
How are these actions relevant?
Do these events reflect or repeat some older pattern or event?
What terms does the author use to present or describe the events or actions?
Do these terms evoke some other associations?

STYLE

Are the events narrated in the same order that they happen, or in some other order? If in different order, what is the effect on the story and the reader?
Does the author's diction call attention to itself? How?
Does the diction ever seem inappropriate to the situation? How? When? What is the effect of this inappropriateness?
Does the author repeat himself: words, situations, etc.? What is the effect of the repetition?
How does the author use literal language?
How does the author use figurative language?
How does the author create images? Does he use pattern(s) of images (imagery) to convey concepts?
Does the author use a concrete thing to represent an abstract idea - that is, does he use a symbol to clarify his idea? Does he use a set or pattern of symbols? What is the effect of the symbol(s) on the reader's understanding of the work?
Does the author use allusions to prior works or events? How or to what extent are these allusions significant?
Is there a pattern to the author's selection of details?
Is the author's syntax congruent to his diction and the situation? What is the effect when it is incongruent?

THEME

What is the story **really** about? What does it tell? Why was it told?
What Ontological Question seems to be explored by the author? (see page 12)
What do you know about Humanity, human situations and conditions that you did not know before?
When did this idea become obvious to you in the work?
If the story seems to have more than one theme, which is the "strongest"? Which can be supported with the greatest amount of evidence?
To what extent do the other elements work together to support the same idea or theme?
[Theme is the generalization about Life, Reality, the Human Condition, et cetera, that the author illustrates or clarifies in his work. Theme is always a complete idea - a predication - and is stated in a complete declarative sentence. The Theme statement is the Noun Clause that completes the sentence, " The theme of the work is that"]. It is an answer posed by the author to the major question the book raises about life and the human condition.

OTHER FACTORS WHICH CONTRIBUTE TO A WORK

- The time period in which the work was written - the events of the period
- The author's life-circumstances, personality, interests
- The language-history of the author
- Philosophy
- Psychology
- Traditions - personal, cultural, etc.

READING-NOTES

In making reading notes on a work for analysis, separate the notes for each element, either by using a separate note-page for each element or by using a separate color of Post-it note for each element if you are using a Post-it system. You may want to keep observations about different characters on different pages.

On first reading, note those statements or ideas which call attention to themselves for some reason.

BE SURE TO WRITE THE **PAGE NUMBER** OF THE WORK WITH THE NOTATION ABOUT AN IDEA THAT APPEARS ON THAT PAGE SO YOU CAN FIND IT WITHOUT RE-READING THE WORK.

When you have finished reading, look at your note-pages, observe the patterns that appear and write down your conclusions about those patterns, or any other observations you have made about the work. If you are using Post-it notes, you may want to remove them from the book and lay them out on sheets of paper to organize your ideas. If you are using note-pages, you may want to use colored high-lighters to identify particularly relevant observations on each page. The Post-its or the highlighted comments can then serve as the outline for a paper; you can see quickly what patterns exist in the work and where the strongest supporting evidence is for each of them.

QUESTIONS FOR ANALYSIS AND EVALUATION OF DRAMA

GENRE

Is the play a tragedy or comedy, a melodrama or a farce?

If a comedy, is it primarily romantic or satiric?

Does it mingle aspects of these types of drama?

How important to experiencing the drama is the audience's awareness of the classification of the plot?

What specific word choices give the play its color?

Is the style of the play successfully reflected in the set, costumes, dialogue, and lighting?

CHARACTER

(In addition to the questions on character in fiction, ask:)

Who is the protagonist?

Who is the antagonist?

Are there any foil characters?

What dramatic functions are served by the various minor characters? Do they shed light on the actions or motives of the major characters?

Do they advance the plot by eliciting actions by others?

Do they embody ideas or feelings that illuminate the major characters or the movement of the plot?

In Performance

Do the characters seem real within the limits of the play?

Is any character symbolic of something else (e.g., love, hate, wealth, poverty, etc.)

How are the characters costumed? Are the costumes appropriate for the time period of the play?

Do the costumes fit the style of the play?

How does the costume contribute to the audience's interpretation of and reaction to the character?

Can the characters move easily in the costumes?

Does the costume extend the character?

Do the characters move according to the playwright's directions in italicized stage directions?

Do the characters move easily about the set and enter and exit on time?

Does the physical movement of the characters help the audience understand their mood on stage?

Does the movement of the characters look real and believable for the role they play?

SETTING

(In addition to the questions on setting in fiction, ask:)

What amount of time is covered in the action?

How much of the action is presented as a report rather than dramatized on stage?

Is there a meaning behind the selection of events to be dramatized and those to be reported?

Does the play feel "loose" or "tight" in its construction?

Is that feeling appropriate to the themes and dramatic effects of the play?

In Performance

What type of stage is used (Proscenium, thrust, arena)?

How does the lighting affect the set? Does it add to the mood and style of the play? Does it change during the play?

Is the set imaginary (a bare stage)?

Is the set design symbolic? Has the playwright or the director used platforms, ramps, steps, pylons to create the illusion of a place?

Is the set design realistic (representational)? Are actual furniture items used? Do the furniture pieces and properties reflect the time period and the description of the place as written by the playwright?

Is the set conducive to stage movement by the actors?

Does the set change during the course of the play? If so, how are the changes achieved? Do the lights go out or does the stage become blue so that the audience sees the changes being made?

THEME

(In addition to the questions on theme in fiction, ask:)

What themes does the play present?

To what extent do the thematic materials of the play have an effect on the dramatic experience?

Does the power of the ideas increase or decrease the pleasure of the theatrical experience?

Does the play seem either too didactic or insufficient in its presentation of important human concerns?

In Performance

Is the play historical? Is it contemporary?

Is the play simply to entertain?

Is there a message about the human condition in it?

Does it deal with a social issue?

Are human relationships the primary focus?

Does the play "teach a lesson"? If so, what?

At what point in the play does the audience discover the deeper meaning?

CONVENTIONS

Does the play employ realistic or nonrealistic conventions?

On the spectrum from literalistic imitation of reality to stylized or surrealistic representation, where is the play under consideration situated?

Are there breaks from the conventions established as a norm in the play? If so, what is the dramatic effect of these departures? Are they meaningful?

To what extent does the play employ narration as a means of exposition?

Does the play have a narrator? If so, is he visible to the audience? Is he a character in the play or does he set himself apart? Does the narrator advance time in the play, provide background information, or further the plot?

What other expository methods does it use?

Does the exposition have a function beyond communicating information about prior events?

What effect on the audience do the expository methods have?

How do the various physical effects - theatrical components such as sets, lights, costuming, makeup, gestures, stage movements, musical effects of song or dance, and so forth - reinforce the meanings and contribute to the emotional effects?

By what means does the playwright indicate the nature of these physical effects -explicitly, through stage directions and set descriptions, or implicitly, through dialogue between characters?

How is dramatic suspense created?

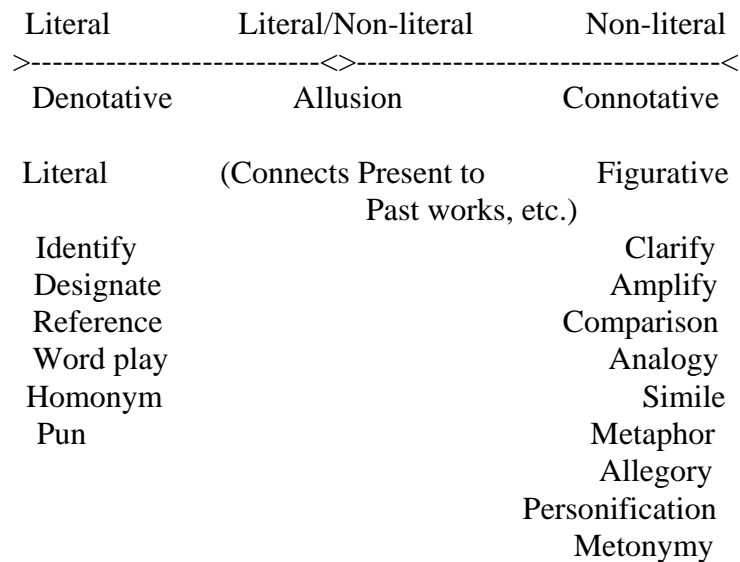
Is there a contrast in the amount of information possessed by the audience as the play proceeds and the knowledge that various individual characters have? If so, what is the effect of the contrast?

ONE PROCEDURE FOR INVESTIGATIVE ANALYTIC READING OF LITERATURE

1. Set up Element Analysis Sheets, one page each for Character, Action, Setting, Point of View, Theme, and Style, and one additional sheet for each major character. You may want to use the questions in the "Cubed Approach" as a beginning point or you may simply label the top of each sheet for more open observations and notes.
 2. Divide the sheet for Style into columns to list specific references and comparisons (similes, metaphors, allusions, etc.)
 3. On first reading, note on the appropriate Analysis Sheet (write briefly, with page or line documentation) information given or comparisons made by author, narrator, or character (note which character). The questions in the Cubed Approach are useful here.
 4. Examine the Analysis Sheets to see whether patterns emerge from repeated observations or comments:
identify repeated images;
identify allusions (if any) and their sources/referents.
 5. On subsequent reading, using the Style Analysis Sheet columns headed with specific images, allusions, references, watch for instances that may have been overlooked in first reading and add notes as necessary.
- To this point, no inferences or conclusions have been drawn.
6. Examine the notes on the Analysis Sheets and identify patterns of images and references, noting progression or development within patterns and the relationship between patterns.
 7. Infer characterizations and themes from patterns.
 8. At this point, you have a collection of evidence on the content of the work and the techniques employed by the author. You may now propose (and answer) analytic questions of considerable depth about the work. You will be able to support your answers with specific references to the text without searching back through the text to find them.

NATURE OF LANGUAGE

The characteristic of language that permits us to use it either literally, to say exactly what we mean, or non-literally, to say something other than, or more than, what we mean, or both literally and non-literally, is the characteristic of language that is most useful to authors. This range of language from Literal meaning to Non-literal meaning may be plotted on a continuum of characteristics.



Figurative Language is built on a literal base; it can produce irony, satire, paradox: metamorphosis in meaning.

Symbolism is a metamorphosis of meaning of things and ideas as figurative language is a metamorphosis of the meaning of words.

When dealing with an author's diction, use a good dictionary: look up his words, write down what you find, including the possible, not just the obvious. Make sure you consider the full derivation (history of the word) as well as the definitions.

USE OF EVIDENCE IN WRITING ABOUT LITERATURE

Kinds of evidence in writing about fiction:

Character

- appearance
 - general appearance
 - details of appearance
 - diction author uses in describing appearance
- action
- dialogue
 - content
 - diction of dialogue
- opinions of other characters
 - content
 - diction in which characters express opinions
- author's direct or narrative statement
 - explicit - content
 - implicit - diction

Action

- event
 - general events
 - details of event
 - diction author uses in conveying events
- conflict
- plot-events [cause/effect-related events that advance the conflict toward resolution]
- author's direct or narrative statement
 - explicit - content
 - implicit - diction

Setting

- general environment of work
- explicit - descriptive details of setting
- implicit - diction author uses to convey setting
- character's statement about setting

Point of View

- Author's narrative stance (1st person, third person, omniscient, etc.)
- persona [narrating voice]
- viewpoint - persona's relation to or attitude toward events
- focus of narration

Style

- syntax - sentence structures, complexity, etc.
- diction author uses to tell story
 - literal language
 - imagery
 - figurative language
- symbolism
- allusion
- selection of detail
- organization [chronological, non-chronological, spatial, etc.]
- narrative structure

Kinds of Evidence in Writing About Poetry

Diction

- literal language
 - denotation
 - connotation
- imagery
- figurative language
- symbolism
- allusion
- selection of detail
- organization [chronological, non-chronological, spatial, etc.]

Sound devices

- rhythm
- rhyme scheme
- onomatopoeia
- phonetic intensives

Syntax

- relation of syntax to form
- relation of syntax to content

Form

- stanza form
- line placement

Tone

- sum of relation of all other elements

Application

When you present evidence from a work in support of an assertion you have made about the work, make sure that you apply the evidence to your assertion. Don't just **say** that "This example shows ..."; **explain** what the evidence has to do with your assertion: "This example shows ... by ..." or "... shows ... because..." In other words, tie your evidence to your assertion; don't just drop it in and leave it. Help your reader make the connection that you have made.

See the green **Writing and Revision Guide** or the white **Directions for Book Analysis** for format of **documentation** of evidence.

How I Write My Book Analysis

I. I ask, “What is this book about?” and list as many one-word or short-phrase answers as I can, such as-

-change	-growing up	-war and peace
-good and evil	-friendship	-deception
-poverty	-effects of fear	-the power of memory
-responsibility	-parenthood	-misunderstanding
-love	-choices	-ambition

II. I ask, “What question about life or the human condition (Ontological Question) does this author examine? (This is his **Theme Question**) How, and to what extent, does he propose an answer? What answer, if any, does he propose?”. (This is a Theme Statement)

III. Then I select a few of these topics and for each one, say, “What this book demonstrates about this topic is that,

“People often _____
because _____, and as a result,
_____. Therefore, _____.”

I select the one of these statements that seems most true. I may use just the “Therefore,...” conclusion of one of these statements. *This statement will become my Theme Statement for the work.*

III. I ask, ‘What ideas does the author convey that lead me to this conclusion?’.

I list the ideas (not the events, but *my ideas about* the events or characters).

These ideas become the minor assertions of the paper.

IV. I ask, “What does the author put into the story that leads me to this conclusion?”.

I list, from my reading notes, the events, character qualities, descriptions, or other strategies of the author that support each of the minor assertions. *This is evidence from the work that supports my assertions. Evidence must be documented with source page numbers.*

V. I ask, “What techniques or elements of literature does the author use most effectively to convey these ideas?”. I select the most effective element from my list of examples.

VI. I ask, “How does the author use plot and this element or technique to convey his Theme?”.

*The answer to this question is the Major Assertion or **Thesis Statement** of my paper.*

VII. I follow the paragraph format of

Assertion

Evidence

Application of evidence to Assertion (showing how the evidence is relevant to the assertion)

Application of minor assertion to Theme Statement (showing how the supporting ideas lead to the Major Assertion or Thesis Statement).

Assertion-Evidence-Application Pattern

Major Assertion (Thesis Statement)	Tom Smith is guilty of the murder of John Doe.
Minor Assertion	Tom Smith had the means to murder John Doe.
Evidence	John Doe was killed by a .38 calibre slug.
Evidence	Tom Smith owns a .38 revolver.
Evidence	Ballistics tests show Smith's gun fired the bullet that killed John Doe.
Evidence	Smith's fingerprints were on the gun.
Application	Since Smith had the means by which Doe was killed, Smith probably killed Doe.
Minor Assertion	Tom Smith had a motive to murder John Doe.
Evidence	John Doe had eloped with Tom Smith's daughter, even though Doe already had a wife out of town.
Evidence	Tom Smith had been seen raging in public about the hurt and humiliation his daughter had suffered because of this bigamy.
Evidence	Tom Smith had often said that if Doe came back to town he would kill him.
Application	Since Tom Smith had a strong motive to kill Doe, Smith probably killed Doe.
Minor Assertion	Tom Smith had the opportunity to kill John Doe.
Evidence	Tom Smith saw John Doe drive in to town.
Evidence	Tom Smith was seen following John Doe around town.
Evidence	Tom Smith was seen standing over John Doe's body in the alley moments after shots were heard.
Application	Since Tom Smith had the opportunity to kill John Doe, Smith probably killed Doe.
Conclusion	Tom Smith had the means, motive, and opportunity to kill John Doe, therefore Tom Smith is guilty of the murder of John Doe.

Note: There is **no** contradictory evidence (**counter-evidence**) in this case: Tom has no alibi, for example. If there is counter-evidence or counter-example, it must be considered before the assertions are formed. It may prove the assertion invalid.

The Overwhelming Question(s) addressed by authors

Ontological (of or relating to essence or the nature of being) Questions

What is the meaning of life?

How should I live?

How can I accept the idea that someday my life will end?

What does it mean to be a good person?

What is truth?

Am I brave, or a coward? Does courage matter?

Do the rewards of life balance or outweigh its pain?

Is man a creature of the earth or of the sky? . . . a child of God or a beast crawling in the mud?

How should people treat each other?

What do women/men want? How can the sexes coexist harmoniously?

How can man live in the ugliness of modern world without despair?

Why do evil and suffering exist?

How can we tell the false from the genuine?

Does my existence matter? (Do I dare disturb the universe?)

How can dreams affect one's life?

Is following the rules of society (morality) more important than survival as an individual?

Can one's insecurities be destructive?

Does one's ethical standard outweigh the moral standard of society?

Is it right to resist or oppose authority?

How can one find meaning in life?

What is the responsibility of parent to child or creator to creation?

Can one recapture or relive the past?

What is the result of attempting to avoid the consequences of one's actions?

How can one learn his identity?

How can one prevail against the pressure of his society?

Since Life always ends in death, how can it have meaning?

You may find this tool helpful in planning your reading schedule. You may run as many copies as you need. You may want to use it for reading assignments for other classes, in addition to this one. Cut the extra paper from around this bookmark, fold it lengthwise, and use it to keep track of where you are in your planned reading.

Calendar Bookmark						
Name _____						
Book Title _____						
Author _____						
Pgs. To Read/ Days to Read/ Pgs. per Day _____						
Time Required per Day _____						
Reading Plan						
S	M	T	W	Th	F	S
Actual Reading						
S	M	T	W	Th	F	S

To Make a Calendar Bookmark

1. Divide the number of days you have to read this book into the total number of pages to be read.

Example:

$$\frac{160}{20} = 8$$

Pages Days Pages a Day

2. Fill in the calendar by placing the number of pages to be read each day in the first day's slot. For the second day, add the number of pages to be read each day to the number in the first slot and place that sum in the second day's slot. Continue adding in this manner until you've reached the total number of pages in the book.

Example:

S	M	T	W	Th	F	S
		8	16	24	32	
	40	48	56	62	70	

S	M	T	W	Th	F	S
		8	16	24	32	40
48	52	60	68	76	82	90

3. To find out how much time you need to read each day, read for five minutes. Count the number of pages you read. Divide the number of pages you need to read each day by the number of pages you read in five minutes. Then multiply by five to determine the total number of minutes.



AP Strategies for Any Class

Marcia Hilsabeck
Round Rock High School

Notes

Kids are under a great deal of pressure - hormones, friends, siblings, parents, other grownups - us - school, life - and they are not prepared for most of it. Of course they are stressed. At the same time, we are asking them to master a new kind of thinking - at least they think it is new. We want them to move away from the “Just the Facts, Ma’am” of the literal level question and to get into analytic thought about “How” and “Why.” Up until this point, starting at about age three, they asked “Why?” until they made everyone around them crazy - and most of the time they got an answer from somebody. NOW we ask them to *figure out* WHY somebody who has been dead 200 years made a character do something and how that made them feel when they read it. They don’t feel prepared - they feel stressed because they don’t feel in control.

In trying to do what we ask them to do in dealing with literature, kids are afraid to fail. But they do, in different extents, to different degrees, at different frequencies. How they react to “failure” determines how they will eventually succeed - or not.

A kid may see failure as either:

- a source of information that he can use for revising strategies and approaches

or

- a condemnation of him as dumb, incompetent, and hopeless.

We have to teach them to see failing at a particular task as a no-fault, non-threatening, opportunity to try again, so that they are in some control. This enables them to take risks in perceiving relationships between ideas, to think flexibly, to look for solutions outside the box - to change their reaction from “I’m dumb” to “I’m stuck.”

When kids lack the self-confidence to try because they think of themselves as failures (or to avoid becoming a failure, in the case of bright kids) then they are unlikely to succeed - or even attempt to move past literal level thinking toward analysis.

When students see failing as a chance to modify strategies in a situation in which they feel they have some control over the outcome, **stress becomes challenge**.

This does not mean that we should never give students difficult tasks; we need to help them develop attitudes that success is a result of effort, and failure is a result of the difficulty of the task, which can be overcome with effort and adjustment of strategy. Students who perceive that their successes are a result of good luck or an easy task are likely to give up under stress because luck is not under their control.

Control

Among the ways we can give students a sense of control is to give them:

- Choice - opportunities to make decisions, like whether to try

- bonus points for optional questions;
- self-selected reading opportunities.

- Variable payoff - greater reward for more difficult tasks;

- opportunity to improve their grades, as well as knowledge and understanding, by review and retest.

- Useful feedback - not just “the correct answer,” but explanation of why it is correct and how they could have arrived at that answer.

- Anxiety reduction - diagnostic tests that provide feedback but don’t affect grade: practice tests to prepare for the real thing.

For some teachers, these would be major shifts of emphasis. Others would like to do all these

things, but can't see how to make these strategies compatible with the nature of their students and the demands of the content to be mastered. The interesting thing is that these strategies are at least as effective with less able students as with talented students. Less able students are often required to complete literal level tasks before being allowed to go on to higher level tasks, so they often do not get the opportunity to move beyond the literal. Sometimes, these students realize the literal facts in the process of analysis. They need to be allowed and encouraged to try.

Question Strategy

One of the ways teachers can build learning confidence is by giving students understanding (therefore some control) of the process of questioning. Questions focus on increasingly complex levels of understanding:

Literal level - What are the facts?

Interpretive level - What do the facts mean or indicate? What can I infer from these facts?

Creative level - How can I use these facts differently?

Evaluative level - What is the relative Truth or Value of these facts and ideas?

When a learner asks questions, or someone questions him to draw out the understanding he has, the pattern is usually:

What?

Why?

How?

Why?

So?

Why?

Probing questions ask for explanation, expansion, elaboration, evaluation. These help students see relationships and build coherent pictures of meaning in their minds. They reveal understanding and knowledge the students did not know they had. Questions need not be from the teacher: it is important that students form the habit of asking each other - and expecting from each other - questions about reasons, examples, justification, clarification, counter-example or counter-argument, extension, expansion, refutation, and application.

Other Classroom Strategies

Wait Time - Ask a question and allow time for students to formulate an answer;

Non-exclusion - Ask students to write down responses before you ask for an answer; don't allow kids to think they are off the hook because they were not called on;

Non-threat - Ask students to read another student's written response to enable the shy to participate;

Idea-Sharpening - Encourage students to discuss their reading with each other;

Making Connections - Encourage students to consider how any new idea relates to something the students already know;

Questioning the Text and the Author -

Provide structured analytic questions that students can use to guide reading;

Students individually write literal, interpretive, evaluative questions (at least one at each level), then work in small groups to choose or combine and generate the most important question for whole-class discussion.

Students individually write open questions (not literal level, but verifiable from text),

teacher selects some for whole-class discussion and probing.

One of the most helpful things one can do to build questioning strategies is to watch himself learn by questioning and to note the actual process he uses. Real learning happens when the learner asks questions and finds answers to the questions he asks.

When students can see failing as a chance to modify strategies in a situation in which they feel they have some control over the outcome,

stress
becomes
challenge.

For a discussion of these and related principles, see

***Making Sense: Teaching Critical Reading Across the Curriculum*, Anne Chapman, ed., The College Board, New York, New York, 1993. ISBN 087447-470-1.**

This book can be ordered from College Board Publications, Box 886, New York, NY 10101-0886, or by phone from the College Board Publications Office, 1-800-323-7155, 8:00 am - 11:00 pm Monday - Friday.

The advantage of a vertical team approach in teaching English is that teachers use the same terms at every level and build on the concepts and content of the previous year's class. Obviously, some concepts are too difficult for young students, but as they mature, they grow into them. Introducing difficult terms and concepts a bit at a time helps them ease in to the process. The Advanced Placement Exams at the end of the sequence provides an external assessment of the skills that the student has been building for six years. Since skill-building is a cumulative process, all of an AP student's teachers are Pre-AP teachers.

The point of Pre-AP courses is not to teach college-level materials to middle school students or to ninth and tenth grade students. AP Strategies are just good teaching strategies that are modified by teachers to help students build the academic confidence and background to enable them to want to challenge themselves to excel. The following strategies and procedures can be modified and used at any level with age-appropriate materials to help students build skills in learning about literature and language.

"Acronyms Are Our Friends"

In the years that I have worked with AP students, I have attended many workshops presented by my colleagues in which they have discussed the use of various acronyms to help students remember what to do in analyzing or writing about literature. I have had students who insisted that without the acronyms to help them remember what to do, they could not have done as well as they did on the AP Exam. A few years ago, when I returned to school after a two-day workshop which several other members of my department also attended, I discovered that there was probably a need to collect all the acronymic devices so that there would be a single source to consult to begin working with the students in that area. Students who have a formula to help them remember what to do in pressure situations feel more comfortable that they can do a complete job of what they are asked to do on the AP Exams.

The first of the acronyms that the students master to mutter in taking the AP English exams is DIDLS (pronounced "diddles"): In order to write about style or tone (which many consider to be the most challenging level of literary analysis), one should consider

Diction, Imagery, Detail, Language, and Syntax (or sentence structure).

In examining a passage, the student remembers to look first at the author's choices of words to express his ideas - his Diction. The student tries changing the words the author chose to synonyms to see if the effect created is a result of the words themselves (in which case he is dealing with Diction) or a result of the word-picture (or Image) or a result of the event or idea presented (the Detail). Then the student examines the effect or impact of the level of formality of the language used (formal, informal, conversational, jargon, etc.) and the figurative language used (metaphors, similes, etc.), and the effect of the sentence structures that the author used. The total effect of these choices by the author is a product of his style. Tone is the cumulative effect of these choices.

We walk the students through this process until it is second nature to them, and they approach the analysis of any passage with DIDLS as a guide. They feel more secure that they have done a complete job of analysis if they have covered the DIDLS.

A more recent acronymic acquisition is PATTR ("patter") as an aid to remembering what to examine and discuss when asked to write about an author's rhetoric. "Rhetoric" is often a term completely new to students at the senior year, and they tend to be thrown by new terms. The acronym helps them recognize that it is a label for a characteristic of writing that they have examined before. In order to write about an author's "Rhetoric", one should examine his

Purpose, Audience, Tone, Theme, and Rhetorical choices.

In looking at a work, or a passage from a work, students determine

Purpose of the Author: **Why** he wrote - to Persuade, to Inform, to Inquire, to Entertain, to Express Emotion - the **Aim**;

Audience: **Who** the reader is that the author wants to reach or appeal to;

Tone of the author's work: **How** he uses language (**DIDLS**) to express his attitude toward his subject and his audience;

Theme of the work: the "Message" or "Main Idea" that the author wants the reader to get;

Theme is an abstract idea (such as those listed below) coupled with a comment or observation which addresses

1. Human Condition
2. Human Motivation
3. Human Ambition

The observation should express the complexity of the Human Experience: the statement should not be too terse.

The observation avoids moralizing and instead simply observes, weighs and considers; it should not include terms like *should* or *ought* or *any words which express judgment*.

The observation should not include absolute words like *all*, *anyone*, *none*, *everything*, *everyone*.

The theme statement should not be a specific reference to plot and characters.

Rhetoric of the work: How the author uses language skillfully to secure the acceptance or agreement of the reader.

Rhetorical Device: any use of language that causes the reader to agree with the writer: analogy, analysis of cause, anticipation, antithesis, appeals (ethical, pathetic, logical), concession, direct address, deduction, definition, extended metaphor, rebuttal or refutation, reduction to the absurd, overstatement, understatement

Rhetorical Stance: when several devices are organized in an effective way, the writer has created a "stance" or a strategy. Some effective stances are:

- a. Convincing arguments for or against an idea
- b. Examination of implications while leaving conclusions unresolved
- c. Condemnation as an illogical those who hold one or several opinions different from the writer's
- d. Progressively narrow focus from a universal, accepted concept to a specific personal understanding
- e. Digressions that divert attention from major issues

Rhetorical Strategies: methods of organizing ideas for more effective communication. Strategies may include

- a. Description of people, places, things, or ideas
- b. Narration of events, situations, relationships
- c. Classification or comparison/contrast
- d. Evaluation
- e. Stating a thesis, then refuting it
- f. Suggesting possibilities then dismissing all but one
- g. Posing a problem, then solving it
- h. Forming a hypothesis and testing its implications
- I. Expressing an opinion, then contradicting it with facts

- j. Narrating several apparently unrelated episodes, then linking them in a surprising way
- k. Narrating chronologically, then shifting to reflecting on the narration
- l. Reporting appreciatively
- m. Recollecting dispassionately

DIDLS and PATTR were the contribution of Brendan Kenny, of Austin High School.

Some Possible Topics of Theme Statement

Alienation	Falsity/Pretense	Poverty
Ambition	Family	Prejudice
Appearance/Reality	Free Will	Prophecy
Betrayal	Games/Contests/Sports	Psychological Journey
Brotherhood	Greed	Punishment
Bureaucracy	Guilt	Quest
Chance/Fate/Luck	Heart vs. Reason	Repentance
Children	Heaven/Paradise/Utopia	Resistance/Rebellion
Courage/Cowardice	Home	Revenge/Retribution
Cruelty/Violence	Idealism	Ritual/Ceremony
Custom/Tradition	Initiation	Scapegoat/Victim
Deception	Innocence	Search for Identity
Defeat/Failure	Instinct	Sharing
Despair/Discontent	Journey	Social Status
Disillusionment	Law/Justice	Success
Domination/Suppression	Loneliness/Aloneness	Supernatural
Dreams: Fantasies	Loyalty	Time/Eternity
Dreams: Goals/ Aspirations	Materialism	Tricks
Duty	Memory/the Past	Victory
Education/School	Mob Psychology	War
Escape	Music, Dance	Will Power
Exile	Parenthood	Women/Feminism
Faith/Loss of Faith	Patriotism	
AMysterious Stranger@	Persistence/Perseverance	

In working with poetry, Connie Vermeer of Las Cruces, NM, developed TPCASTT. My students found it very useful in working with the poem on this year's test.

In Preparing to discuss a Poem, Examine

Title - Literal And Connotative Meanings

Paraphrase - Literal Translation of Denotative Meanings

Connotations - Beyond Literal

Attitudes - Speaker's and Poet's

Shifts - in Attitudes

- in Speakers**
- in other characters**
- Poet's Attitude toward speaker**
- Poet's Attitude toward reader**
- Occasion**
- Meaning (Irony)**

Title - Interpretation

Theme: List subject(s) of poem

What does poem say about subject?

QUESTION NO. 2 (1996)

Question 2

(Suggested time 40 minutes. This question counts as onethird of the total essay section score.)

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

The Author to Her Book

- Thou illformed 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;
(5) 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,
(10) 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.
(15) 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;
(20) 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)

(Note the Title: Many students would have had an easier time with this essay if they had used the TPCASTT system and read the Title first!)

Steps in Reading a Work for Analysis or Interpretation

- 1. Observe details of Text: Action, Information, Language**
- 2. Establish Connections among Observation: Look for patterns and relationships**
- 3. Develop Inferences based on Connections**
- 4. Formulate a Conclusion - an Interpretation - based on Inferences**

O C I C

Observe Connect Infer Conclude

Reader Response as a Basis for Analysis

- 1. What does the Work Say? (Literal Comprehension)**
- 2. How Does the Work Make me (the reader) Feel? (Nonliteral Reaction)**
- 3. What Did the Author Do to Make me Feel that way? (Technical Analysis)**

Steps_To Formulate Theme and Support

- 1. Ask, “What is the Work about?”**
- 2. List single-word answers;**
- 3. Pick one of those words;**
- 4. Ask, “What does the Work say about this topic?”**
- 5. Write a one-sentence response.**
- 6. Ask, “What does the Author do in the Work to show this is true?”**
- 7. List examples from Work (DIDLS, PATTR, etc.)**
- 8. Explain how the examples apply or relate to the assertion or topic.**

Questioning a Work: The *Cubed Approach* to Analytic Reading

SETTING

Where does it happen?

When does it happen?

Does the author identify the place and time, or give clues so that you can infer setting?

Can you draw a map of the setting from the author's presentation of it?

How does the author describe the time and place?

What kinds of terminology does he use?

Does he name the places or are they well known?

Do the places and times have any associations with other significant events or works?

What "artifacts" (songs, books, etc.) of the period does the author use? How are they significant?

Is this specific setting essential to the meaning of the work, or would another setting be as appropriate?

How do the elements of the setting relate to each other and to other elements of the work?

CHARACTER

What is each Character's name? Nickname?

Is the character called different names by different people?

Does any character's name have a denotative meaning listed in a good dictionary which might indicate the nature or function of the character?

What does the character do?

What does the character say?

How is he/she described?

At what point and where (setting) is he/she introduced?

How do other characters react to him/her?

What do other characters say about him/her?

To what extent are the other characters believable?

Why does the character do and say what he does: what is his motivation? Does he have multiple motives?

Are his motives open or hidden? Are the other characters aware of his motivation? Are his motives stated by the author or implied in the character's words or actions?

Are there patterns in the language in which the character is described?

Does the author repeat any elements of the description? What does this repetition emphasize about the character?

(Add any other questions which fit the requirements of the student, the literary work, or the assignment)

POINT OF VIEW

Who tells the story?

Does the persona (narrating person) remain the same throughout the work? If there are different narrators, how does this affect the story and the reader?

Does the persona see the events and characters of the work in the same way throughout the work? Does his attitude toward them change during the work? If so, why? Does he see them from the same viewpoint (age, status, level of understanding, attitude) throughout the work? Does his change of viewpoint change his attitude or understanding? How does the change in the persona affect the reader's understanding?

How is the narrator related to the action (e.g., participant, observer, outside the story)? If the narrator is outside the story, is he omniscient or is he limited in his knowledge?

Does the narrator remember accurately? Is he biased?

Is the narrator lying? How do you know?

Is the narrator deceiving himself/herself and/or you?

(Add any other questions which fit the requirements of the student, the literary work, or the assignment)

ACTION

What happens?

What is the major conflict that causes these events to happen?

What other events do these events cause?

What happens that is not a result of the conflict?

How are these actions relevant?

Do these events reflect or repeat some older pattern or event?

What terms does the author use to present or describe the events or actions?

Do these terms evoke some other associations?

(Add any other questions which fit the requirements of the student, the literary work, or the assignment)

STYLE

Are the events narrated in the same order that they happen, or in some other order? If in different order, what is the effect on the story and the reader?

Does the author's diction call attention to itself? How?

Does the diction ever seem inappropriate to the situation? How? When? What is the effect of this inappropriateness?

Does the author repeat himself: words, situations, etc.?

What is the effect of the repetition?

How does the author use literal language?

How does the author use figurative language?

How does the author create images? Does he use pattern(s) of images (imagery) to convey concepts?

Does the author use a concrete thing to represent an abstract idea - that is, does he use a symbol to clarify his idea? Does he use a set or pattern of symbols? What is the effect of the symbol(s) on the reader's understanding of the work?

Does the author use allusions to prior works or events? How or to what extent are these allusions significant?

Is there a pattern to the author's selection of details?

Is the author's syntax congruent to his diction and the situation? What is the effect when it is incongruent?

(Add any other questions which fit the requirements of the student, the literary work, or the assignment)

THEME

What is the story **really** about? What does it tell? Why was it told?

What do you know about Humanity, human situations and conditions that you did not know before?

When did this idea become obvious to you in the work?

If the story seems to have more than one theme, which is the "strongest"? Which can be supported with the greatest amount of evidence?

To what extent do the other elements work together to support the same idea or theme?

[Theme is the generalization about Life, Reality, the Human Condition, et cetera, that the author illustrates or clarifies in his work. Theme is always a complete idea - a predication - and is stated in a complete declarative sentence. The Theme statement is the Noun Clause that completes the sentence, " The theme of the work is that"]

(Add any other questions which fit the requirements of the student, the literary work, or the assignment)

OTHER FACTORS WHICH CONTRIBUTE TO A WORK

The time period in which the work was written - the events of the period

The author's life-circumstances, personality, interests

The language-history of the author
Philosophy
Psychology
Traditions - personal, cultural, etc.

READING-NOTES

In making reading notes on a work for analysis, separate the notes for each element, either by using a separate note-page for each element or by using a separate color of Post-it note for each element if you are using a Post-it system. You may want to keep observations about different characters on different pages. On first reading, note those statements or ideas which call attention to themselves for some reason.

BE SURE TO WRITE THE PAGE NUMBER OF THE WORK WITH THE NOTATION ABOUT AN IDEA THAT APPEARS ON THAT PAGE SO YOU CAN FIND IT WITHOUT RE-READING THE WORK.

When you have finished reading, look at your note-pages, observe the patterns that appear and write down your conclusions about those patterns, or any other observations you have made about the work. If you are using Post-it notes, you may want to remove them from the book and lay them out on sheets of paper to organize your ideas. If you are using note-pages, you may want to use colored high-lighters to identify particularly relevant observations on each page. The Post-its or the highlighted comments can then serve as the outline for a paper; you can see quickly what patterns exist in the work and where the strongest supporting evidence is for each of them.

QUESTIONS FOR ANALYSIS AND EVALUATION OF DRAMA

GENRE

Is the play a tragedy or comedy, a melodrama or a farce?
If a comedy, is it primarily romantic or satiric?
Does it mingle aspects of these types of drama?
How important to experiencing the drama is the audience's awareness of the classification of the plot?
What specific word choices give the play its color?
Is the style of the play successfully reflected in the set, costumes, dialogue, and lighting?

CHARACTER

(In addition to the questions on character in fiction, ask:)

Who is the protagonist?
Who is the antagonist?
Are there any foil characters?
What dramatic functions are served by the various minor characters? Do they shed light on the actions or motives of the major characters?
Do they advance the plot by eliciting actions by others?
Do they embody ideas or feelings that illuminate the major characters or the movement of the plot?

In Performance

Do the characters seem real within the limits of the play?
Is any character symbolic of something else (e.g., love, hate, wealth, poverty, etc.)
How are the characters costumed? Are the costumes appropriate for the time period of the play? Do the costumes fit the style of the play?
How does the costume contribute to the audience's interpretation of and reaction to the character?
Can the characters move easily in the costumes?
Does the costume extend the character?
Do the characters move according to the playwright's directions in italicized stage directions?
Do the characters move easily about the set and enter and exit on time?
Does the physical movement of the characters help the audience understand their mood on stage?
Does the movement of the characters look real and believable for the role they play?

SETTING

(In addition to the questions on setting in fiction, ask:)

What amount of time is covered in the action?
How much of the action is presented as a report rather than dramatized on stage?
Is there a meaning behind the selection of events to be dramatized and those to be reported?
Does the play feel "loose" or "tight" in its construction?

Is that feeling appropriate to the themes and dramatic effects of the play?

In Performance

What type of stage is used (Proscenium, thrust, arena)?

How does the lighting affect the set? Does it add to the mood and style of the play? Does it change during the play?

Is the set imaginary (a bare stage)?

Is the set design symbolic? Has the playwright or the director used platforms, ramps, steps, pylons to create the illusion of a place?

Is the set design realistic (representational)? Are actual furniture items used? Do the furniture pieces and properties reflect the time period and the description of the place as written by the playwright?

Is the set conducive to stage movement by the actors?

Does the set change during the course of the play? If so, how are the changes achieved? Do the lights go out or does the stage become blue so that the audience sees the changes being made?

THEME

(In addition to the questions on theme in fiction, ask:)

What themes does the play present?

To what extent do the thematic materials of the play have an effect on the dramatic experience?

Does the power of the ideas increase or decrease the pleasure of the theatrical experience?

Does the play seem either too didactic or insufficient in its presentation of important human concerns?

In Performance

Is the play historical? Is it contemporary?

Is the play simply to entertain?

Is there a message about the human condition in it?

Does it deal with a social issue?

Are human relationships the primary focus?

Does the play "teach a lesson"? If so, what?

At what point in the play does the audience discover the deeper meaning?

CONVENTIONS

Does the play employ realistic or nonrealistic conventions?

On the spectrum from literalistic imitation of reality to stylized or surrealistic representation, where is the play under consideration situated?

Are there breaks from the conventions established as a norm in the play? If so, what is the dramatic effect of these departures? Are they meaningful?

To what extent does the play employ narration as a means of exposition?

Does the play have a narrator? If so, is he visible to the audience? Is he a character in the play or does he set himself apart? Does the narrator advance time in the play, provide background information, or further the plot?

What other expository methods does it use?

Does the exposition have a function beyond communicating information about prior events?

What effect on the audience do the expository methods have?

How do the various physical effects - theatrical components such as sets, lights, costuming, makeup, gestures, stage movements, musical effects of song or dance, and so forth - reinforce the meanings and contribute to the emotional effects?

By what means does the playwright indicate the nature of these physical effects - explicitly, through stage directions and set descriptions, or implicitly, through dialogue between characters?

How is dramatic suspense created?

Is there a contrast in the amount of information possessed by the audience as the play proceeds and the knowledge that various individual characters have? If so, what is the effect of the contrast?

Steps in Reading a Work for Analysis or Interpretation

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- 3. Develop Inferences based on Connections**
- 4. Formulate a Conclusion - an Interpretation - based on Inferences**

O C I C

Observe Connect Infer Conclude

Students who have a formula to help them remember what to do in pressure situations feel more comfortable that they can do a complete job of what they are asked to do on the AP Exams. Younger or more immature readers feel an even greater sense of security when they feel they know exactly what is expected. Very bright students, especially, want to know "exactly what the teacher wants" before they are ready to branch out and "be creative."

Cube Notes developed from the need expressed by some students to have a specific procedure to follow in reading for analysis.

It is a system arranged from most concrete to most abstract, from most specific to most speculative, from most literal to most interpretive.

Robert DiYanni, in

Literature: Reading Fiction, Poetry, Drama, and the Essay (3rd edition, 1994, McGraw-Hill Publishers, ISBN 0-07-016943-8) p. 93,

makes "Suggestions for Writing" which can also guide Reading by focussing on a reading purpose.

Suggestions for Writing

1. Describe a character who must make a decision. Discuss his reasons and the consequences of his decision.
2. Discuss the significance of the opening of a story in setting Tone, announcing Theme, preparing reader.
3. Discuss the ending of a story: significance of conclusion; effectiveness as ending.
4. Analyze Plot: Organization, Structure, Sequence of Events, Purpose or Effect of sequence on Reader.
5. Analyze Setting: Time, Place, Location (inside, outside, what room, why), changes, relevance of details of setting to the Theme.
6. Analyze a character: evaluate his actions and Motives; discuss changes in the character; discuss reactions of other characters to this character.
7. Discuss the relationship of two characters: how do they affect each other? What is the nature and significance of the relationship? How is it relevant to the theme?
8. Discuss Point of View of the story: is the narrator reliable? ... Biased?...Trustworthy?...Mistaken or deceived? What is the VIEWPOINT of the Protagonist? Does it change?
9. Discuss Symbolism in a story: Identify major symbols and discuss their significance. Does the author use a set (or sets) of Symbols? What is the effect of the use of symbols on the reader?
10. Discuss the author's use of figurative language.
11. Discuss the Author's use of Imagery.
12. Discuss the ironic dimensions of a story: Identify examples of Irony and discuss their impact on the reader and the relevance to the Theme.
13. Show how any of the elements, alone or in combination, convey Theme.

Systems for Annotating While Reading

Marginal Notes

"Post-it" Notes

Page Number

Label

Comment

Reactions

Connection

Paraphrase

Allusion

Question

Developing Analysis from Annotation

List

Cluster

Summarize

Infer and Draw Conclusions which are supported by the Text

Dialectical Response in Analytic Reading:

Element (*Character, Action, Setting, etc.*)

<u>Author's Work</u>	<u>Reader's Response</u>
-----------------------------	---------------------------------

Page Number	
--------------------	--

Main point or idea	
---------------------------	--

	<i>Reaction</i>
--	------------------------

Paraphrase	
-------------------	--

	<i>Question</i>
--	------------------------

Direct Quotation	
-------------------------	--

	<i>Definition</i>
--	--------------------------

Image	
--------------	--

	<i>Interpretation</i>
--	------------------------------

(etc.)	
---------------	--

	<i>Comparison</i>
--	--------------------------

	<i>Allusion Note</i>
--	-----------------------------

	<i>Comment</i>
--	-----------------------

	<i>Refer to Similar or Contrasting passage in text</i>
--	---

	<i>Conclusion</i>
--	--------------------------

Student's Name: _____ *Period:* _____

Reading Notes for (title of work) _____, Ch. _____

Plot Synopsis: List the major events of this chapter

Your commentary or questions on the plot of this chapter. You may wish to predict action or consequences.

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

Images, Symbols, or Phrases which struck you:

Words you do not know the meaning of:

Grading Rubric: Complete Plot and Commentary: 80%
Images, Symbols, Phrases, & Unknown words: 20%

R. N. Wightman
RRHS 1997

Annotating for Information or Study

<u>Page Number</u>	<u>Main Idea</u>	<u>Supporting Idea</u> <u>Evidence, Example</u>	<u>Response/Connection</u> <u>& Vocabulary</u>
3-4	Two Broad categories of Fiction are: Escape Interpretive	="Entertainment Only" = Broadens, deepens, sharpens awareness of life	This is New! - Like S. King - Like <u>Gatsby</u> (<u>poles</u> = extremes)

PROCEDURE FOR INVESTIGATIVE ANALYTIC READING OF LITERATURE

1. Set up Element Analysis Sheets, one page each for Character, Action, Setting, Point of View, Theme, and Style, and one additional sheet for each major character. You may want to use the questions in the "Cubed Approach" as a beginning point or you may simply label the top of each sheet for more open observations and notes.
 2. Divide the sheet for Style into columns to list specific references and comparisons (similes, metaphors, allusions, etc.)
 3. On first reading, note on the appropriate Analysis Sheet (write briefly, with page or line documentation) information given or comparisons made by author, narrator, or character (note which character). The questions in the Cubed Approach are useful here.
 4. Examine the Analysis Sheets to see whether patterns emerge from repeated observations or comments:
identify repeated images;
identify allusions (if any) and their sources/referents.
 5. On subsequent reading, using the Style Analysis Sheet columns headed with specific images, allusions, references, watch for instances that may have been overlooked in first reading and add notes as necessary.
- To this point, no inferences or conclusions have been drawn.
6. Examine the notes on the Analysis Sheets and identify patterns of images and references, noting progression or development within patterns and the relationship between patterns.
 7. Infer characterizations and themes from patterns.
 8. At this point, you have a collection of evidence on the content of the work and the techniques employed by the author. You may now propose (and answer) analytic questions of considerable depth about the work. You will be able to support your answers with specific references to the text without searching back through the text to find them.

USE OF EVIDENCE IN WRITING ABOUT LITERATURE

Kinds of evidence in writing about fiction:

Character

- appearance
 - general appearance
 - details of appearance
 - diction author uses in describing appearance
- action
- dialogue
 - content
 - diction of dialogue
- opinions of other characters
 - content
 - diction in which characters express opinions
- author's direct or narrative statement
 - explicit - content
 - implicit - diction

Action

- event
 - general events
 - details of event
 - diction author uses in conveying events
- conflict
- plot-events [cause/effect-related events that advance the conflict toward resolution]
- author's direct or narrative statement
 - explicit - content
 - implicit - diction

Setting

- general environment of work
- explicit - descriptive details of setting
- implicit - diction author uses to convey setting
- character's statement about setting

Point of View

- Author's narrative stance (1st person, third person, omniscient, etc.)
- persona [narrating voice]
- viewpoint - persona's relation to or attitude toward events
- focus of narration

Style

- syntax - sentence structures, complexity, etc.
- diction author uses to tell story
 - literal language
 - imagery
 - figurative language

symbolism
allusion
selection of detail
organization [chronological, non-chronological, spatial, etc.]
narrative structure

Kinds of Evidence in Writing About Poetry

Diction

literal language
 denotation
 connotation
imagery
figurative language
symbolism
allusion
selection of detail
organization [chronological, non-chronological, spatial, etc.]

Sound devices

rhythm
rhyme scheme
onomatopoeia
phonetic intensives

Syntax

relation of syntax to form
relation of syntax to content

Form

stanza form
line placement

Tone

sum of relation of all other elements

Application

When you present evidence from a work in support of an assertion you have made about the work, make sure that you apply the evidence to your assertion. Don't just **say** that "This example shows ..."; **explain** what the evidence has to do with your assertion: "This example shows ... by ..." or "... shows ... because..." In other words, tie your evidence to your assertion; don't just drop it in and leave it. Help your reader make the connection that you have made.

Name: _____

Date: _____

The College Board 1986 Advanced Placement Examination
ENGLISH LITERATURE AND COMPOSITION -SECTION II

Total time-1 hour and 45 minutes

Question I

(Suggested time-30 minutes. This question counts one-third of the total essay section score.)

The passage below is the opening of a novel. Read the passage carefully. Then write an essay in which you define the narrator's attitude toward the characters and show how he directs the reader's perceptions of those characters through his use of such stylistic devices as imagery, diction, narrative structure, and choice of specific details.

Dombey sat in the corner of the darkened room in the great arm-chair by the bedside, and Son lay tucked up warm in a little basket bedstead, carefully disposed on a low settee immediately in front of the fire and close to it, as if his constitution were analogous to that of a muffin, and it was essential to toast him brown while he was very new.

Dombey was about eight-and-forty years of age. Son about eight-and-forty minutes. Dombey was rather bald, rather red, and though a handsome well-made man, too stern and pompous in appearance to be prepossessing. Son was very bald, and very red, and though (of course) an undeniably fine infant, somewhat crushed and spotty in his general effect, as yet. On the brow of Dombey, Time and his brother Care had set some marks, as on a tree that was to come down in good time-remorseless twins they are for striding through their human forests, notching as they go-while the countenance of Son was crossed and recrossed with a thousand little creases, which the same deceitful Time would take delight in smoothing out and wearing away with the flat part of his scythe, as a preparation of the surface for his deeper operations.

Dombey, exulting in the long-looked-for event, jingled and jingled the heavy gold watch-chain that depended from below his trim blue coat, whereof the buttons sparkled phosphorescently in the feeble rays of the distant fire. Son, with his little fists curled up and clenched, seemed, in his feeble way, to be squaring at existence for having come upon him so unexpectedly.

"The house will once again, Mrs. Dombey," said Mr. Dombey, "be not only in name but in fact Dombey and Son; Dom-bey and Son!"

The words had such a softening influence that he appended a term of endearment to Mrs. Dombey's name (though not without some hesitation, as being a man but little used to that form of address) and said, "Mrs. Dombey, my-my dear."

A transient flush of faint surprise overspread the sick lady's face as she raised her eyes towards him.

"He will be christened Paul, my-Mrs. Dombey-of course."

She feebly echoed, "Of course," or rather expressed it by the motion of her lips, and closed her eyes again.

"His father's name, Mrs. Dombey, and his grandfather's! I wish his grandfather were alive this day!" And again he said "Dom-bey and Son," in exactly the same tone as before.

Those three words conveyed the one idea of Mr. Dombey's life. The earth was made for Dombey and Son to trade in, and the sun and moon were made to give them light. Rivers and seas were formed to float their ships; rainbows gave them promise of fair weather; winds blew for or against their enterprises; stars and planets circled in their orbits to preserve inviolate a system of which they were the centre. Common abbreviations took new meanings in his eyes, and had sole reference to them: A. D. had no concern with anno Domini, but stood for anno Dombei-and Son.

Name: _____

Dombey and Son

Read the excerpt from *Dombey and Son* and respond to these questions. Provide answers in complete sentences and in the “Connection” explain how the quote connects or leads to the answer.

In paragraph 1: What time of day does it seem to be?

Answer:

Quote:

Connection:

In paragraph 1: What kind of weather is it?

Answer:

Quote:

Connection:

In paragraph 1: What do you learn about the baby?

Answer:

Quote:

Connection:

In paragraph 1: What is Dombey doing?

Answer:

Quote:

Connection:

In paragraph 2: What is Son like?

Answer:

Quote:

Connection:

In paragraph 2: What is Time doing?

Answer:

Quote:

Connection:

In paragraph 2: What is Care doing?

Answer:

Quote:

Connection:

In paragraph 2: What does Human Forests mean?

Answer:

Quote:

Connection:

What does Dombey's coat show about Dombey?

Answer:

Quote:

Connection:

What is Mrs. Dombey like?

Answer:

Quote:

Connection:

What does the world seem to be for Dombey?

Answer:

Quote:

Connection:

Based on what he says in the whole piece, what does the narrator think Dombey is like?

Answer:

Quote:

Connection:

What AP Readers Long to See...

This list of suggestions for AP students writing the AP exam was compiled during the 2007 AP English reading at the Convention Center in Louisville, Kentucky. Although its participants read essays that answered only question number 1, their suggestions apply to other parts of the exam as well.

The prompt, which generated the essays being scored, was from the 2007 AP English Literature exam, as follows:

In the following two poems (A Barred Owl by Richard Wilbur & The History Teacher by Billy Collins – not reprinted here), adults provide explanations for children. 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.

I've done my best to encapsulate, synthesize and categorize comments – there were over 40 pages from which to work. I also know that there are contradictions here; that's just the way it is. However, the similarities far outweigh the differences. We do all seem to be on the same page, so to speak.

Structure & Composition

1. Fully develop your essays; try to write at least 2 pages. It's a shame to read the first page of what promises to be an 8 or 9 essay and then have the writer not fully develop their ideas and quit after one page. However, a longer essay is not necessarily a better essay.
2. Integrate your quotations gracefully (1) into your analysis of literary devices (2) with an interpretation of meaning (3). Thoroughly explain the relevance of the quote to the prompt and your analysis. Don't assume that your understanding of a quote is the same as the readers' understanding; you have to interpret its significance to the work, your thesis and the prompt. Show, don't tell.
3. Spend time planning your essay (10 minutes), and find some angle, within the context of the prompt, that you feel passionate about, whether emotionally, intellectually or philosophically (passion moves readers). If the prompt refers to "literary devices" or any other technical aspects of the work, ignore the reference and ask first, "What does the poem mean?" THEN, ask, "What message does the author have for you?" THEN, ask, "How is that message delivered?" At this point, the devices should suggest themselves in a context in which the technicalities of the work will be seen to create its effectiveness rather than obscuring its power.
 - a. One reader suggested leaving some space at the beginning and write your introduction last, once you know what you've actually written.
4. Don't just jump from thought to thought; transition quickly but effectively.
5. Make sure your essay has a clear ARGUABLE thesis statement which clearly reflects what you intend to discuss. Make sure your thesis is an EXACT reflection of what the prompt is asking WITHOUT simply restating the prompt. A good formula is "The text shows X in order to show/highlight/accomplish Y." Connect the literary device back to the author's point.
6. Spend more time thinking and analyzing the ENTIRE text rather than paraphrasing the text in your response. Many writers miss or ignore subtle shades of meaning which show contrasts or similarities. Look for ambiguities and ambivalence in the selection.
7. Make sure that all your claims/analysis has effective support AND that the support you choose is the best the text has to offer. When considering what support to use, reflect on the following:
 - a. Are they all equal?
 - b. Do they grow or diminish in importance or scale?
 - c. Are there different aspects of one thing or varieties?

8. The conclusion should be a separate paragraph, even if you only have time for one sentence. Don't just stop after your last argument, and avoid simply repeating your introduction in your conclusion. A good conclusion could restate the thesis, emphasize salient aspects of the essay and end with a provocative clincher.
9. While avoiding the formula of the five-paragraph essay, it would also be helpful to see more than one or two GIGANTIC paragraphs. Because readers read through only once and quickly, not having those cues to where ideas begin and end contributes to the incoherency of an essay. Structure is part of essay writing, and students need to show that they can command the language and their thoughts into a structured essay.
10. Don't use plot summary in your response. "Summary is death!"
11. Evidence, evidence, evidence!
12. Avoid formulaic writing, especially in the opening of your essay. If you use a formula to get the pen moving, then do, but if 10 or 15 seconds though will help you craft something more creative or original or efficient, that that's 10 seconds well spent. Readers will read hundreds and hundreds of essays, 90% of which start the same way (think refrigerator word magnets simply rearranged a thousand different ways), and if you can create something memorable (but not wacky), it may bring more attention to your work.
13. Don't use line numbers, but briefly quote instead. Line numbers never substitute for the actual quote when supporting a point, AND most readers will not go back to the poem or text to see which lines you are referring to. Finally, when quoting, don't simply give the first and last words with an ellipsis in between. Use the exact words that are most important in demonstrating your point.
14. Take some time to consider point of view and audience before digging in. Many essays confuse the actual purpose of the text by not thinking about or ignoring the proposed audience or point of view.
15. Teachers should remind students that they can write on any work OF LITERARY MERIT which is a PLAY or a NOVEL. Some students wrote notes that they hadn't read any of the suggested works so they were giving up. In addition, the reading slowed down as readers searched the table for someone who might even recognize titles that none of us had heard of.

Style

1. Avoid long, flowery (purple prose), showy, catchy, etc, introductions; stick to a few sentences and get to the point (aka your thesis).
2. Don't moralize or comment on the quality of the work – "I liked the poem," etc; focus on literary analysis as a means to convey your opinions not on how you personally felt about the selection. And, don't comment on the author, either: "Such and such was a great 20th century author who...." Or "Milton does a great job of ..."
3. Try not to be too controversial, politically speaking.
4. Avoid affective fallacy, which argues that the reader's response to a poem is the ultimate indication of its value.
5. Creative writing is not academic writing.
6. Take some risks. Be aware of your strengths as a writer and show them off. Be critical and analytical.
7. Develop your essay well, but be thinking about being concise, too. Less can be more.
8. Don't repeat yourself. Find new ways to say the same thing if you must reiterate a point.
9. Write as legibly and neatly as possible; WRITE USING LARGE LETTERS. *Readers will always do their best to read every word, but stumbling through an essay which is illegible, too small or too big does impact our understanding of the response.*
10. It's not necessary to write titles for your responses; in fact, many readers do not like them at all.
11. Don't confuse the characters in a poem or text with the audience or the speaker of the piece. Don't confuse the speaker with the author, either.
12. Avoid lists: "The writer uses words such as ...to show..."
13. Complex ideas require complex or multiple sentences. Don't oversimplify.
14. Do not use little hearts, stars or circles to dot your "i's." It makes your essay harder to read and takes away valuable time from your analysis.
15. Use a black pen.
16. Use an active voice, simple present tense (literary tense) and strong verbs.

17. Be yourself! Strut your stuff! Use your own voice in the essay. BUT, don't show off or "act smart" either. Patronizing or pretentious essays often don't make the cut because the author is more interested in himself or herself than in taking care of business (aka answering the prompt).
18. We don't care about your love life, your opinions on Iraq or the US government, your ex-boyfriend or girlfriend, how you're having a bad hair day, your unreasonable parents, or your lousy AP teacher (at least for the purposes set before us) – write about the literature.
19. Avoid "fluff."
20. When editing your writing, try not to make changes within the sentence; simply cross out the whole sentence and start over.
21. Don't apologize in your essay for a lack of understanding, learning, etc. Show what you can do; don't apologize for what you can't do.

Focus – aka THE PROMPT

1. Respond to the prompt and the prompt ONLY (**AP = Address the Prompt – accurately, completely and specifically**). Make sure you have a clear understanding of what the prompt asks before beginning, and don't twist it into what you really want to write about. We readers need to know what and how you understood the text and its relationship to the prompt. *This came up many, many times and is probably the most important part of your task. Too many great essays go down in flames because the student simply did not respond to the prompt.*
2. Be as specific as possible with your analysis as it refers to the prompt. Don't over-generalize. Generalizations don't make good evidence to support assertions.
3. Don't simply restate the prompt in your introduction. Using language from the prompt is fine when and if it is combined with an interpretation which you plan on pursuing in the essay.
4. Some literary devices are genre specific; know the difference. There is some overlap, of course, but certain distinctions are worth noting.
5. Don't simply list devices; focus on a few and show how AND WHY they are used – what the device adds to the meaning of the text. Literary devices are not important in and of themselves, and truly excellent writers don't just observe devices, they discuss their consequences. Literary devices are tools the author uses to create meaning. Ask yourself "So what?" If there's a rhyme scheme, so what? What purpose does it serve?
6. Especially when responding to poetry, explain how form relates to content. Form and content are mutually constitutive; any discussion of one should include the other.
7. Literary terms should be used correctly and appropriately. If you're not sure what a term means or refers to, don't use it in your essay, and don't make up devices. Finally, don't take time to define literary terms. We're English teachers; we already know them. Instead, focus on explaining how the literary device is being used effectively.
8. When you analyze a work, assess the whole work from start to finish as an organic whole. Don't carve your analysis into paragraphs for each device; evaluate how the work builds to its conclusion and creates its tone and effects.
9. Don't forget what are often the most important parts of a text, especially a poem: THE TITLE AND THE ENDING.
10. When asked to compare and contrast, remember that simply because one text uses devices X, Y and Z does not mean that the second text uses the same devices and, therefore, must be part of your analysis. You should be looking at overall meaning and how the author achieves that meaning regardless of the devices involved for each text.
11. Don't write about ANYTHING which can't be related back to the theme and the prompt. Also, don't show off by alluding to other works that you have read or studied, not even in the conclusion. Doing so almost always diminishes your other observations.
12. Take some time to review your essay and make sure it relates back to the prompt. Many essays start out well focused and end up digressing.
13. Many readers responded that you should try to discuss rhyme, structure, etc when working with poetry BUT ONLY if you know what you are talking about. The same is true when dealing with structural attributes of prose passages. BUT, don't ONLY discuss structure, and don't assume that structure is the end all or be all of the analysis.
14. If you don't have much to discuss, do it quickly.

15. If you think a selection is too simple or easy, look again!
16. Don't force symbolism into your analysis. Everything is not symbolic. It is better to miss symbolism that only might exist than to distort the meaning of the work by creating symbols that are simply not there.

Vocabulary & Word Choice

1. The term "diction" does not mean "word choice." It refers more specifically to the formality of the writer's language. Looking closely at the writer's selection of words and phrases, along with his or her use of sentence construction and syntax, all lead to determining the diction of a selection.
2. When comparing and contrasting, don't write that the texts are similar and different or that they are "the same and different." *This comment was made MANY times.*
3. Avoid the use of clichés.
4. Put your time into answering the prompt – understatement is fine instead of litotes, for example.
5. Do not inflate your essay with jargon. Readers know "big words," too. They may know more of them than you. Instead, use words effectively and in context. Simple, clear, and direct diction is preferable to high-toned literary bafflegab (pretentious and obscure talk full of technical terminology or circumlocutions).
6. Do not misspell the names of poets, authors, poems, books, terms from the prompt, etc. It looks sloppy. Plus, poems are not plays or novels; plays are not poems or novels; and novels are not poems or plays.
7. Know the differences – *analyzing, explaining, paraphrasing, summarizing, describing, etc.*
8. "Simplistic" doesn't mean "simple."
9. Mastery of grammar and mechanical skills is important and strengthens the essay.
10. Writers don't "use" diction or tone, nor do they "use literary terms" in their writing. ALL sentences have diction and syntax. The question is, therefore, what kind of diction and syntax is being used AND why. Don't write that, "The author uses diction (or syntax or whatever) to show his or her meaning."
11. A rhyme scheme and/or metrical pattern do not mean the poem is "sing songy" or "childlike."
12. Avoid the word "flow"; it means nothing.
13. Poems and stories are not "journeys."
14. Don't talk about the effect something has on the reader's feelings or emotions. In fact, avoid the word "feel" altogether. Example: "...to make the reader feel..."; "...a story-like feel versus a rhythmic feel..."; "As one reads, it will make the reader flow through the poem and feel like he is there."
15. Authors don't "use" devices to make something interesting, more accessible or more complicated to read or understand.
16. Avoid using the diminutive or augmentative forms of words simply to highlight what may be more subtle differences in meaning.
17. Don't create "new" words (or neologisms) in your essays.
18. Avoid empty words: unique, different, similar, negative, etc – make your own "weak word list."
19. "Rhyme" does not mean the poem is simple.
20. Poetry is written in stanzas not paragraphs.
21. Avoid "in today's society" and "paints a picture."
22. Words are not a poetic device.
23. Mood and tone are not the same thing.

One teacher emailed me to put a plug in for his work [AP Guide for Teachers](#) (Jamieson Spencer and Dr. Kathleen Puhr), that goes in a set with Bob DiYanni's Literature text (McGraw Hill). There is a small chapter that includes further suggestions for students on writing AP essays.

	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		
	7. Scorers' commentary for scored essays		
	8. Multiple choice segments from past AP Exams		
	9. <i>Literary Terms for AP Exams</i>		
	10 <i>How to Read to Analyze Literature</i>		
	11. Links to College Board Website		