

James Madison High School

Advanced Placement Summer Institute

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AP English Literature and Composition



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AP English APSI 2013

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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.

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.

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.

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)

2013 APSI for English

Poetry/MC Camp – Helping students prepare for
the Literature test



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Some things to remember when reading poetry

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

Thanks to Doris Rutherford for sharing.

Some things to remember when analyzing poetry

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

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

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

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

Only if you must: Literary Devices

Remember your time limit; Make decisions accordingly

Poetry Terms

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

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

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

The multiple choice questions are designed to assess your understanding of

The meaning of the selection
Your ability to draw inferences
Your ability to see implications
How a writer develops ideas

Therefore, the questions will be **factual, technical, analytical, and inferential**

First: Quickly survey **ALL** of the reading passages and count the number of questions attached to each one. Start with the passage that you feel you might understand the best AND has a significant number of questions attached to it. After you have worked through that passage, attack the passage that is your second favorite, and so on. This means that you might complete the last passage first if you think that is your best passage, while leaving the first passage for last (because you feel it is your weakest).

Second: Read the questions stems (but not the answers) for the passage you will do first. (This works for some, not all.)

Third: Actively read the passage once (AVOID rereading at this time) with pencil in hand (write on the booklet—interact with the test) to mark things like:

The main point of the passage
Details, including punctuation
Significant shifts in tone or subject
Key verbal markers (But, although, for example, now, thus, first)
Telling supporting examples
Examples of literary devices, tone, speaker, style, theme
Paraphrase as you read (each paragraph and the whole passage)
Ask yourself, “What is this about?”
Read actively. Keep your pencil engaged and the mind in focus.
Do NOT skip around from passage to passage. Answer all of the questions for a passage before moving to the next one.

Fourth: Aggressively attack the questions. Remember that questions do NOT become more difficult as they progress. Read the questions CAREFULLY! Many wrong answers stem from misreading the question; know what is being asked. Accuracy and efficiency count. Mark out obviously wrong answers and eliminate down to the BEST answer. Since this is a skill-based test: there is little chance that you will have seen the passages before, but the questions the test asks focus on higher-level reading skills.

Fifth: Do not linger, obsess, or dither over any one question. You should move at a brisk, but comfortable pace throughout the questions.

Sixth: With approximately 90 seconds left to go in this one-hour section, pick a letter and bubble in any remaining answers. You should complete the test as thoughtfully as possible for 58-59 minutes and then fill in any remaining empty bubbles in the last 90 seconds.

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

Reminder Two: Students tend to lose focus and confidence during this section of the test. As a result, students will miss a series of questions because of lost concentration and internal doubts. This is not an easy test. Try to get as many answers right as possible and minimize the misses.

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
2. 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.

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 manhood. 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
Sigh 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

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

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.

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
 - a. the progress of fault-finding leads to the wrong conclusion
 - b. the fault-finding is imaginative and humorous
 - c. there are hidden romantic nuances in the judgments
 - d. the sequence of fault-finding eases in lines 9-12
 - e. there are paradoxical hints in the metaphors
9. All of the following are metaphors EXCEPT
 - a. Her eyes are not the sun.
 - b. The hairs on her head are black ones.
 - c. No roses are her cheeks.
 - d. Music has a more pleasing sound than her voice.
 - e. The lady I love is rare.
10. An essential element of this sonnet is
 - a. praise of a mistress
 - b. finding the blemishes in a loved one
 - c. a lover’s compromise with reality
 - d. mockery of a convention in love poetry
 - e. 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
 - a. more to be desired than his mistress
 - b. less to be desired than his mistress
 - c. foolish to contemplate
 - d. merely pleasant foolery
 - e. 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
- do not walk
 - walk, but very slowly
 - float above the ground
 - walk on the ground
 - 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
- women can never be understood
 - even though different, my woman is as beautiful as any other
 - even though she is ugly, I still love her
 - I really wish she had straight blond hair and blue eyes.
 - Her eyes, lips, skin are not the best of her.
18. The poetic device in line 1 is a(an)
- simile
 - metaphor
 - synecdoche
 - apostrophe
 - 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 possess 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 ignores 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)

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, though—

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
- the direct object of “goes” (line 25)
 - an appositive for “I” (line 26)
 - the subject of “Lift” (line 27)
 - the direct object of “Lift” (line 27)
 - the indirect object of “Lift” (line 27)
9. The speaker perceives the coming of spring chiefly in terms of
- sounds and colors
 - odors and tastes
 - shapes and textures
 - music and poetry
 - love and youth
10. Which of the following is a subject treated in the poem?
- The relationship between nature and human beings
 - Belief in the power of religion
 - The innocence of childhood
 - The power of the imagination to provide comfort
 - Fear of death
11. The most conventional, least idiosyncratic aspect of the poem is its
- tone
 - diction
 - rhymes
 - capitalization
 - meter
12. The sentiments expressed in the poem are closer to those expressed in which of the following quotations from other poets?
- “The poetry of earth is never dead” (John Keats)
 - “April is the cruellest month.” (T. S. Eliot)
 - “Fair Daffodils, we weep to see / You haste away so soon” (Robert Herrick)
 - “And then my heart with pleasure fills / And dances with the daffodils” (William Wordsworth)
 - “nothing is so beautiful as spring— / When weeds, in wheels, shoot long and lovely and lush”
(Gerald Manley Hopkins)

Some Ways to Read a Poem

Some Ways 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?

The poet chooses concrete objects – “*things*” - to support or help reinforce his ideas, maybe with symbolic significance. Does there seem to be a relationship between the literal concrete objects and the nonliteral metaphorical ideas of the poem? How?

The poet arranges his sentences in *stanzas* to convey his ideas more effectively. How does the poet arrange these sentences and stanzas? Does there seem to be a relationship between the arrangement of the stanzas and the ideas of the poem? How?

The first element that the poet may use to alert the reader to his ideas is the title. Does the title seem to be part of the ideas the poem convey? Is it a “clue” to the overall meaning of the poem?

Name: _____

AP Literature

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.

(15 Minutes)

Literal: What does it <i>say</i> ?	Storm Warnings	Metaphoric: What might it <i>mean</i> ?
	<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. Weather abroad And weather in the heart 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>	

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 of 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

weatherglass n.

An instrument, such as a barometer, designed to indicate changes in atmospheric conditions.

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.

<p>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>Litera</i></p> <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 style="text-align: center;">Storm Warnings</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><i>Metaphorical</i></p> <p>Unrest > restless = weather in the heart</p> <p>Outside> Window</p> <p>Weather in the heart</p> <p>Core=Heart?</p> <p>Other people share this condition</p> <p>Inside > keyhole Storm is dark, candle is hope</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>
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<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>		
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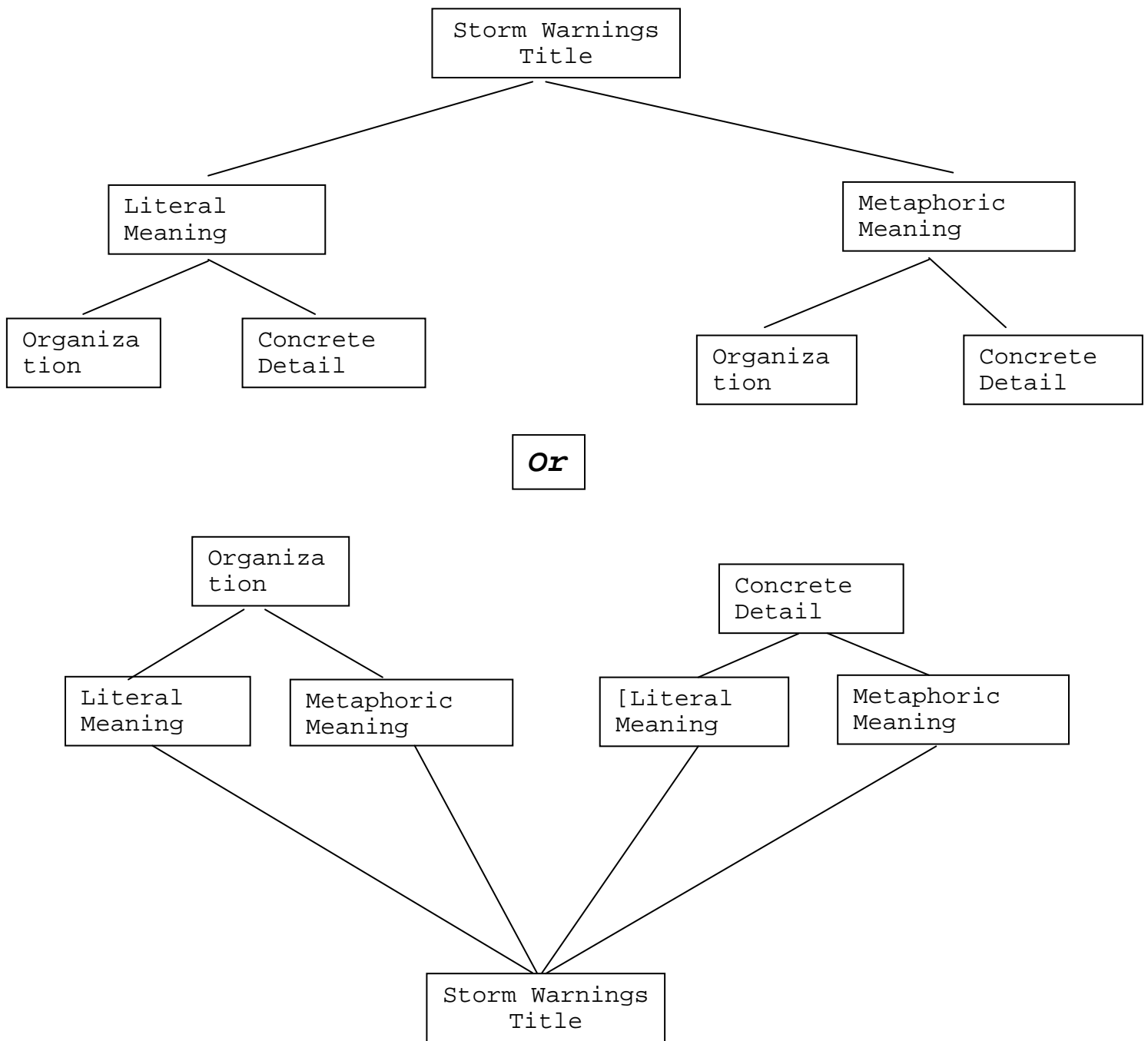
Organization	Storm Warnings	Detail
Four Stanzas, Seven Lines		
Focus is outside weather	The glass has been falling all the afternoon, And knowing better than the instrument What winds are walking overhead, what zone Of gray unrest is moving across the land,	Glass weather instrument = barometric pressure
Grey = not intense Window is a closed larger opening	I leave the book upon a pillowed chair And walk from window to closed window, watching Boughs strain against the sky	Leaves “pillowed chair” & walks restlessly
Focus is inside, moving inward	And think again, as often when the air Moves inward toward a silent core of waiting, How with a single purpose time has traveled	
Weather can be predicted, but not stopped	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.	Time can’t be stopped
	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	Weather can be predicted, but not stopped
Speaker is one of a We who shut out storm	A proof against the wind; the wind will rise, We can only close the shutters.	Clocks don’t control time; Weather instruments don’t control weather.
	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.	Shutters are a defense Curtains are defense
Focus is inside, with doors & windows shut, shutters closed, curtains drawn		Candles give some light, but a little wind gets in through the keyhole
Speaker is one of a We who lived in stormy regions		

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**.

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. Weather abroad And weather in the heart alike come on Regardless of prediction.	core > center > heart polar = extremes= high/ low Pivot sentence that connects literal and metaphoric meanings	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	Innermost closing in Most intense Hope Innermost big > small plural
*glass = barometric pressure, barometer, weatherglass Troubled regions = Tropics, depression ? Candles...glass = hurricane lamp		

Adrienne Rich, 1951



2013 APSI for English

Poetry Pairs, Triplets, Quads:
a look at poetry that fits together



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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

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
Of evening rain,
Unravelling 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?

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.

10

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

alive, still, never to be born.
Beside that mountain road I hesitated.

The car aimed ahead its lowered parking lights;
under the hood purred the steady engine.
I stood in the glare of the warm exhaust turning red; 15
around our group I could hear the wilderness listen.

I thought hard for us all--my only swerving--,
then pushed her over the edge into the river.

Compare three poems

ANTHEM¹ FOR DOOMED YOUTH Wilfred 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

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.

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 10
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

Cain 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 5
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 5
 I see no light and hear no sound,
 Except the wind that far away
 Come sighing o'er the healthy sea.

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 5
 Monotone.

The grey winds, the cold winds are blowing
 Where I go.
 I hear the noise of many waters
 Far below. 10
 All day, all night, I hear them flowing
 To and fro.

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 5
The incoming tide;

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 15
The firmament's partial setting;

—O remember
In your narrowing dark hours
That more things move
Than blood in the heart. 20

Compare these four poems

the Cambridge ladies who live in furnished souls By E. E. Cummings

the Cambridge ladies who live in furnished souls
are unbeautiful and have comfortable minds
(also, with the church's protestant blessings
daughters, unscented shapeless spirited)
they believe in Christ and Longfellow, both dead, 5
are invariably interested in so many things—
at the present writing one still finds
delighted fingers knitting for the is it Poles?
perhaps. While permanent faces coyly bandy
scandal of Mrs. N and Professor D 10
.... the Cambridge ladies do not care, above
Cambridge if sometimes in its box of
sky lavender and cornerless, the

moon rattles like a fragment of angry candy

Sadie and Maud By Gwendolyn Brooks

Maud went to college.
Sadie stayed at home.
Sadie scraped life
With a fine-tooth comb.

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 15
She just makes out to spell?

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.

ENGLISH LITERATURE AND COMPOSITION

SECTION II

Total time—2 hours

Question 1

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

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

The Chimney Sweeper

When my mother died I was very young,
And my father sold me while yet my tongue
Could scarcely cry "'weep! 'weep! 'weep! 'weep!'"*
So your chimneys I sweep & in soot I sleep.

Line

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

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

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

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

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

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

William Blake, "The Chimney Sweeper," *The Complete Poetry and Prose of William Blake*, ed. David V. Erdman (1789; 1794; Berkeley: University of California Press, 1965).

(1789)

The Chimney Sweeper

A little black thing among the snow
Crying "'weep, 'weep,'" in notes of woe!
"Where are thy father & mother? say?"
"They are both gone up to the church to pray."

Line

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

10 "And because I am happy, & dance & sing,
They think they have done me no injury,
And are gone to praise God & his Priest & King,
Who make up a heaven of our misery."

William Blake, "The Chimney Sweeper," *The Complete Poetry and Prose of William Blake*, ed. David V. Erdman (1789; 1794; Berkeley: University of California Press, 1965).

(1794)

2007 AP® ENGLISH LITERATURE AND COMPOSITION FREE-RESPONSE QUESTIONS**ENGLISH LITERATURE AND COMPOSITION****SECTION II****Total time—2 hours****Question 1**

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

In the following 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

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
 Line Was an odd question from a forest bird,
 5 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
 10 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.

—Richard Wilbur

"A Barred Owl" from *MAYFLIES: NEW POEMS AND TRANSLATIONS*, copyright © 2000 by Richard Wilbur, reprinted by permission of Harcourt, Inc.

The History Teacher

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.
 Line
 5 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?"
 10 "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
 15 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,
 20 wondering if they would believe that soldiers
 in the Boer War told long, rambling stories
 designed to make the enemy nod off.

—Billy Collins

"The History Teacher" from *QUESTIONS ABOUT ANGELS*, by Billy Collins, © 1991. Reprinted by permission of the University of Pittsburgh Press.

*The name of the airplane from which an atomic bomb was dropped on Hiroshima, Japan, in 1945.

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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 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.

Mezzo Cammin¹

When I Have Fears

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

Line
5 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;
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;
10 And when I feel, fair creature of an hour,
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)

Line
5 Half of 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.
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
10 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.

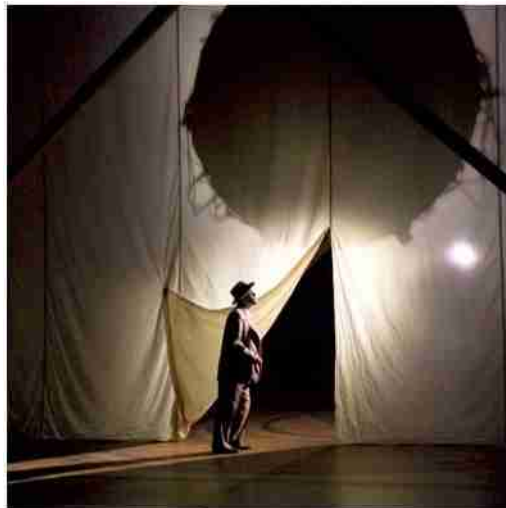
1842 —Henry Wadsworth Longfellow (1807-1882)

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

2013 APSI for English

“Batter my heart”: the (meta)physical poets



Jerry Brown

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Holy Sonnets: Batter my heart, three-person'd God

By John Donne

Batter my heart, three-person'd God, for you
As yet but knock, breathe, shine, and seek to mend;
That I may rise and stand, o'erthrow me, and bend
Your force to break, blow, burn, and make me new.
I, like an usurp'd town to another due,
Labor to admit you, but oh, to no end;
Reason, your viceroy in me, me should defend,
But is captiv'd, and proves weak or untrue.
Yet dearly I love you, and would be lov'd fain,
But am betroth'd unto your enemy;
Divorce me, untie or break that knot again,
Take me to you, imprison me, for I,
Except you enthrall me, never shall be free,
Nor ever chaste, except you ravish me.

Doctor Atomic

At the northern end of the White Sands Missile Range, in the semi-arid desert of central New Mexico, a road stretches toward the charcoal-colored rockface of the Oscura Mountains, which rise to nearly nine thousand feet. At the end of the road is a neat circular shape, about a half mile in diameter. This is the site of the first atomic explosion, which took place on July 16, 1945. When the bomb went off, it obliterated the creosote bushes that had been growing here, along with every other living thing inside the circle. When plant life returned to the spot, grass and yucca plants took the place of the creosote. The change in vegetation explains why the site is visible from miles away, and probably from space.

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

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

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

Additional information about the aria "Batter my heart".

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

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

The Collar background information

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

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

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

The Collar from *The Temple* (1633)

by George Herbert

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

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

¹Table

²In attendance, waiting on someone for a favor

³Giving heart's ease. Restorative

⁴The poet's wreath

⁵Illusory constraints

⁶The skull, a reminder of death.

The Collar by George Herbert

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

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

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

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

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

The Flea

by John Donne

MARK but this flea, and mark in this,
How little that which thou deniest me is ;
It suck'd me first, and now sucks thee,
And in this flea our two bloods mingled be.
Thou know'st that this cannot be said 5
A sin, nor shame, nor loss of maidenhead ;
Yet this enjoys before it woo,
And pamper'd swells with one blood made of two ;
And this, alas ! is more than we would do.

O stay, three lives in one flea spare, 10
Where we almost, yea, more than married are.
This flea is you and I, and this
Our marriage bed, and marriage temple is.
Though parents grudge, and you, we're met,
And cloister'd in these living walls of jet. 15
Though use make you apt to kill me,
Let not to that self-murder added be,
And sacrilege, three sins in killing three.

Cruel and sudden, hast thou since
Purpled thy nail in blood of innocence? 20
Wherein could this flea guilty be,
Except in that drop which it suck'd from thee?
Yet thou triumph'st, and say'st that thou
Find'st not thyself nor me the weaker now.
'Tis true ; then learn how false fears be ; 25
Just so much honour, when thou yield'st to me,
Will waste, as this flea's death took life from thee.

Read through the entire poem once, without making any comments.

Now, read the first stanza

- ✓ What is the meaning of “Mark(e) but this flea, and mark(e) in this,...”? Why the use of such direct address?
- ✓ What is the “this”?
- ✓ Why is it significant that the two people’s blood is joined in the flea?

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

Read the second stanza

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

Do the third stanza on your own

General Questions:

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

To his Coy Mistress

by Andrew Marvell

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

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

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

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

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

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

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

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

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

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

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

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

8 this state: This lofty position; this dignity.

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

10 marble vault: The young lady's tomb.

11 worms: a morbid phallic reference.

12 quaint: Preserved carefully or skillfully.

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

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

15 slow-chapt: Chewing or eating slowly.

16 Thorough: Through.

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

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

Great Chain of Being

God (perfect reason and understanding)

Angels (reason and understanding)

Man (reason, emotion, sensation, existence)

Woman (emotion, limited reason, sensation, existence)

Animal kingdom (emotion, sensation, and existence)

Vegetable kingdom (sensation and existence)

Stones and inanimate objects (existence).

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Death, be not proud (Holy Sonnet 10)

by John Donne

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

A HYMN TO GOD THE FATHER.

by John Donne

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

II.

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

III.

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

Henry Vaughan : The Retreat

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

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

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

2 separate

3 i.e. that way of existence

4 heaven

5 delay

Emily Dickinson

Renunciation—is a piercing Virtue—

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

I felt a funeral in my brain,

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

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

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

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

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

Quarrel In Old Age

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

William Butler Yeats

The Balloon Of The Mind

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

William Butler Yeats

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

2005 B

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.

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
5 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?

10 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
15 where a thicket spills with birds every spring.
The air doesn't stir. Rain touches my face.

William Stafford

Five Flights Up

Still dark.
The unknown bird sits on his usual branch.
The little dog next door barks in his sleep
inquiringly, just once
5 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.

10 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.
15 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;
20 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.
25 —Yesterday brought to today so lightly!
(A yesterday I find almost impossible to lift.)
Elizabeth Bishop

FORM B: Overseas Exam
2005 AP ENGLISH LITERATURE SCORING GUIDE
Question #1: Stafford's "Five A.M." and Bishop's "Five Flights Up"

This scoring guide will be useful for most of the essays that you read, but in problematic cases, please consult your question leader. The score that you assign should reflect your judgment of the quality of the essay as a whole. Reward the writers for what they do well. The score for an exceptionally well-written essay may be raised 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 well-written and persuasive essays demonstrate a good understanding of both poems. They accurately describe point of both difference and similarity. They convincingly define the state of mind of the speaker in both poems and analyze several of the techniques in each poem that reveal the speakers. These essays contain apt and specific reference to both texts. They need not be without flaw. Essays scored a nine (9) demonstrate particular sophistication in both substance and quality of writing.
- 7-6** These essays focus well on points of difference and likeness in both poems. Their characterization of the speakers' states of mind is less convincing than that of the best essays. Though they convey a good comprehension of both poems and deal with their technical devices, the discussion is less effective, less precise and/or less thorough than the 9-8 essays. Lacking the maturity and control of the best essays, these still demonstrate the ability to express ideas clearly.
- 5** These essays attempt to answer the question but do so superficially or with incomplete understanding. The discussion of points of likeness and difference is adequate, but the account of the speakers' states of mind may be oversimplified, and the attention to technique may be cursory or deficient. These essays may deal with only a small part of the poems, or inadequately with one of them. The writing conveys the writer's ideas, but is otherwise likely to be pedestrian, lacking in apt examples, and not as well conceived, organized, or developed as upper-half essays.
- 4-3** These essays fail to respond to the question competently. Their comparison of details in the two poems may make one or two plausible points, but their understanding of the speakers' states of mind is severely limited or erroneous. They may fail to discuss one of the poems or fail to compare the two. Their analysis of poetic technique is inadequate or inaccurate. The writing demonstrates weak control over the elements of composition, typically containing unsupported ideas, clear misreadings, of the texts, and/or recurrent stylistic flaws.
- 2-1** These essays compound the weaknesses of the 4-3 essays. They may flagrantly misunderstand one or both poems, and/or misrepresent their similarities or differences. Frequently they are unacceptably brief. They are poorly written on several counts, and may contain many distracting errors in grammar and mechanics. While some attempt to answer the question may have been made, the essays typically lack clarity, organization, or basic understanding of the nature of poetry.
- 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.

2005—FORM B: Q1

Sample H

The two writers reflect on the troubles in their lives by talking about the early morning. In “Five A.M.” the poet writes about how easy things look around him and affect him in the same way, “flicker past streetlights, my arms alternate easily to my pace. Where are my troubles?.” The speaker writes as if he is releasing many years of pain and sorrow. He writes of countries that no longer have killers, conquerors, who after years of fighting have gone home, and farmers who have worked their fields for so many years. He is letting go of everything that has weighted him down. “Rain touches my face.” It is as if for the first time he can feel something other than hurt. In the poem “Five Flights Up,” the poet uses a dog and bird to symbolize his feelings. In the beginning of the poem the speaker writes, “The unknown bird sits on his usual branch. The little dog next door barks in his sleep,” to show the reader the everyday course of events. Yet as light rises the problems once seen disappear. He feels that everything that was once unanswered would now be answered because of the coming of day. The bird and the dog have no need to feel shame, “He and the bird know everything is answered, all taken care of, no need to ask again.”

In “Five A.M.” the poet presents the speaker as a lonely and troubled man who clearly has things that are bothering him. The speaker finds only comfort in walking in the early hours of the morning. His troubles begin to slip away with the speaker's constant walking. In “Five Flights Up” the poet portrays the speaker as someone who has problems when it is dark. Sleep overcomes the speaker and his troubles seem to still haunt him there. Yet when the light rises all the questions have been answered and the bird and dog are once again carefree.

Both poets present a case of troubles and each poet solves it differently. The poems are similar in the early morning aspect but each speaker has different states of mind. Each poem is important because it contains different aspects.

Sample L

The two poems “Five A.M.” and “Five Flights Up” are both poems with negative connotations. They show darkness in the early morning. The reflections of the speakers' surroundings are shown with the use of literary devices such as syntax, personification, and diction.

Diction is the most obvious literary device used. In “Five A.M.” and “Five Flights Up”. In “Five A.M.”, the speaker himself is in a dark place because his descriptions and thoughts bring along still and ominous connotations. The “hooded lights” that are throughout the town show that the darkness and evil is covering up the security of the light. The light is also extinguished with the use of the word “flicker.” The light comes and goes, comes and goes, and the ominous dark keeps prevailing and returning. In the second stanza, the speaker thinks of “killers” and “sanctuaries” and “conquerors.” All of these words reference violence in the world that is on his heart and mind. There are murders of the innocent, places needed to find refuge from the danger, and quests with intentions to kill. In “Five Flights Up”, the speaker speaks of sad, repetitive things. This is shown, firstly, in the second line when the word “usual” is used. The speaker is obviously used to “the unknown bird” and its habit of sitting “on his usual branch.” Repetition is also shown when the dog “rushes in circles.” The sadness is seen when the morning is described. By using words that show the vast extent of the morning and the thought of comprehending it, the speaker shows the solidarity of the things present within the expanse. The words “enormous and ponderous depict a wide space and a great number of thoughts to encompass. Next to these words are “meticulous”, “streaking”, “single,” and “veins” that are all single, careful, and precise words or objects.

Another use to show the speaker's reflections is the use of personification. In “Five A.M.”, the speaker witnesses the morning as it “breathes a soft sound above the fire.” This shows that although there is a stillness and a peace about the morning, that is only what lies on the surface. Underneath there is fire depicting danger and turmoil. Later on, the speaker passes by the “thicket” that “spills with birds every spring.” However, at this time, the “thicket” is still and quiet with no signs of life. In “Five Flights Up”, the poem is sad but light begins to be shed upon the world. The “gray light streaking each bare branch” shows that the darkness is being, slowly but surely, removed. Also, there is the light of knowledge and hope being given in the dark when “questions... are – answered directly, simply by day itself” (7-9). However, the speaker also uses these examples when describing the bird and nature, not within himself.

The final literary use is syntax. In “Five A.M.”, the short, blunt sentences are used with dark words. “The air doesn't stir” (16) shows that nothing in nature is happening but gives an anticipation of something to come, like the calm before a storm. “Rain touches my face” (16) seems dark because rain usually brings sadness. In “Five Flights Up,” the poem begins with “still dark.” (1) It shows darkness and its continuity. This is also seen when “the bird still sits there.” (14). This repetition is broken, however, with the morning light and the bird that “seems to yawn.” (14).

Sample C

Although the poems “Five A.M.” and “Five Flights Up” they communicate their messages indifferent ways. In “Five A.M.” the author’s reflection on his morning is very internal. He speaks of the different motions of his arms and his feet and about what he experiences during his early journey. He recognizes the outside stimuli but does not divert his mind from general thoughts. The author in “Five Flights Up” seems to go in to much greater detail with his thoughts and placing a great deal of energy on things of the exterior. He ponders the little dog and even wanders what he has done to deserve such a scolding. I think that if I had to compare myself to one of the poems that I would be most like the first one. Especially when I am walking I find my mind to be very active but still keeping most thoughts to myself. It is the true observer which is found in poem one. But, the true scholar in the second poem.

Sample N

The early morning is a period which often brings peace & tranquility to those who are diligent enough to wake & experience it. In the poems, Five A.M. & Five Flights Up, the speaker of each poem has such an experience in the early morning. Although they both have a peaceful experience in the early morning, the effect that this experience has on them is quite different. One speaker seeks to leave his troubles behind & experience peace & freedom while the other reflects on the passing of yesterday, and seems to long for the day that has passed. The differences in the speakers’ states of mind which bring about these different reflections are shown through the poet’s use of diction & imagery.

The speaker’s early morning experience in Five A.M. lead him to reflect on his troubles & feel that he has left them behind. In the first stanza, the speaker describes everything that he is passing such as “the horse of the couple who have the baby” & the streetlights. This shows that he feels he is leaving behind the world he knows & thus escaping his troubles. This feeling of escape is portrayed in the last line of the stanza as the speaker asks “where are my troubles?” Clearly, he feels that his morning jog is taking him away from the hindrances of life.

This attitude is in contrast with that of the speaker in Five Flights Up. This speaker longs for the day he has left behind & is not looking for escape. As he listens to the bird & the dog outside, he reflects that with such easy & humorous actions (those of the bird & dog) one day passes into the next. However as he says in the last line of the poem, he has not left behind the day that has finished & seems to want to return to yesterday. The speaker’s reflections brought on by the early morning are very different; one longs for escape while the other longs for past experiences.

These differences in reflections are brought about by a difference in the speakers’ states of mind. One speaker’s mind is focused on hardships/peace, while the other is focused on the details of day to day life. The speaker in Five A.M. is thinking about his troubles & how to find release from them. This is demonstrated by the imagery the author uses in the second stanza. He addresses images that portray evil or distress such as killers & conquerors. Yet he also examines images that provide a sense of security & the goodness of home & routine, such as saints & sanctuaries, & farmers working in their fields. The author’s use of imagery in Five A.M. helps the reader understand the speaker’s state of mind.

The author of Five Flights Up also uses imagery as well as diction, to show what the speaker is thinking of. The speaker is focused on small details, such as the actions of the “little black dog” & the yawning of the bird. These are actions which don’t really matter but hold the speaker’s attention because he is reflecting on the day & longing for yesterday. The author’s use of the words ponderous & meticulous to describe the morning, show that the speaker is focused on details & does not view the new day in a positive light.

Although both poems deal with the early morning, they bring about different reflections in the speakers, one of escape & one of longing for the past—which is demonstrated in the speakers’ states of mind, shown by the authors’ use of imagery & diction.

Sample F

In referring to both poems, the author reflects on their early morning with detailed descriptions. The speakers observe that daylight has not yet arrived, but base their poem on different ideas.

In Five A.M., the speaker portrays the morning as one without troubles since it is the beginning of a day. Perhaps the speaker’s reference of fire in the second line and rain in the last line symbolizes that a fire will eventually be put out by rain. Troubles will fade away.

In Five Flights Up, a similar idea is captured, however the speaker depicts the beginning of a new day as the end of yesterday. The dog and the bird are compared in the poem and reveal that their minds’ thoughts are answered by day itself, once tomorrow comes so easily and their questions will soon be forgotten. The speaker may be encouraging humans to enjoy the day as animals

do in that they let go of their troubles and worries. If people were to let go of their questions they would be able to live more in the present day and not look back to the past.

Sample J

The speakers in both poems are reflecting on their early morning surroundings. Although the speakers are different, there are similarities in their reflections. Both speakers observe that it's still dark and that's the first thing they both mention. It's important because it helps set the tone or stage of an early morning surrounding. The reader can now picture how it would look. In both "Five A.M." and "Five Flights Up" there is mention of a dog. Dogs are a part of everyday life and many people have one. It's something common, which explains why both speakers observed a dog. Not only is it any dog, but it's a "little" dog. The size of the dog could help set the tone of the story. Small dogs are less dangerous and could represent calmness whereas a big dog would be too dominant for this reflection of a peaceful surrounding. Not only do the speakers mention dogs, but they also mention birds. In "Five A.M." the speaker does not actually observe the birds, but he knows they will be there. In "Five Flights Up" the speaker sees a bird. Birds are also common, especially in the morning as the sun starts to rise. The speakers in both poems also question something. They want answers, but they aren't going to extremes for answers. They are just questions to keep their minds going.

In "Five A.M." the speaker isn't as focused on his surroundings as the speaker in the other poem. The poet's descriptions aren't as detailed either. Instead, it seems more focused on thoughts. The speaker is on a morning walk, using time to think about things. In "Five Flights Up" the speaker is more observant of his surroundings and the poet uses more detail. A feeling of morning and a fresh day can almost be felt with the help of the bird and dog. The bird is calm and quiet and then further down there is a description of the excited dog. The bird is like a representation of a calm early morning and the dog is like a transition to later on in the morning when the sun comes out and things start to liven up. The speaker seems happier in this poem than in "Five A.M.". There is no mention of killers or troubles.

Sample B

The first poem, "Five A.M.," deals with a person waking up in the morning. It is a terrible morning and the person is feeling terrible. Then, the person stops and thinks about the people who have it worse. He then realizes his problems are minor. There is always somebody who has it worse. The poet conveyed this message by naming the person's small problems and then told of other people's problems; this showed how minor the character's problems were compared to others.

The second poem, "Five Flights Up," deals with another person going through the same problems as the person in the first poem. The main difference is that in this poem the character is looking at everything in positive eyes. He is looking at everything that is supposed to be negative and seeing it as beautiful or entertaining.

Both poems send out positive but different messages. The first poem's message is no matter how bad you got someone else always has it worse. The second poem's message is no matter how negative it may seem there is always something positive.

Sample I

The poets in both the poems "Five A.M." and "Five Flights Up" reflect on their early morning surroundings by images, personification and by asking questions. The poet of the first poem seems more cynical than the second poet—who seems more amazed and content.

Obviously the first poet has gotten up very early in the morning because it is "still dark" (1) outside and the streetlights are still on. The title of the poem too gives the readers a precise idea of what time in the morning it really is. As the first poet walks down the pavement, he is not very much concerned about his surroundings, but more for the questions he has in his mind—"Where are my troubles?" (8). He ponders about people "who never turn into killers" (9-10) or "conquerors [who] have quit and gone home" (12). And only when he begins "the uphill curve" (14) he gets connected with nature and his surroundings.

In the second poem the poet is portrayed as an outsider watching a bird and a dog. The bird is perched on its "usual branch" (2) and the dog is barking in his sleep. The poet wonders if the dog and the bird both inquire in their dream, which gives them a human attribute. Another set of personification which can be seen is when the "[bird] seems to yawn" (14) and when the "[dog] bounces cheerfully up and down" (19). Both these images can be clearly seen by the diction the poet uses. The poet in the second poem seems to act like a godly figure. He seems to know what each character is thinking and feeling. He also knows that when the dog's owner shouts "You ought to be ashamed!" (17) the dog has "no sense of shame" (21) and that both the dog and the bird "know everything is answered, all taken care of." (22-23)

The two poets are very different compared with each other. The first poet is observant of his surrounding, but as soon as he starts getting into the world of himself he loses all contact with nature. And as soon as nature calls back ("uphill curve" (14)) he

becomes aware of his surroundings again. The second poet is watching nature carefully and observing every move and action of the dog and the bird. He seems to know everything that is going around them and inside.

Sample T

The poet of the poem Five A.M. uses a series of imagery and personification to portray the speaker's ease of mind and tranquility during his early morning walk. Contrasted to this peaceful and even hopeful attitude of the speaker in Five A.M., the attitude of the speaker in Five Flights Up is troubled and seeking answers; as the worried speaker reflects in the morning he reflects on how easily nature moves on, and how he in contrast is bound of memories. The poet of Five Flights Up also uses imagery and personification to successfully portray this state of mind.

Both poems are spoken in first person, which brings about a sense of proximity—it's intended that the readers share the emotions of the speakers. However, Five A.M. concentrates more on the emotions and direct reflections of the speaker as he takes an early morning walk in the rain, whereas the poet of Five Flights Up chooses to concentrate on the visual perceptions of the speaker. This serves to build up the tone of the poem as the former becomes a direct reflection, whereas the latter becomes a comparison of how the speaker feels to what he sees.

In Five A.M., the "the early morning" is personified as one who "breathes a soft sound above the fire"; the diction "soft" reminds the readers of a warm, assuaging fire, not a raging catastrophic one. This builds up on the peaceful mood of the poem. As the speaker walks by, he notices symbols of hope, the "baby" and the "little dog", like the "early morning", are symbols of a new beginning and hopes to support this, the poem chooses a light, smooth diction to describe the speaker's emotion, his feel "flicker" past streetlights, and his arms alternate "easily" to his pace. Nothing seems wrong or worrisome, and to emphasis, the speaker asks rhetorically, "Where are my troubles?"

The poet then lists a series of hopeful images, the people who never turn into killers", saints who have build sanctuaries on islands and in valleys," and the conquerors who have quit and gone home" connotes that yes, there are killers in "every country", there are lonely places and confusing people, and that there are wars of dominion, all symbolical of the grief that exists in life, but the converse of that—hope—also exists. No matter how tragic a moment may be, hope lasts eternal, like the farmers who have "worked their fields" "for thousands of years." This is why the "thicket spills with birds every spring," and even the rain "touches", not beats upon, the speaker's face; the speaker is hopeful of new beginnings and continuing hope.

Contrasted to this, the second speaker seems to be caught in past memories. Unlike the fire imagery in Five A.M., which provided light, the early morning in Five Flights Up is "still dark." This directly provides a potentially gloomy mood to the poem. And the poem may well be gloomy; the things the speaker seems to notice, as given by the poet, seem ambiguous and uncertain. The bird is "unknown," though by the usage of the phrase "usual branch" the speaker has clearly seen the bird for some time, and the little dog barks "inquiringly", metaphorical of the speaker's own uncertain state of mind. The diction used provides a shaky, unpredictable mood—"quavering" and "ponderous."

The speaker seems to have many "questions", as the bird and the dog are reflective of his own self. But the day gives answers to the bird and dog whereas he is "still" left in the "dark." The morning rises, but in the speaker's perception it is still "gray" and ambiguous; in face, the morning, unlike the Five A.M. morning, seems dominating, "enormous" in stature and "meticulous" in behavior; "streaking" everything. But the speaker himself isn't in the description, which also is a technique to detach the speaker from what he sees. He is bound by a "sense of shame," which what he sees—the dog—doesn't have. Everything around him is brought to light and "taken care of", but the speaker himself cannot be "brought to today so lightly." The implied shameful memory the speaker owns makes it impossible for him to move on, and "yesterday" becomes a burden on his back, "almost impossible to lift", that won't allow him to progress into the "early morning."

The speaker of Five A.M. is in concurrence with the bright surroundings around him, and is confident of a hopeful day, but the speaker of Five Flights Up is lost and detached from his surroundings, reflecting in melancholic mood of how everything seems to move on while he is left behind.

Sample O

Early morning is given a sense of peace & stillness by the poems "Five A.M." & "Five Flights up." The speakers both reflect from a few moments of tranquility, free from the worries & cares that filled both of their yesterdays & will probably fill their todays as well. Both poets have a sense of hope & rest in their early morning revirie. Both poets use imagery & tone to convey a sense of peace & freedom from worry, as well as a theme of the continuity of human experience brought out by the calm of dawn.

Both poets choose words meant to convey a tone or mood of tranquility. In "Five A.M.," morning is personified in the first two lines as "breathing a soft sound," & at the end of the poem, Stafford states that "the air doesn't stir" & in the stillness, rain (also personified) "touches" his face. while rain often brings, if not trouble, then at least inconvenience, the diction of the poet enables

the reader to view the rain's presence not as an annoyance, but a sort of caress. The author of "Five Flights Up" also personifies morning, describing it as "enormous, ponderous, & meticulous". Dawn is portrayed as slow moving & non-threatening. Silence, however, is not so much a part of the tranquility portrayed by the second poet. Instead, the familiar morning noises—a dog barking in its sleep, the first notes of a bird as it awakes, are used to convey a sense of peace originating in continuity.

This sense of continuity contributed by the tone is an important part of the poem's theme—that early morning reflection allows the early riser the opportunity to step back & look at life from a broader perspective. The early morning routines observed by the author of "Five Flights Up" allow her to reflect that although yesterday "seemed almost impossible to lift", today, like every new morning was brought "so lightly". Any problems that faced the little black dog yesterday are "all taken care of"—the poet recognizes that the refreshing sense of the breaking day is a daily occurrence. The theme of continuity is important in "Five A.M." as well, though on a historical & all-encompassing scale. He observes that killers, saints, & conquerors—though their impact on their contemporaries may be great—have had little effect on the unchanging rhythms of life. The farmers, a symbol of stability have, "for thousands of years" plowed the same field. He can see evidence of this continuity even on his morning walk with takes him past a thicket that "spills with birds every spring". The peacefulness of their morning experiences allow both poets to ponder the unchanging rhythms of both history (as in "Five AM") & their own daily experience (as in "Five Flights Up").

The reflections of both poets—conveyed through imagery & tone, lead them to a common perspective which they will take into their day. The early morning amble of William Stafford leads him to ask "Where are my troubles". The attitude the second poet wishes to assume is reflected in the personification of the little black dog & the bird. Neither have carried worries or cares from the day before into today, enabling the dog to "bounce cheerfully up & down", despite the mild castigation of his owner. The tranquil mood of morning, along with its sense of continuity, allows the authors of both poems to face their days refreshed & somewhat free of their previous cares.

2005 B

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.

Then one day at San Francisco had come the news of his mother's death; she had left him some money—not much, but enough to set him up in business; so he had cut loose from the charlatan and had opened his
5 “Dental Parlors” on Polk Street, an “accommodation street” of small shops in the residence quarter of the town. Here he had slowly collected a clientele of butcher boys, shop girls, drug clerks, and car
10 conductors. He made but few acquaintances. Polk Street called him the “Doctor” and spoke of his enormous strength. For McTeague was a young giant, carrying his huge shock of blond hair six feet three inches from the ground; moving his immense limbs,
15 heavy with ropes of muscle, slowly, ponderously. His hands were enormous, red, and covered with a fell of stiff yellow hair; they were hard as wooden mallets, strong as vises, the hands of the old-time car-boy. Often he dispensed with forceps and extracted a refractory tooth with his thumb and finger. His head
20 was square-cut, angular; the jaw salient, like that of the carnivore.

McTeague's mind was as his body, heavy, slow to act, sluggish. Yet there was nothing vicious about the man. Altogether he suggested the draught horse,
25 immensely strong, stupid, docile, obedient.

When he opened his “Dental Parlors,” he felt that his life was a success, that he could hope for nothing better. In spite of the name, there was but one room. It was a corner room on the second floor over the
30 branch post-office, and faced the street. McTeague made it do for a bedroom as well, sleeping on the big bed-lounge against the wall opposite the window.

There was a washstand behind the screen in the corner where he manufactured his moulds. In the round bay
35 window were his operating chair, his dental engine, and the movable rack on which he laid out his instruments. Three chairs, a bargain at the second-hand store, ranged themselves against the wall with
40 military precision underneath a steel engraving of the court of Lorenzo de' Medici, which he had bought because there were a great many figures in it for the money. Over the bed-lounge hung a rifle manu-
45 facturer's advertisement calendar which he never used. The other ornaments were a small marble-topped centre table covered with black numbers of “The American System of Dentistry,” a stone pug dog
50 sitting before the little stove, and a thermometer. A stand of shelves occupied one corner, filled with the seven volumes of “Allen's Practical Dentist.” On the top shelf McTeague kept his concertina and a bag of bird seed for the canary. The whole place exhaled a mingled odor of bedding, creosote, and ether.

But for one thing, McTeague would have been perfectly contented. Just outside his window was his
55 signboard—a modest affair—that read: “Doctor McTeague. Dental Parlors. Gas Given”; but that was all. It was his ambition, his dream, to have projecting from that corner window a huge gilded tooth, a molar with enormous prongs, something gorgeous and
60 attractive. He would have it some day, on that he was resolved; but as yet such a thing was far beyond his means.

FORM B: Overseas Exam
2005 AP ENGLISH LITERATURE SCORING GUIDE
Question #2: Frank Norris's McTeague

This scoring guide will be useful for most of the essays that you read, but in problematic cases, please consult your question leader. The score that you assign should reflect your judgment of the quality of the essay as a whole. Reward the writers for what they do well. The score for an exceptionally well-written essay may be raised 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 well-written essays persuasively describe the characterization and the narrator's attitude toward McTeague. Using apt, specific examples, they discuss several of the literary means by which the narrator's attitudes are conveyed. The writing need not be flawless, but it does demonstrate the writer's ability to read with mature comprehension and to write with admirable resourcefulness and control. Essays scored a nine (9) are typically more sophisticated in interpretation, more richly detailed, and/or more impressively written.
- 7-6** These essays demonstrate a clear understanding of the characterization and of the narrator's attitude toward McTeague. They are less precise, less thorough, or less convincing than the 9-8 essays, but their basic argument is effective. Their analysis of the narrator's attitude is likely to be less attentive to techniques or less well-supported by details. The essays are well-written but display less maturity and control.
- 5** These essays discuss the characterization and the narrator's attitude toward McTeague, but do so in a superficial or pedestrian way. Often the essay simply summarizes the content of the passage without any real analysis. The writing is sufficient to convey the writer's ideas, but it may be immature or not consistently controlled. The organization may be ineffective or not fully developed. Typically these essays reveal simplistic thinking and/or writing.
- 4-3** These essays attempt to discuss the characterization and the narrator's attitude toward McTeague, but they do so inaccurately or ineffectively. The discussion of techniques may be vague, limited, or lacking in appropriate examples. The writing may be sufficient to convey ideas, but typically it is weak in grammar, style, and expression. Generally these essays fail to analyze, misinterpret the text or the prompt, and/or lack effective organization.
- 2-1** These essays fail to respond adequately to the question. They may demonstrate confused thinking and/or consistent weaknesses in grammar or other basic elements of composition. They are often unacceptably brief. Although the writer may have made some attempt to answer the question, the ideas presented have little clarity or coherence. Essays that are especially inexact, vacuous, or mechanically unsound should be scored a one (1).
- 0** A response with no more than a reference to the task.
- No response at all or a completely off-topic response.

2005 - FORM B: Q2

Sample AA

In the story of McTeague the author shows his dislike and his superiority over McTeague in the way he describes and writes about McTeague and in his tone.

The first thing one would notice is how McTeague's life goes and how he himself is described. The first thing we learn about McTeague is that his mother has died and has only left him enough money to start a business. Next we learn that he hardly makes any friends and he opens a "Dental Parlors." The author then goes in to describe McTeague as a young giant who has immense limbs, but moves slowly and describes him in an unflattering manner, "square-cut, angular head and a salient jaw". Then the author compares McTeague to a draft horse, "immensely strong, stupid, docile, obedient." (line 25) Next we are told about McTeague's small office that doubles as his apartment. The small corner room is large enough for dental equipment, a bed, and a washstand and it is filled with back issues of "The American System of Dentistry", and "Allen's Practical Dentist." However, the most unflattering quality that the author brings to light is McTeague's lack of any real goals or ambitions. McTeague is described as perfectly contented, except for his one goal to one day have a large, gilded tooth attached to his sign. A small, and uninteresting goal to say the least.

Also, the entire tone of the passage is mocking towards men like McTeague. The author expresses his superiority over men who only work because they must, make small amounts of money, have no friends, have no true goals or ambitions to speak of, and are stupid. The author shows McTeague in the harshest of light to show that McTeague is not a noteworthy man.

Another element that shows the author's opinion of McTeague is the length of the sentences. Whenever the author describes McTeague, McTeague's dwelling or goals the sentences are kept short and worded simply, as if McTeague himself must be able to understand them.

Through all of these elements, tone, detail, and length reflects the author's attitude toward McTeague and men like McTeague.

Sample BB

With an almost cruelly indifferent tone, the Author uses structure, setting, and metaphor to describe McTeague as a simple man of simple background with simple ambitions.

By refusing to deliver an outright opinion of McTeague the author does not speak ill of him, but by not praising him for his honest intentions and good work, he defines McTeague as unsatisfactory.

Described as a huge hulk of a man, "a young giant" McTeague was lucky enough to inherit enough money to set up a small dentistry practice in San Francisco. We first see signs of the author's displeasure when he describes the composition of McTeague's gentle nature and huge strength of body as a negative. "Altogether he suggested a drought horse, immensely strong, stupid, docile, obedient." This barb is followed by his writing of McTeague's feeling of achievement and success over his little practice. This purposeful structure only serves to downplay one man's honest business not as an admirable achievement, but as the limited destiny of a stupid oaf.

The author's description of McTeague's office does evoke feelings of pity, he objectively shows how the man attempts to make ends meet by living in his office. However he does not commend McTeague's sacrifice, and again the author's lack of direction leads the reader only to a natural response of pity.

The final straw in this piece lies in the author's mockery of McTeague's dream. A large enamel tooth sign to mark his dentistry. Isolated and alone, the author's description of McTeague's pursuit would be considered (?) unbiased and straightforward. However in light of his previous jabs at the honest McTeague, the very way in which he describes McTeague's hopes and dreams for this tooth-sign is mocking. "A molar with enormous prongs, something gorgeous and attractive."

By subtly refusing to acknowledge McTeague's admirable pursuit of a honest hard working existence, the author clearly illustrates his disdain for this simple man and his simple dreams.

Sample CC

The diction, tone, detail, and syntax of this essay suggest the narrator has immense respect for McTeague. Although he is struggling to make an efficient living, McTeague is a hard worker. The narrator's tone is hopeful in that there are no words suggesting despair or negativity. The narrator does pity McTeague, but at the same time believes in him and knows that his hard work and hope for a more affluent lifestyle will pay off. The narrator's detail to the intricacies of McTeague's life also show a sign of respect.

McTeague is represented as a 'young giant' words that create a feeling and sense of hope for a better future. 'Young' stressing the fact that, he has plenty of time to grow and mature into; perhaps, 'the giant of all giants.' All hopeful, no regrets. The diction of this essay is organized and well structured. This giving a feeling of strong emotions in a simple, but organized life.

The narrator's respect for McTeague is obvious in that the narrator is constantly praising McTeague with words of empathy and honor.

McTeague constantly works for everything, he is constantly doing whatever he can to experience and learn, hoping that knowledge will guide him in the direction of success, and success towards money.

He used the little money that his mother left to him wisely and maturely. He did not throw it away, instead used it to start his own company. The author realizes his enterprenuel efforts and praises him for his constant efforts to achieve more. The detail about his everyday life are important in that they show the author's interest in McTeague's life and his affairs. The tone suggests the narrators' ingenuinity towards McTeague and show the narrator's respect and hope for McTeague's future.

TITLE: Resilience

Sample DD

The narrator gives a lot of characteristics about McTeague to make it clear what kind of man he was. Although the narrator points out that McTeague was a simple, slow man he didnt feel any dislike or even pity for him. He stated everything as he saw it. From lines 11 to 21 the narrator gives a detailed description of what McTeague looks like. Lines 31 to 52 the narrator gives details of every inch of McTeague's apartment/dental parlor. He stated plainly that McTeague had high hope for the future about his dentistry perfesion.

Through all the examples given about McTeague & where he lives & works the reader is made to see that he is very poor. Although all the individuals on his street call him "doctor", when reading further into the passage it infers that he doesnt get very many patience only the locals. McTeague has a good heart & thats all anyone has to know about him.

Sample EE

In this passage the narrator clearly states his attitude toward McTeague in the first few paragraphs. He is characterized as being "strong, stupid, docile, obedient" and further details of his office an his ambitions present a dumb and unambitious character who becomes content with trivial things. The objective tone, also adds to the effect of the characterization by suggesting that the aspects of McTeague stated by the narrator are facts.

In the first two paragraphs, the narrator elaborates on the physical appearance of McTeague. He is a "young giant, carrying his huge shock of blond hair six feet three inches from the ground" and has "immens limbs" heavy with muscles. As such an image suggests, his mind is weak and possesses no intelligence. Such an image suggests that the narrator considers him an inferior man, devoid of sophistication. Details throughout the passage also point to the absurd stupidity and weak character of McTeague. The narrator tells of 'how he cut loose from the charlatan, although McTeague himself seems like a charlatan. His clientele of "butcher boys, shop girls..." also convey a sense of his unsophisticated and uncluttered way of life. The fact that McTeague is satisfied with a life as an inconsequential doctor with a one-room office that also serves as his lodging, illustrates the lack of ambition or standards for life of McTeague. The details mentioned in the third paragraph, such as the primitive equipments suggest that McTeague is not really a doctor with a legitimate degree. The reasons for his buying the steel engraving, illustrate the unreasonable and inferior mind of McTeague. Also in the last paragraph, the narrator mentions how it is McTeague's ambition if he had an absurd sign of a huge tooth hanging outside his window, sarcastically portrays how low his ambitions are.

The tone of the narrator, matter-of-fact and seemingly objective, further enhances the narrator's purpose of portraying a weak and stupid character. The narrator almost always states the characteristics and thoughts of McTeague simpley and unambiguously, so that readers have a fixed notion of what a character McTeague is. Although the narrator expresses no direct opinion upon McTeague, it is clear that he considers him as an inferior who would do harm to others not because of his viciousness, but because of his stupidity.

Throughout the passage, the narrator develops a character that is as inferior of mind as he is strong of body. Details all point to the conclusion that he is more like an animal than a human being, and that he is profession is set only to act as a foil against his characteristics. The objective tone of the passage further implies that it is McTeague's stupidity is a fact, not an opinion of the narrator. Sometimes the juxtaposition of concepts that we would consider seriously and the trivial notions that McTeaute associates with it, in one sentence, creates a sarcastic tone (the juxtaposition of success and his opening of "Dental parlors" and "ambition" with "a hugh gilded tooth...") The narrator clearly has a condescending attitude toward McTeague.

Sample FF

The narrator views McTeague as proud, ambitious, and optimistic in a modest way, the author's diction allows him to be tall, scary on the outside, but sweet mannered, kind and knowledgeable on the inside. The author's repeated use of the word "slow" gives insight to how deep McTeague is.

The tone of this story is almost cynical. The author did this I think to get our mind on the character's uneventful life. The character has quick joy at his accomplishments but lacks love and acknowledgements. The tone makes us wonder why he chose to work in the shop and makes us wonder if dentistry is something the author is really passionate about his profession or if he is time and to please his deceased mother. It must be hard to lose a mother but in this passage I cannot determine his age nor state of being. The detail is another contribution to the characterization of McTeague. For example, on lines 18-19, the description of how he pulls teeth gives us his familiarity of his profession and his lack of accuracy and delusional state of being.

Overall, McTeague is seen as hardworking, goal oriented, and humbled which the author did a great job demonstrating with his detailed account of his life's circumstances and use of diction, tone and detail.

Sample GG

Superiority pervades the passage on the new dentist McTeague. The narrator views McTeague as having a simple mental capacity and animal-like characteristics. According to the narrator, McTeague is slow, simple, and stupid and the tone of the piece could hardly be more superior. With diction the dentist is described as brutish, detail marks the dentist's "parlour", and syntax adds to the narrator's negative attitude off McTeague.

At first the narrator seems impressed by McTeague's physical attributes such as strength and brawn, however the narrator's true attitude towards McTeague is revealed through his further descriptions. The narrator uses such diction as "giant," "huge," "immense," and "heavy" to paint a picture of McTeague's sheer bulk. The tone is fairly objective at this point and the reader sees McTeague as merely a strong man. The narrator describes his strength and compares his muscles to ropes and his hands to "wooden mallets." A dentist having "wooden mallet" hands is not a positive trait and the narrator begins to reveal his true opinion of him. His tone is fairly disrespectful as he refers to McTeague as "the old-time car-boy" and he further degrades him when describing his animal-like "angular" head. The reader can be in no doubt of the narrator's opinion when he describes his intelligence. He considers him "slow to act, sluggish" with a mind as heavy as he is. Like "the draught horse," he was "immensely strong, stupid, docile, obedient." Admiration is no longer the tone of McTeague's depiction. The narrator sees McTeague as brawny but seriously lacking in wit and intelligence.

Through his descriptions of details of McTeague's dental parlour, the narrator further reveals his contempt for McTeague. McTeague named his dentist office "Dental Parlors" even though "there was but one room." He had bought "a steel engraving of the court of Lorenzo de' Medici" because for the amount of money, "there were a great many figures in it..." The narrator makes McTeague out to be simpleton. According to the narrator, McTeague is not bright enough to name his business correctly or to appreciate art for anything else other than bulk. Other descriptions also contribute to the description of McTeague as a simple-minded fellow. He displays a "a rifle manufacturer's calendar which he never used," maybe because he's disorganized or maybe because he's simply not smart enough. The narrator lets the reader draw his or her own conclusion.

After such an extensive paragraph describing the details of his office, the author ends with a short paragraph which provides contrast. The syntax here adds insult to injury. Beginning with "But," the narrator goes on to describe McTeague's deepest desire. He wishes to own a "huge gilded tooth, a molar with enormous prongs" to display outside. Such a silly "ambition" truly makes McTeague out to be like a child. With all his muscle and strength, the narrator sees him as fairly immature and incompetent.

Sample HH

Characterization is often achieved through the narrator's comments directly, or through various devices such as dialogues or details indirectly. The passage given, a characterization of McTeague, employs both methods to describe McTeague. It enumerates the narrator's direct remarks, and utilizes small details and tone to characterize McTeague comprehensively.

The passage relies heavily on diction to convey the narrator's direct remarks regarding his view of McTeague. The narrator first gives a detailed description of McTeague's physical traits – "young giant," "immense limbs," "slowly, ponderously." The virtual enumeration of such adjectives hint the following description of McTeague's personality as "slow to act, sluggish," and "immensely strong, stupid, docile, obedient." Moreover, apart from the diction adopted to describe McTeague directly, the diction employed to describe McTeague's business and surroundings contribute to the characterization: "modest affair," and "ambition, dream." This type of diction further emphasizes the man condition of McTeague, and the contrasting colossal dream he has.

The author uses varied syntax to create a rhythm in the prose. Some sentences are long with the use of semi-colons as the opening sentence exemplified. Most of the long sentences are parataxis: they do not use conjunction words but only punctuations to create pauses. On the other hand, simple syntax is periodically used as well. The use of two varied types of sentence structure, seems to indicate the author's relative sophistication as opposed to McTeague's simplicity.

Small details contribute to the characterization as well. The fact that "In spite of the name, there was but one room" in "Dental Parlors," and that the three chairs present in the room were "a bargain at the second-hand store" insinuate the simple and even inferior characteristics of McTeague. The narrator further connotes on his condescending view of McTeague as he talks of "a rifle manufacturer's advertisement calendar which he never used." Even the "military precision" with which the chairs are aligned sound indicative of McTeague's over-simplicity in this context.

The overall tone resulting from such diction, syntax, and details is that of condescending air. Although the narrator acknowledges McTeague's innocuous-ness, he is stinging in his words describing McTeague as "strong, stupid, docile, obedient." He further displays his condescension in the last paragraph as he sympathizes with McTeague's dreams but admits that "as yet such a thing was far beyond his means."

In conclusion, the narrator characterizes McTeague as an innocuous but simple and stupid character with an air of condescension. Diction and details directly exemplify such attitude; the sophisticated syntax emphasizes it as if indirectly flaunts the narrator's sophistication.

Sample II

In the prose passage above, the narrator makes his/her pity of McTeague evident through tone, which is in turn furthered by the juxtaposition of his strength and his stupidity. Details of his professional failure explain the reason for such pity, and syntax furthers the juxtaposition mentioned.

Throughout, it is clear that the narrator pities McTeague. The basis of this claim is the contrast between the details of his formidable strength with his less than impressive intellect and demeanor. Diction such as "enormous" (used twice to describe him), "immense" and "salient" build McTeague up to be larger than life, and for a while, it seems like he may use this to good effect in his career, until the narrator ventures to label him "sluggish," "stupid", "docile" and "obedient." (all words that connote uselessness and weakness) It is sad that a man of such apparent strength fails to emulate this power in his mind (where it matters for a man with his career goals), hence the narrator's tone of pity.

The inclusion of relevant details explains the root of this pity; McTeague is, for now at least, a failure in his profession, yet his dreams remain undeterred. Though his clients are limited to "butcher boys, shop girls, drug clerks and car conductors"—none of which are professions that would allow great amounts of spending on dental work—McTeague remains "perfectly contented". For a dentist's office to be "a corner" room on the second floor over the branch post office", far removed and remote, where the practicing dentist dwells as well, is also an indication of his shortcomings. The fact that his office "exhaled a mingled odor of bedding, creosote and ether", as opposed to the sterile, almost too clean fragrance dentist's offices should further his lack of success. The details of his failure are not alone a worthy reason for the narrator to adopt his tone of pity. What is the most sad is that McTeague doesn't even realize his shortcomings. He is not even worthy of owning a dentist's office, but instead he owns a "parlor", yet his ambition lives on. Such evidence would suggest that McTeague is stupidly happy with his position in life, with insufficient intellectual capacity to realize this and change paths in life, say to one that would see him use his one gift—strength—to make his living. This, not only for his failure but his pity to perceive it, the author adopts a tone of pity when describing McTeague.

Syntax serves to further the contrast between what McTeague is and is not capable of doing. In lines 10-21, details of his strength read like a list; the multiple clauses in each phrase (as made evident by the three semi-colons in these lines, and the many commas) add much grandeur to his strength. These lines read and appear on paper like a child enumerating the favorable traits of a fictional super-hero. However, from lines 29 to 52, the syntax reverses whatever positive effect these previous lines may have had. The sentences from lines 29-52 are constructed with great simplicity; detail upon detail are simple piled one on top of the other, without the formality of fancy lead-ins or other such unnecessary devices. This mass of details that force the reader to pity McTeague help the reader understand the basis of the narrator's attitude towards the dentist: he is an endless balance sheet of unfavorable items that outweigh what potential may exist. The irony in the use of syntax: "—a modest affair—" add a finishing touch to the sympathy the reader is forced to feel: his sigh (that, unlike any other dentists' in the word offers gas") is modest to say the least, but the fact that it is called modest furthers this stupid contentment McTeague ties his life with. This, syntax also explains and justifies the narrator's attitude of pity towards McTeague; diction and details create a tone that adds credibility to the narrator's attitude, leaving the reader with no choice but to agree with him.

Sample KK

Though it is clear, from the level of sophistication of the language, that the narrator must be one of considerable education and intelligence, it is also clear from the tone, diction and syntax of the passage, that McTeague by contrast is not. This is not to say that the narrator approaches McTeague without sympathy, but from even his initial words of “stupid” and “slow” readers are able to tell that McTeague is not necessarily one that the narrator admires. For the physical description of McTeague alone, the narrator uses judicious use of adjectives and comparisons that is already telling of the narrator’s attitude. The description of McTeague’s choices and his dream, as told in the final paragraph, only support the initial opinion that is formed by the reader. With these literary techniques and the tone of the piece, one can tell that the narrator neither admires nor truly likes McTeague: in some ways the narrator even mocks McTeague.

When we as readers first hear of McTeague, we know of nothing save that he is perhaps not so intelligent or educated to be working with “charlatan” and to open a “Dental Parlors”. It is, however through the physique of McTeague that the narrator’s true opinions are expressed. He is “a young giant... moving his immense limbs, slowly, ponderously... his hands were enormous... and covered with a fell of... hair... they were hard as mallets, strong as vices...” the narrator makes use of a common stereotype that we as readers can all identify with, a big brute, who with the physique of half a beast and the intelligence of a whole one. Indeed, the narrator continues “[his] jaw [was] salient, like that of the carnivore... [his] mind... heavy, slow to act, sluggish.” The narrator even compares him to a labour animal, one that needs to be guided and is only good for menial labour. “...he suggested the draught horse, immensely strong, stupid, docile, obedient.”

This aura and opinion of stupidity and gently, not “vicious”, simplicity is continued when McTeague is described as feeling as though “his life was a success, that he could hope for nothing better” just because he opened his “dental parlors”. Whereas we readers might feel that a multimillion business or the discovery of a great scientific break-through would constitute a success, McTeague’s simplicity in both intelligence and mind make him believe that such a small thing is so brilliant. We then might understand this belief of success of this parlour was to be very grand but the description of the parlour is disappointing, as the narrator no doubt intended. There is “no room... McTeague made it do for a bedroom as well... three chairs, a bargain at a second hand store,... a rifle manufacturer’s advertisement calender... a stone pug dog ... the whole place exhaled a mingled odor of bedding, creosote and ether.” This altogether eclectic and unsavoury image only serves the narrator’s purpose of exposing his thought on McTeague as not only a stupid and simple man but one of perhaps a lack of understanding of professionalism. His work place appears hodge-podge, this fulfillment of McTeague’s success and the narrator uses this description to express his attitude towards McTeague.

It is perhaps the final paragraph that confirms our own opinions which begin to take on the flavour of the narrator’s. “But for one thing McTeague would have been perfectly contented.” We immediately may think of more money or a companion or a family and friends. But instead, we are greeted by the dream of “a molar of enormous prongs, something gorgeous and attractive.” The narrator wields such a technique well in allowing readers to think perhaps what would be so great only to be astonished by what McTeague wants and what he truly is like. But really, a molar? It only seals our and the narrator’s thoughts that though McTeague may be a nice man, he is certainly simple and slow.

2005—Question #3—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.

You may choose one of the works listed below or another work of comparable quality that is appropriate to the question.

Adventures of Huckleberry Finn
Antigone
Beloved
Ceremony
Crime and Punishment
Fences
Great expectations
The Great Gatsby
Hedda Gabler
In the Time of the Butterflies
Jane Eyre
Julius Caesar

Macbeth
Moby-Dick
Native Speaker
A Portrait of the Artist as a Young Man
Pygmalion
The Scarlet Letter
Song of Solomon
The Tempest
Their Eyes Were Watching God
Tracks
Typical American
Wide Sargasso Sea

FORM B: Overseas Exam
2005 AP ENGLISH LITERATURE SCORING GUIDE

Question #3: Gaining Power Over Others or Freeing the Self from Their Power

This scoring guide will be useful for most of the essays that you read, but in problematic cases, please consult your question leader. The score that you assign should reflect your judgment of the quality of the essay as a whole. Reward the writers for what they do well. The score for an exceptionally well-written essay may be raised 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 well-focused and persuasive essays identify a character who struggles to escape from the power of other or who seeks to gain power over others , clearly explaining what the power struggle is and how it enhances the meaning of the work.. Well supported with apt and specific textual references, these essays clearly explain how the power struggle enhances the meaning of the work. Although not without flaws, these essays exhibit the ability to discuss a literary work with significant insight and understanding, and to sustain a thesis with clarity, precision, and coherence. Generally, essays scored a nine (9) reveal more sophisticated analysis and more stylistic skill than those scored an eight (8).
- 7-6** These competent essays identify a character who struggles to escape from the power of other or who seeks to gain power over others, and explain how that power struggle enhances the meaning of the work. They demonstrate insight and understanding, but their analysis is less thorough, less perceptive, and/or less specific in supporting detail than the essays scored 9-8. The evidence given may not be as apt or persuasive or the argument may not be as well developed. Essays scored a seven (7) demonstrate more sophistication in substance and style than those scored a six (6), though both 7s and 6s are free from significant or sustained misinterpretation and are generally well-written.
- 5** These essays respond to the assigned task, but they tend to be superficial in analysis. They often rely upon plot summary that contains some analysis, implicit or explicit. Although the writers attempt to discuss the character’s motives for escaping the power of others—or gaining power over others—and how that contributes to the work, the essays tend to be simplistic in argument or insight, and may be unsophisticated or immature in writing. While demonstrating adequate control of language, these essays often lack effective organization and may be marred by surface errors.
- 4-3** These lower-half essays reflect an incomplete or oversimplified understanding of the work. They may fail to define the nature of the power struggle or ignore how it affects the meaning of the work. They may rely on plot summary alone. Their assertions may be unsupported or not relevant to the prompt. Often wordy, repetitious, or disorganized, these essays lack control over the elements of college-level composition Essays scored a three (3) often contain significant misreadings and/or poor writing.
- 2-1** Although these essays make some attempt to respond to the prompt, they compound the weaknesses of those in the 4-3 range. Often they are unacceptably brief, very confused, or incoherent. They may be poorly written on several counts and contain distracting errors in grammar and mechanics. Generally, their assertions are presented with very little clarity, organization, or understanding. Inept, vacuous, and/or entirely incoherent essays must be scored a one (1).
- 0** These essays make no more than a reference to the task.
- These essays are either left blank or are completely off-topic.

2005—FORM B: Q3

Sample KKK

In William Shakespeare's King Lear, Edmund, the bastard son of Gloucester, who lives in the shadow of his brother Edgar, lies and betrays his father and Brother in order to obtain power. Edward is constantly reminded by his father how he is an illegitimate son, and so Edmund naturally harbors hate for his father and brother, and applies this hate to his ambitions to rise to power which inevitably leads to the destruction of his father as well as himself.

Edmund creates a hate which claims to be authored by Edgar saying he would like to kill his father and seize his land and assets. Edmund shows the note to his father Gloucester, who blinded by his paranoia of patricide, and his weakness as a father to be unable to see Edgar's true love for him, sides with Edmund. Edmund then allies himself with the Duke of Cornwall and they set up a plan to have Gloucester's eyes plucked out.

Edmund constantly rejoices over his triumphs over his father and brother, and it becomes very obvious that his want of power, and want of more drives him to do irrational things like have a fancy for both of Lear's daughters.

Edmund's actions lead to the inevitable downfall of himself, his father, Lord Cornwall, and Lear's two daughters. Edmund's ambitions and greed for power act as a catalyst and set in motion the cogs the entire plot of the story. Shakespeare explores this fundamental and reoccurring theme throughout his plays, that hunger for power leads to madness, and power when abused is not a good thing. Shakespeare uses this theme to introduce new perspectives into the play from Edmund's greed; which in turn sheds light on those directly affected, like Gloucester and how he deals with such tyrannical injustice. Edmund's greed and his new power allow the once fueled and blinded by Gloucester to be tortured and blinded, and irony that only when Gloucester is blinded does he see truth.

Sample CCC

In her classic novel, Jane Eyre, Charlotte Brontë follows the maturation of the protagonist, Jane Eyre, in her journey through life. However, Jane did not intend on achieving self-discovery and finding the value of life but rather rising above her low social status and constant rule from the other characters thus revealing Brontë's view on the "importance" in status.

In the beginning of the novel, Jane was a meaningless & misunderstood orphan who was constantly bullied by her Aunt and cousins. However, rather than giving up completely, she became more determined to make a name for herself, and her first step for progress was boarding school. She challenged herself from being a clueless school girl unheard of at school to becoming first in her class, and then a teacher. This gave her a taste of victory and she was not going to stop there.

Jane had developed intelligently and was now improving her religion. She had experienced the hypocritical, intense religion practices of the headmaster, Mr. Brocklehurst, and the extremely pious of her friend, Helen Burns, which caused her to realize what she was not searching for. She thus formed her own faith which combined her beliefs and values with her strong willed passion making her spirituality stronger than ever. Jane was superior intelligently and religiously.

Furthermore, by this time in the novel, Jane was offered the opportunity to be superior in her employment. She could marry St. John Rivers and travel to India to spread her faith. However, while Jane recognized the promise in this opportunity, she realized she would be sacrificing her passion for reason. If she went with St. John she would have a high position, but she would be unhappy, and experiencing no love or excitement, revealing that status is not everything.

Jane decided to move back with Rochester of whom she truly loved and now they were both happy and equal in status. This explains how Jane overcame her past and rose to great heights intellectually and spiritually. Her passion and reason coincided w/ one another which most people are not capable of accomplishing in a life time exemplifying her superiority.

Moreover, Jane's struggle for power and a sound name reveal Brontë's view on life. Determination and ambition are important characteristics of a person but where they end up is of no importance as long as they are happy and satisfied.

Sample BBB

In Zora Neale Hurston's Their Eyes Were Watching God, the events that Janie Starks, the protagonist, undergoes could be described as one giant struggle against several people and forces that stifle her attempt at growth and empowerment. Hurston depicts Janie's struggle against Nanny to present her theme on the meaning of true love, her struggle against Jody Starks and other male chauvinists to reveal that woman can indeed break the norm given to the stereotypical female roles, and her struggle against herself to first discover, then prove her empowerment.

From the very beginning of Janie's love life (which she smooches Johnny Taylor under the pear tree), her and Nanny fail to see eye to eye regarding the true meaning of love. For Nanny, love is security—a notion that dampens Janie's being "petal-open" to the prospect of love in its most romanticized state. Early signs of struggle come up when Nanny slaps Janie for her opposition to marrying Logan Killicks. Over the course of the novel, Janie lives through two failed marriages because she did not struggle against Nanny's stern advice (more like a command, though). It is once she meets Tea Cake and opts to live on the "muck" of life—where rich, black soil (culture) pervades and blues ring loud through the night—that she overcomes Nanny's domination and her idealized vision for Janie to live on the "high-chair" of life (a stark contrast, not only in attitude but in status too, from the "muck"). Once Janie frees herself of Nanny's shackles, she has an epiphany where Hurston reveals her own take on love: "love ain't like a grindstone. . . It's a sea that's shaped by the shores it meets"—that love is different for everyone and that it can't be reduced to one single formulate. Thus, Janie's struggle against Nanny results in a revelation of the true meaning of love, one of Hurston's central themes in the work.

However, the struggle does not end there; male chauvinists—Jody Starks in particular—continually belittle Janie. For instance, her role in Eatonville is limited to caring for Jody's grocery store; she is shunned from participation in the porch conversations, and is even barred from attending Matt Bonner's mule's funeral—all because she is a lady. Also Jody forces her to look like females "should," making her wear a head-rag (as if to stifle any attempts one would wish to gain at her luscious hair and holding back her femininity). Janie puts up with losing this struggle until it climaxes to a point when she can take no more: in front of all his pals, Janie tells Jody that when he "drops his breaches he looks like the change of life", crushing his masculinity down to near-invisible dimensions and triumphing in a struggle that many, including herself, thought she wouldn't be able to overcome. Once victorious, she walks about with her hair down for all to see (a contrast from the head-rag) and in loose-fitting overalls, the looseness paralleling her new-found freedom. Through Janie's triumph in a male-dominated world, Hurston argues that female empowerment is not a distant dream but a possibility that can be realized—women can break the mold of society's norms if they assert themselves as Janie did. This take on female empowerment is another of Hurston's central themes, elucidated by Janie's struggle against the males that constantly put her down.

Perhaps least obvious is Janie's struggle against herself. Throughout the novel, Janie's inner state is juxtaposed against the way she appears to others—on the outside—when Jody dies, Janie "looks like grief, but doesn't feel like grief". Also the fact that Janie abstains from talking on the porch of the store is as much about her own "failure to thrive" as it is about the men ridiculing her for trying to speak. Throughout Janie's first forty-years, she is romantically unfulfilled. These three pieces of evidence suggest that she has not taken any command decisions to assert herself, to choose herself over other people or things. Once she meets Tea Cake and he treats her with an appropriate amount of respect, she begins to change—he teaches her to "have the nerve to say what [she] means" and to shoot a gun, two most empowering acts. When she shoots a rabid Tea Cake, she is actively putting herself first for the first time, proving that she has defeated the doubts she may have had of herself. Through this instance of triumph, Hurston presents the argument that a catalyst for females to assert themselves is the companionship of a soul-mate; Tea Cake endows her with the gift of learning to shoot guns, symbolically representing his giving her the ability to choose herself first. Such a take on how empowerment can be attained for females if one of Hurston's central themes, and is made clear through Janie's victory over the doubts she had of herself.

Thus, since Janie triumphed in all three of her struggles, elucidating Hurston's central themes in the process, she proves herself as truly empowered woman.

Sample HHH

In the book *Siddhartha* there was a drive for self power and self control. Young Siddhartha, the protagonist of the story had the desire for self power and to find his inner child.

As a young man, Siddhartha's father was a Buddhist leader in which he also wanted Siddhartha to be. Having the pressure and feeling like he is being forced to follow his father, Siddhartha leaves home to live his own life.

Siddhartha was now free from his father's power and was on a spiritual quest. Young Siddhartha was a Buddhist and his goal in life was to reach "nirvana," which was to find eternal peace. Reaching nirvana was very seldom and was looked up to if one reached it. In Buddhism self control was power and was very important.

As the story went on, Siddhartha encountered a lot of obstacles which set him in the opposite direction of his goal. The desire to reach nirvana was power and nothing could stop him from reaching it. Blinded by a materialistic life, Siddhartha struggled to get his power.

This book brought the message of a spiritual and religious life. By showing all of the things Siddhartha went through to get power and to reach nirvana shows you the life of a Buddhist. Although the book never indicates whether or not Siddhartha reaches nirvana, the author showed his desire to get power so you know he will eventually get it.

Sample III

Few plays show the human drive for power as well as Arthur Miller's The Crucible. Abigail Williams, a teenager in the village, takes power over even the most qualified and scholarly judges of the colonies. She does this by playing on a fear that exists in the community, and still exists today—a fear of a larger evil, and a fear that those close to us may be ultimately corrupt. Miller uses this power struggle to portray his theme of how we react to fear by allowing others unreasonable power, and how this drive itself is ultimately corrupt.

Abigail's first incentive to take power in the village comes from her desire to be respected in the village—Elizabeth Proctor has been calling her "soiled"—and from her desire to not get into trouble for "conjuring spirits" in the woods with Tituba. Abby originally cries out weaker women, with a lower social stature, such as Tituba, the slave, and Sarah Good, the drunk. However, as Hobbes says, gaining a small amount of power helps you gain more and more, and the accusation of corruption in the village fuels the fires of resentment and fear. The increased intensity allows Abby to gain enough power to accuse Elizabeth Proctor, in hopes that if Elizabeth is hanged, her affair with Proctor will be rekindled. Her power gets so out of control that Abby actually threatens Danforth, a Boston judge, "Think you so holy that the power of Hell may not turn your wits? Beware it, Mr. Danforth!" when he thinks to cross-examine her claims.

This story of runaway power serves to further Arthur Miller's thematic purpose. Abby is a 17-year-old girl with no credentials in society—she worked as a maid before she appointed herself an "official of the court." The audience is meant to be dismayed at how such a girl is able to gain such absurd levels of power, especially considering her malicious purposes. Abby is able to do this because of the reactions of the others in the village—not only is there a fear that others around may be corrupt, but villagers are afraid that they too will be accused. These people would rather side with Abby's absurd claims than fall on the wrong side of her pointing finger. A big part of this theme is the idea that essentially everyone is out to save themselves—this is why people confessed to an absurd charge, and why people feared Abby and her accusing friends. (This is also why the main story, of John Proctor, who dies on matters of principle, is so moving.) Abby's rise to power is based on fear, and fear is what causes the execution of innocent village people.

The story of how Abigail takes power over grown men is one about first picking on those weaker than us—Abby is the niece of a Reverend, Tituba is just a slave—until we can get enough power to achieve our goals. But the purpose of the play is to anger us, to make us feel injustice at how this was allowed to happen. We are supposed to act out against this reign of fear, and never again allow such absurd and dangerous gains of power for such malicious goals.

Sample DDD

Human desire for power is a theme often examined in literature. "Richard III", by Shakespeare, is no different. In this play, depicting the rise and fall of Richard and the coming of the Tudors to the throne of England, one sees how the yearning for power can lead to serious consequences in a god-fearing, Christian society.

Richard III is a hunchback, and brother to King Edward, who was victorious in the War of the Roses. ("Now is the summer of discontent made glorious by this son of York"). He is extremely intelligent, cunning, and quite though respected, he is shunned because of his physical appearance, and then, as he explains to the audience, cannot enjoy the "summer" England is enjoying. A parody to the old medieval morality plays, Shakespeare molds Richard to be the character Vice—a character who delights and horrifies the audience. As he is a social outcast, Richard is "determined to be a villain", and begins his quest for the throne and power, staying true to the character of Vice as he delights and horrifies the audience with his cunning and deceit.

Shakespeare portrays Richard as being a person living outside the folds of Christian society—he defies God and attempts to recreate his own world. As the play progresses, the audience watches as Richard cunningly marries Anne, widow of the deceased king’s son, manipulates various aristocrats including the Duke of Richmond into following his orders, killing his brother and the two princes in the tower, and in the end, turning on his own supporters. He steadily gains power and soon becomes King of England.

However, Shakespeare shows the audience the consequences of living beyond the folds of Christian society—as Vice, the time comes when the character stops delighting and only horrifies as its acts become less human. So it goes with Richard. In the end, he is “in so deep in blood, that sin will pluck on sin”, and can no longer trust anyone, becoming paranoid. The old curse hurled at him by the former queen becomes true and slowly Richard watches his support flee, and becomes plagued by fear and distrust. The night before the final battle against Richmond, Richard is plagued by ghosts of those he murdered, and Shakespeare shows how those who defy society and God at all cost are cursed in the end. Richard is reduced to calling “a horse, my kingdom for a horse” in the end, before being killed by Richmond.

Despite having so many chances to repent and stop his actions, Richard refuses to do so (“tear falling pity dwells not in this eye”) and continues his fight to gain power, and maintain it. His drive for power and recognition is so strong that, as Shakespeare shows the audience, he is willing to give up everything for it. As the character delights and horrifies the audience in his quest for more power, one sees him begin to spiral downwards in terms of morality and humanity. When Richard murders the two princes in the tower, his downfall is complete—in the eyes of the audience, he has gone too far, and as the play progresses, becomes less human, and more desperate.

In the end, unable to trust anyone, plagued by nightmares, and highly unstable, Shakespeare ties in Richard’s downfall and the victory of Richmond to emphasize his theme that, in a God fearing Christian society, to defy God and live outside of society is dangerous, and that in the end, justice prevails over such a drive for power.

Sample AAA

Although the term “power” is most commonly used to describe monetary sums of ownership of physical and materialistic things, Huckleberry Finn in the “Adventures of Huckleberry Finn” seeks to escape from very different kind of “power” that existed predominantly in his society—a power made up of chaos, corruption, and racism.

Mark Twain, when writing this book, was speaking out against the times when you had to be rich and white to be named powerful. He created a character who through his experiences and his open-mindedness as a young man found a kind of power almost nonexistent in the world around him—a power to do and be anything with nothing but the right attitude.

The most important of Huck Finn’s triumphs was his triumph over the stereotypical ideals and vicious customs of his society. Growing up alone, without a mother and/or father drilling thoughts of racism into his mind, Huck defined for himself the meaning of the word “power” and found that power in his friendship with Jim, a black slave, and their many experiences or “adventures” together. Huck and Jim escaped from the old-fashioned ideals society had begun to teach them and ignored or set aside their differences. After all, they did have to lay their lives in the hands of each other, depending on one another for survival in the brutal circumstances they got themselves into.

Isolated on a little boat and forced to sneak around together, the boys learned about what power is really all about. They survived, with the power of their friendship and trust in one another, what many adults could not have ever survived. They found that at the heart of the matter they were not very much different at all—they both were young boys, lost, confused, and alone, longing for the same kind of power—that is, the power that comes with acceptance and stability. They both wanted a place to call home, a place where they can walk together without having to worry about being shot or tortured.

Huck and Jim’s struggle to attain that rare power makes the meaning of this book so powerful and beautiful, in a way. They, unlike most, did not aim to gain money and power over everyone around them, but to be able to live freely and be themselves, to be accepted and loved unconditionally no matter what race or background, no matter how much baggage they carry with them on their many adventures.

Sample MMM

Joseph Conrad, the author of Heart of Darkness, presents a power struggle in the character of Kurtz, a European who left to the Congo with a company funded by the imperialistic movement. Kurtz is the representation of a thirst for power, which was guarded in his eventual control over the African camp in the depth of the darkness of the jungle. Kurtz's character is intricate because he struggles to free himself from one power, to take over another—he alienates himself from the European, or Belgian company, and the search for material wealth and ivory, to satisfy his own thirst for personal power.

The character of Kurtz is emphasized throughout the novel using Marlow, his foil character and secret sharer. The two are quite similar, they are active and pedantic. The choices they make however represents the difference between them. One of the main themes of the novel is the issue of restraint, ID vs. Super Ego. Kurtz's struggle for power represents his Super Ego—his passion that is not restraint. On the contrary, Marlow's ID—his restraint is that which contrasts Kurtz's struggle for power.

It is elementary to address Marlow's character because, although he does not take part in taking over others, he is our source to understanding Kurtz until late in the novel when we finally meet him. Marlow depicts Kurtz as a strong man, since he is reknown throughout the jungle, he is told to be a Great man, who does a lot for the company. Kurtz is seen in European Eyes as an almost majestic figure; he is a musician, an artist, a successful individual. During Kurtz's journey on the river, he is attacked by natives and his helmsman is shot & dies. Kurtz is told to have been killed as well as Marlow approaches camp. At this point, Kurtz's attempt to depose of his European responsibility is masked. The lie is a representation of Kurtz's wish to bring to his own glory. He knows that if the Europeans pressure he is dead, then he will have no need to face them in the future, and will be able to continue with his plan.

His plans are revealed by Marlow who steps on to Kurtz's camp, adorned with heads of dead natives on poles. A Russian boy, an extreme fanatic tells Marlow that Kurtz has passed. His character shows the extent of Kurtz's strength over the people. Marlow ventures into the camp & sees the sickly Kurtz and his kingdom. It is obvious at this point that Kurtz's attempts to free himself from the company were forged to one purpose solely—his own personal wealth of power. Marlow's character, a contrast to Kurtz's shows restraint, and the ability not to be overwhelmed by the force of nature, the jungle & our lives.

Conrad, who had a personal connection to imperialism, was obviously very critical of it when writing this novel. Kurtz's toying with power, to create his own society where he was revered represents Conrad's disdain of imperialistic thought. Kurtz eventually dies, whereas Marlow overcomes his disease and remains alive. This final point marks the faith of those who practice restraint over those who let their wild inhibitions lead them in Conrad's eyes. The struggle of Kurtz, and final demise illuminate the true meaning & criticism of imperialism & the transplantation of Europeans to the Jungle in Conrad's eyes.

SCORES—2005 Form B—Overseas Exam

2005 FORM B, QUESTION 1

H—4

L—6

C—2

N—7

F—3

J—4

B—1

I—5

T—9

O—8/9

2005 FORM B, QUESTION 2

AA—5

BB—7-

CC—4

DD—2

EE—6+/7-

FF—3

GG—8

HH—7+

II—9

KK—8

2005 FORM B, QUESTION 3

KKK—5

CCC—4

BBB—9

HHH—3

III—7

DDD—6

AAA—5

MMM—7

Prompt for Q1

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.

Edward Field b. 1924

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,
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.

“That nice Mr. Hicks” the neighbors called,
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
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
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:
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,
And wishes he had drowned.

Modernity has certainly evolved from the time of the ancient Greece. However, the advancements in technology have not necessarily created a Utopian society. In "Icarus," a poem by Edward Field, a mythological character is placed in the bustling and oxymoronic reality of the modern world. Figurative language, irony, syntax, and perspectives are essential elements of Field's relocation of Icarus, whose relocation exposes an alienating and unrelenting 20th century setting.

Irony and contrast are immediately evident as Icarus's story unfolds in the second millennium of the common era. Beginning by depicting the setting and its inhabitants, the speaker highlights some oxymorons in current behavior. Witnesses to Icarus's mishap run off to a "gang war," a cruel satire of urban life and ironical reversion of roles in just one line. Furthermore, Icarus's report at the police station is "filed and forgotten," one element denying the purpose of the other. In addition to this, modern practices appear to contrast those of Icarus's original setting; in ancient Greece, tales were not written but sang, and they certainly weren't forgotten. Thus, though lacking mention to the protagonist, the first stanza subtly implies immediate differences between Icarus's traditional home and his new one.

The second stanza begins with yet another juxtaposition of the original and the modified; while the foolish Icarus would have been deemed "disobedient" in his times, he becomes "nice Mr. Hicks" in modernity. As the speaker begins to describe Icarus directly, another allusion to modern tenets is made; Icarus's suit "concealed arms," which we soon find out though that they are not the "arms" used in gang wars but those with which he attempted flight. Icarus's neighbors cannot perceive his sadness at the failure of his deed, though, and the gentle time (and air) traveler does not wish to upset them by revealing the truths. In this case, a metonymic "front yards" is used by the speaker to symbolize the suburban lifestyle and "moralistic" attitude of the people surrounding Icarus.

In creating the final analogies and contrasts between the past and present Icaruses, the speaker draws into the tragic hero side of the protagonist and uses it in a rhetorical question at the end of the second stanza. Unfortunately for Icarus, it seems, he did not fall to his death but to the "middling stature of the merely talented"; he cannot find serenity in an environment where personal judgment (Icarus's neighbors) cannot reconcile with the group activities (participating in committees and riding commuter trains). Using anaphora, the first two lines of the third stanza convey Icarus's longing for tragic departure, juxtaposing nightly reflection and daily attempts at flight. Lacking the success he had in the past, even though it had cost him, Icarus comes to the conclusion that his role would have been much more satisfactory had he drowned.

Field employs techniques of content (contrast and irony) and of how the content is shaped (anaphora and figurative language). In doing so, he conveys both poetically personal reflections and an effective change of Icarus's setting, shaping this work as an even more tragic story for the protagonist than his death in had been.

Q1 In the following speech from Shakespeare's play Henry VIII, Cardinal Wolsey considers his sudden downfall from his position as advisor to the king. Spokesman 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.

The Speech of Wolsey on his downfall. From Henry VIII.

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,
And bears his blushing honours 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 ventured,
Like little wanton boys that swim on bladders,
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
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' favours!
There is, betwixt that smile we would aspire to,
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,
Never to hope again. H8.III.2. 350-72.

In his play Henry VIII, author William Shakespeare does a remarkable job of conveying the emotions of his character Cardinal Wolsey, who has just received the shock of his dismissal as the King's advisor. Shakespeare's description is realistic because it reflects the range of feelings people often undergo when reeling from an unexpected disappointment. Wolsey's soliloquy reveals both anger and lamentation as he struggles to come to terms with what has occurred. Shakespeare portrays both the hostility and despair of Wolsey's reaction through dramatic diction, figurative language, and a shift in tone.

The words Shakespeare chooses reflect Wolsey's complex reaction because they represent strong emotion. Wolsey describes himself as "weary," which implies that he has poured everything he has into his position, leaving him exhausted. "Weary" connotes aging, as if Wolsey has expended a great amount

of time in his dedication to his work. Even more powerful is the selection of the word "wretched," which Wolsey uses to characterize those such as himself who have lived their lives depending on the approval of the monarch. The connotations of "wretched" are despair and utter hopelessness. This negative word choice suggests that Wolsey has no hope whatsoever for the future, leaving him in a state of utter desperation. The loaded diction Shakespeare uses illuminates the extremity of Wolsey's emotional state.

Through figurative language, Shakespeare evokes powerful images that show Wolsey's anger as well as despair. He uses the metaphor of a delicate flower to represent Wolsey's spirit, first optimistically putting out "the tender leaves of hopes," then blooming only to be struck by a "killing frost." This image conveys Wolsey's vulnerability and innocence. The frost, which symbolizes the king's brash dismissal of Wolsey, is cruel and undeserved. By placing the sprouting, blooming, and death of the flower within a three-day span, Shakespeare reflects Wolsey's anger at how suddenly he fell from favor. Shakespeare also uses figurative language to show Wolsey's hopelessness. Using simile, he likens Wolsey to Satan, the angel who fell out of God's favor and was banished to Hell, never to return again. This comparison reflects Wolsey's conviction that he has no reason for hope and must instead expect misery for the rest of his life. These two powerful uses of imagery portray the two emotions between which Wolsey vacillates.

Shakespeare also employs a change in tone to convey the complexity of Wolsey's emotions. At first, the tone is bitter. Wolsey scoffs at the idea of losing "the little good" he gains from the king. He describes the world as "vain," superficially focused on status, and declares, "I hate ye!" This tone reveals Wolsey's hostility, his first reaction. Immediately afterwards, his speech shifts to a tone of hopelessness and despair. He laments the life he has led as a "wretched" man beholden to the ruler, expressing self-pity through his characterization of himself as a "poor man." Wolsey concludes by asserting that he will never have any hope for the future. The change in tone between bitterness and hopelessness reflects the emotions between which Wolsey is struggling; his initial anger gives way to sadness and self-pity. Through this change, Shakespeare reflects that emotional reactions are often multifaceted.

Using powerful diction, evaluative figurative language, and a change in tone, Shakespeare portrays Wolsey's response to his dismissal as both hostile and despairing. The words Wolsey uses reflect the strength of his emotions, the images he creates fortify this description, and the shift in tone emphasizes the split between his emotions. By employing these three tactics, Shakespeare reflects the powerful complexity of Wolsey's reaction, and of human emotions as a whole.

Prompt for Q2

The following passage is an excerpt from "The Other Paris," a short story from 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.

If anyone had asked Carol at what precise moment she fell in love, or where Howard Mitchell proposed to her, she would have imagined, quite sincerely, a scene that involved all at once the Seine, moonlight, barrows of violets, acacias in flower, and a confused, misty background of the Eiffel tower and little

crooked streets. This was what everyone expected, and she had nearly come to believe it herself.

Actually, he had proposed at lunch, over a tuna-fish salad. He and Carol had known each other less than three weeks, and their conversation, until then, had been limited to their office – an American government agency – and the people in it. Carol was twenty-two; no one had proposed to her before, except an unsuitable medical student with no money and eight years' training still to go. She was under the illusion that in a short time she would be so old no one would ask her again. She accepted at once, and Howard celebrated by ordering an extra bottle of wine. Both would have liked champagne, as a more emphatic symbol of the unusual, but each was too diffident to suggest it.

The fact that Carol was not in love with Howard Mitchell did not dismay her in the least. From a series of helpful college lectures on marriage she had learned that a common interest, such as a liking for Irish setters, was the true basis for happiness, and that the illusion of love was a blight imposed by the film industry, and almost entirely responsible for the high rate of divorce. Similar economic background, financial security, belonging to the same church – these were the pillars of the married union. By an astonishing coincidence, the fathers of Carol and Howard were both attorneys and both had been defeated in their one attempt to get elected a judge. Carol and Howard were both vaguely Protestant, although a serious discussion of religious beliefs would have gravely embarrassed them. And Howard, best of all, was sober, old enough to know his own mind, and absolutely reliable. He was an economist who had sense enough to attach himself to a corporation that continued to pay his salary during his loan to the government. There was no reason for the engagement or the marriage to fail.

Carol, with great efficiency, nearly at once set about the business of falling in love. Love required only the right conditions, like a geranium. It would wither exposed to bad weather or in dismal surroundings; indeed, Carol rated the chances of love in a cottage or a furnished room at zero. Given a good climate, enough money, and a pair of good-natured, *intelligent* (her college lectures had stressed this) people, one had only to sit back and watch it grow. All winter, then she looked for these right conditions in Paris. When, at first, nothing happened, she blamed it on the weather. She was often convinced she would fall deeply in love with Howard if only it would stop raining. Undaunted, she waited for better times.

Howard had no notion of any of this. His sudden proposal to Carol had been quite out of character – he was uncommonly cautious – and he alternated between a state of numbness and a state of self-congratulation. Before his engagement he had sometimes been lonely, a malaise he put down to overwork, and he was discontented with his bachelor households, for he did not enjoy collecting old pottery or making little casserole dishes. Unless he stumbled on a competent housemaid, nothing ever got done. This in itself would not have spurred him into marriage had he not been seriously unsettled by the visit of one of his sisters, who advised him to marry some nice girl before it was too late. "Soon," she told him, "you'll just be a person who fills in at dinner."

Howard saw the picture at once, and was deeply moved by it. (1953)

According to society, marriage should be the dream of every young woman, and every action of the male/female "mating dance" is what society dictates, though couples may intend otherwise. This entire passage ridicules the awkward and misplaced (not to mention ludicrous) stress society and culture places on proper marriage. Mavis 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.

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 outweighed 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 fight 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 of them. And even though they both were fully aware champagne would be more than perfectly appropriate, their distance from one another makes that impossible.

One of the most important recurring themes is that of pressure by society to get married soon, for all the wrong reasons. The supreme irony of the entire 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 longer met, the marriage falls apart due to the lack of emotional attachment, and the whole thing is blamed on not meeting the initial conditions: circular logic at 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 is 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 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 much more sense to marry for love – which lasts forever – and adopt the current circumstances to fit married life, but logic has no place in today's society (of course!).

By illustrating these ironies, inversions, follies, inconsistencies, circular logic, and downright absurdity, 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.

2013 APSI for English

Prose/MC Camp – Helping Students
prepare for the Literature test



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Step 1: Analyze the Prompt.

WHAT?

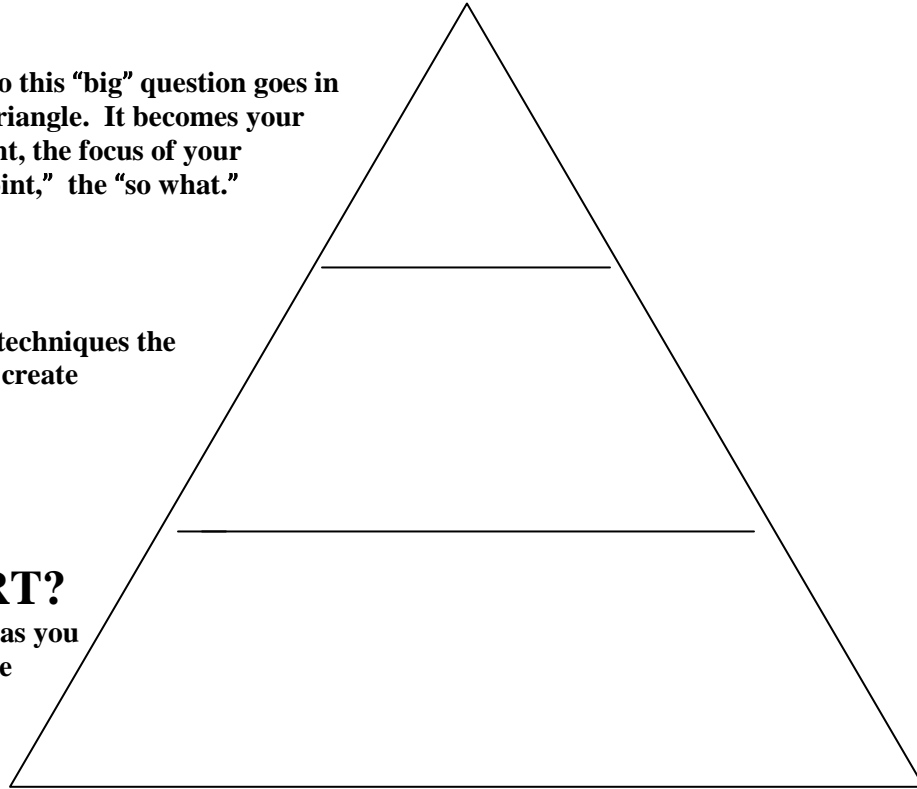
Your answer to this “big” question goes in the tip of the triangle. It becomes your thesis statement, the focus of your essay-your “point,” the “so what.”

HOW?

Make a list of techniques the author uses to create meaning.

SUPPORT?

Jot notes here as you read and notice techniques the author uses.



Remember to answer “So what?”

The Prose Essay

First Step: Read The Prompt

1. Read the prompt carefully, underlining every part of the task.
 1. Pay special attention to the specific literary elements (Imagery, Characterization, Narration, etc) the prompt asks you to analyze; the prompt very often points you in the right direction as far as which literary elements are the most relevant!
2. The prompt implores readers to consider some deeper meaning of the piece, such as an assertion made about humanity, sin and transgression, friendship, etc.
3. Once you have this general frame of reference, your job is two-fold:
 1. Elaborate on the theme presented in the prompt.
 1. Add depth by making it **specific** and **meaningful**
 2. It is **superficial** to simply say that a piece "discusses sin and transgression." Use your analytical skills and make a **specific** assertion about sin and transgression
 3. Example: "The sins of a person's past may haunt one into adulthood"
 4. The bottom line is, don't take the prompt at face-value!
 2. Reread the prompt to ensure understanding before moving on to the prose itself. Keep the theme and techniques presented by the prompt in mind as you read.

Second Step: Read the Prose selection

1. Read the title and any historical background before starting.
 1. Consider how the historical context influences the wider meaning of the work as a whole.
 1. A novel published in the 1920s, for example, may be influenced by the post-WWI societal fragmentation evident in works such as Fitzgerald's *The Great Gatsby*.
 2. A piece of prose published in the 1960s may have some red-scare elements.
 3. You might want to review general historical time period/developments before the exam!
2. Read the prose all the way through once. This reading is simply for general **UNDERSTANDING** of the passage, so read it fluidly and quickly.
3. Do not stop at challenging words or phrases, taking minutes at a time to decipher confusing lines. Such an arduous process is simply too time consuming.
4. For this first reading, you want a basic understanding....
 1. What is the setting? Who's narrating? What's the basic theme expressed? General mood/tone words? Any interesting/bizarre characters? Which literary elements jump out at you?
5. Now, read the prose a second time, this time with greater scrutiny and with pen in hand marking as you read. Keep literary elements in mind. In prose, the elements to watch out for are...
 1. Imagery
 1. Visual
 2. Tactile
 3. Gustatory
 4. Olfactory
 5. Auditory

2. Symbolism / Symbolic Action
3. Figurative Language
 1. Hyperbole
 2. Litotes/other forms of understatement
 3. Metonymy / Synecdoche
 4. Metaphor
 5. Simile
4. Setting
 1. How is the setting portrayed? What type of *mood* does the description of the setting evoke? What types of words and images are used to establish setting? Think of Charles Dickens' London, or Hosseini's Kabul...both of these settings are built through lots of descriptive language and imagery. Is this the case in your prose?
5. Narration
 1. *Who* is narrating the story? Does the narrator's perspective color the reader's interpretation of events?
 2. Is the narration omniscient? limited omniscient? first, second, third person? How may these different types of narration influence our perception of the prose?
6. Syntax
 1. Are the sentences curt and choppy? Long and grandiloquent? Heavily or sparsely punctuated? Any humor in the writing? How may these writing styles reflect the themes of the work, or impact the reader's interpretation?
 2. Also note changes in syntax, as they often illicit changes in mood and thus indicate pivotal points of a story.
7. Diction
 1. Don't go "diction" happy, labeling everything that has to do with words as diction. If a city, for example, is described by the words "dirty, degraded, gray, overcast, deserted," and other negative words, it is not correct to assert that "the author uses negative diction to describe the city as a lonely, depressing place." This is not diction. Simply choosing certain words to facilitate a description is not diction.
 2. Rather, diction has to do with the overall *style* of the writing. Does the author use colloquialisms, or is the writing formal and lofty? Is there a particular dialect used to enhance characterization or setting description? Is the writing pedantic, or lazy and informal? Is a particular lexicon used, or childish language perhaps?
8. Irony
 1. Is there a difference between the literal meaning of the words on the page, and the implied or actual meaning?
 2. Do we know more than the speaker in the story? (Dramatic Irony)
 3. Do situations turn out differently than we and most people would expect?
 4. Is a character the victim of fate? (cosmic irony/irony of fate)
9. Tone, Theme, Mood
 1. These are separate from the other literary elements because they are "bigger picture" elements.
 2. They don't fall into the "how" portion of analysis, but rather, they fall into the "what" portion of analysis. A theme is conveyed *through* some other literary element, or, the "what" is conveyed through the "how." It is awkward to say

"the overall meaning is conveyed/captured/demonstrated by the theme of..."
Mood and tone are the same way.

3. These elements do not stand alone, but rather, are built through the combined effects of other literary elements.
 6. With so much to think about while reading, it is necessary to *mark up your paper!* **Underline important passages. Make notes in the margins. Write down whatever arbitrary thoughts come to mind somewhere on your sheet.** Point out literary elements when you see them. This will help organize your thoughts and will provide a great springboard for essay writing.
 7. Once you've read through the prose a second time, you should have a more thorough understanding of the most important literary elements for this piece of prose. You're ready to write your essay.
-

Writing the Prose Essay

Introduction (This is not absolutely necessary, but you will find that the majority of high scoring essays have a good introduction.)

- Begin the introduction with a detailed and engaging first sentence.
 - For example: Try to avoid "Kate Chopin was a feminist who wrote about the subjugation of women in her novel *The Awakening*." instead write something similar to... "Just as the ball and chain of misogyny and subjugation seemed most snugly fit around the ankles of American women, Louisiana-born Kate Chopin published a novel that would revolutionize gender relations, empower generations of feminists, and tear the social status quo asunder..."
 - In other words, give your writing some flair, some of your own unique style. This hopefully will captivate your reader and keep them hooked.
- Use the introduction to address the What and How of the prompt.
- Write a clear and well-stated sentence that explains the **What** of the prose and introduce the techniques that are used to explain the **How** of the prompt. A clearly state thesis statement with this format can be utilized: **In *Frankenstein*, Mary Shelley utilizes setting (character, point of view, style, etc.) and character (point of view, style, etc.) to express the theme that monsters aren't only a figment of the imagination or of the grotesque, but an ugly truth that resides in the nature of man.**
- Make sure you write in literary present tense. The selection is happening for you right now, not in the past.

Body

- There are two general organizational formats one could follow when writing the essay.

Flow chronologically through the Prose Piece. This is the preferred method. If you examine the high scoring essays, the majority of them will follow this format.

In Case of Emergency: Break Glass: Sort paragraphs by literary technique. Use this method if you feel it will work better for you. You will find essays in the 6 and even 7 categories that use this method.

- Make sure you begin each paragraph with a strong introductory sentence. The introduction should outline exactly what that paragraph will prove. It should reveal something about the larger meaning of the prose, the theme you are attempting to analyze, and the literary element(s) through which that theme is demonstrated.
- Introduce the “WHAT” (thesis/ theme) of the essay.
- Support the theme/ thesis with **apt** (*suited to a purpose--being to the point*) literary elements- (imagery, personification, symbols...)
- Provide examples to back up the “WHAT”- at-least 3-4 examples. These examples could be direct quotes from the prose, **woven** seamlessly into the body paragraph.
- Explain how the examples relate to the “WHAT” in detail.
- Restate the thesis or topic sentence (rephrase).
- **Make sure the body answers the prompt!**
- Don’t repeat the same ideas. Say it once and move on.
- Use your best vocabulary.
 - In particular, use **apt** (*suited to a purpose--being to the point*) vocabulary in two ways:
 - Use active verbs to describe **how** an author uses certain literary techniques and how that technique contributes to a theme. Instead of saying "the author uses," for example, one could say that the author...employs, utilizes, depends on, makes frequent use of, relies on, affords insight through, displays apt command of, shows a capacity for, and many other phrases. (Always keep in mind you are discussing writing and not speaking. Do not say the “writer talks about”.) See: <http://www.webresume.com/resumes/verbs.shtml> and http://www.oberlin.edu/career/students/documents/resume_action.pdf These are intended for resume writing, but they will certainly work in your analytical writing.
 - Strong vocabulary is also necessary for tone/mood words in your writing. To utilize words such as "mad, sad, happy, jealous" are detrimental to an essay. While it is impossible to provide a complete list of "good" tone/mood words, there are better and more specific words out there, you just have to think about **why** a character feels a certain way and/or **why** the author created such a mood, and a better word may come to mind.
 - Sardonic, for example, is a more effective and more specific word than "sarcastic." Melancholy > Sad. Grisly > sad/mad. Ominous/Foreboding > scary. Vitriolic > harsh. For a more comprehensive list of mood/tone words, check this link at my web site <http://jerrywbrown.com/?portfolio-item=tone>
 - Look for moods may also be created by the intermingling of two different emotions. Authors used contrast and **antithesis** in their writing. Consider, for example, the difference between *fond reminiscence* and *bitter remembrance*. Both may seem the same on paper, since they both involve a character looking back on the past, but these two moods are actually very different. A mood may also be one of welcomed acquiescence, such as the act of succumbing to a formidable opponent after a long, gruesome battle. If you feel there are contrasting elements of mood/tone, then say it! (Most of the time, you are right!) Rather than choosing one mood/tone, say something like "The mood is one of elevating danger offset by playful banter."

- Mature analysis of mood, theme, and tone therefore requires strong mood/tone vocabulary and close reading.

Conclusion (again, not absolutely necessary, but high scoring essays usually have one)

- The conclusion should just be summing up what you wrote and bringing your essay to a close
- Do **not** introduce any new ideas
- Restate and stress the importance of your thesis
- You may echo (don't just repeat) the introduction and bring the reader full circle
- It is important to have a conclusion to bring a sense of completeness to your essay, **so if you are pressed for time it isn't vitally important to make it fancy, just try to have one!**

"Essay Prose Tips." *Alexander Hamilton High School*. N.p.. Web. 5 Mar 2013.
<[http://apenglishwiki.wikispaces.com/Essay Prose Tips](http://apenglishwiki.wikispaces.com/Essay+Prose+Tips)>.

2005 AP English Literature and Composition
Free-Response Question 2

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.

<i>The Birthday Party</i>	Annotation, Questions, Comments
<p>They were a couple in their late thirties, and they looked unmistakably married. They sat on the banquette opposite us in a little narrow restaurant, having dinner. The man had a round, self-satisfied face, with glasses on it; the woman was fadingly pretty, in a big hat. There was nothing conspicuous about them, nothing particularly noticeable, until the end of their meal, when it suddenly became obvious that this was an Occasion—in fact, the husband’s birthday, and the wife had planned a little surprise for him.</p> <p>It arrived, in the form of a small but glossy birthday cake, with one pink candle burning in the center. The headwaiter brought it in and placed it before the husband, and meanwhile the violin-and-piano orchestra played “Happy Birthday to You” and the wife beamed with shy pride over her little surprise, and such few people as there were in the restaurant tried to help out with a pattering of applause. It became clear at once that help was needed,</p>	

because the husband was not pleased. Instead he was hotly embarrassed, and indignant at his wife for embarrassing him.

You looked at him and you saw this and you thought, “Oh, now don’t be like that!” But he was like that, and as soon as the little cake had been deposited on the table, and the orchestra had finished the birthday piece, and the general attention had shifted from the man and woman, I saw him say something to her under his breath—some punishing thing, quick and curt and unkind. I couldn’t bear to look at the woman then, so I stared at my plate and waited for quite a long time. Not long enough, though. She was still crying when I finally glanced over there again. Crying quietly and heartbrokenly and hopelessly all to herself, under the gay big brim of her best hat.

2005 AP ENGLISH LITERATURE SCORING GUIDELINE

Question #2: Katharine Brush's "Birthday Party"

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, its style, its mechanics. **Reward the writers for what they do well.** The score for an exceptionally well-written essay may be raised by one point above the otherwise appropriate score. In no case may a poorly written essay be scored higher than a three (3).

- 9-8** These essays offer a persuasive analysis of how the author uses literary devices to achieve her purpose. The writers make a strong case for their interpretation of the story. They explore possibilities of character and situation; consider literary elements such as characterization, point of view, syntax, diction, and tone; and 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, precise, and effectively organized. Generally, essays scored a nine (9) reveal more sophisticated analysis and more effective control of language than do essays scored an eight (8).
- 7-6** These essays offer a reasonable analysis of how the author uses literary devices to achieve her purpose. The writers provide a sustained, competent reading of the story, with attention to literary elements such as characterization, point of view, syntax, diction, and tone. Although these essays may not be error-free and may be 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. Generally, 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 story, but tend to be superficial or undeveloped in their treatment of how the author uses literary devices to achieve her purpose. While exhibiting some analysis of the story, implicit or explicit, the discussion of how literary elements contribute to the author's purpose may be slight, and support from the text may be thin or tend toward paraphrase. While these writers demonstrate adequate control of language, their essays may be marred by surface errors. Generally, essays scored a five (5) lack the more effective organization and more sustained development characteristic of 7-6 papers.
- 4-3** These essays offer a less than thorough understanding of the task or a less than adequate treatment of how the author uses literary devices to achieve her purpose. Often relying on plot summary or paraphrase, the writers may fail to articulate a convincing basis for understanding situation and character, or they may misread the story. These papers may be characterized by an unfocused or repetitive presentation of ideas, an absence of textual support, or an accumulation of errors. Generally, essays scored a four (4) exhibit better control over the elements of composition than those scored a three (3).
- 2-1** These essays compound the weaknesses of the papers in the 4-3 range. They may persistently misread the story 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 story. Essays scored a one (1) are especially inept or incoherent.
- 0** These essays make no more than a reference to the task.
- These essays are either left blank or are completely off-topic.

2005-Essay #2-Katharine Brush's "The Birthday Party"

Sample Essays

Sample MM

"The Birthday Party" by Katherine Brush is truly a story with an objective to depict the cruelty of some people in the world. It does not go far enough to explain it; however her descriptions, perspective, diction and syntax portray the husband's insolence so well that its purpose to induce the reader's disgust is utterly achieved.

Initiating the short story by introducing her subjects immediately the author describes the couple of no extraordinary people but as merely a married "couple in their late thirties." She begins by describing simple physical characteristics, and then lets the reader know that it was the husband's birthday celebration at a restaurant.

Next, the author describes the situation in great detail so as to bring the reader into the shoes of a viewer of the situation. She describes the look of the birthday cake, the sound of the orchestra, the reactions of the patrons in the restaurant—almost so detailed that the reader can hear the clapping and see the lit candle. In this way, the author is able to present a typical situation which any reader can relate to, and bring him/her directly to the scene.

The last paragraph, however, is by far the most significant in assisting and evoking the reader's disgust. Primarily, the author introduces the pronoun 'you.' In this way, the reader is brought even more intimate with the situation at hand; the author realizes that almost every reader would think "Oh, now, don't be like that!" persuading the reader to keep reading to see what happens next. The next sentence is very important because it portrays a series of events all happening very quickly; and to portray this, the author deliberately uses a run on sentence. She writes, "But he was like that, and as soon as the little cake had been deposited on the table, and the orchestra [finished] . . . and the general attention had shifted. . . ." to keep the reader entertained and hoping to see how the husband reacts. Just as the answer is about to be revealed, the author now does something she hasn't done yet, and this is introduce "I." The author now introduces "I" because this, again, brings the reader closer to the incident; by doing this, the reader is not only reading about it, but he is reading a personal account of it. She writes that she, "couldn't bear to look at the woman," after the husband cruelly said something to his wife because she accidentally embarrassed him, and this puts the reader in the author's shoes.

The author finishes the third paragraph with potency and by evoking the most sympathy and disgust from the reader. She includes the fragment, "Not long enough, though," to explain the misfortunate reaction of the wife, crying for a long time for simply trying to please her husband. The last sentence is extremely important because it leaves the reader with a lasting impression of sympathy for the wife and anger at the husband. This sentence includes the wife "crying quietly" (as to not make her cruel husband any angrier), "and heartbrokenly" (for she tried her best to please her husband yet was condemned), "and hopelessly" (as to explain there was no redeeming herself). The wife was "all to herself" because she was emotionally conflicting with her husband. The author then leaves us with the idea that this was meant to be a happy and special celebration, yet she was left sobbing under the "gay big brim of her best hat."

Although we as a reader do not know the husband or the wife personally, and although only a simple celebration of a birthday party is described, the detailed and fascinating use of description by the author easily places the reader into the author's shoes, viewing every facial expression, hearing every clap, and smelling the burning candle personally. In this way, the author's purpose of conveying the husband's cruelty to the point of evoking much disgust and sympathy from the reader is achieved greatly.

Sample DD

Katharine Brush uses literary techniques in Birthday Party to convey the sense of helplessness an abused person feels in an abusive relationship.

The point of view Brush uses keeps the reader distanced and reserved from the events in the story. The couple's thoughts are unreachable. The narrator is merely an observer to the situation; a customer in the restaurant. This point of view gives the reader a frustration at the distance between the abused woman and the narrator, as if it were impossible to be other than a removed observer.

Imagery is used to positively describe the pains the wife took to make r husband happy. Even though described as "fadingly pretty" and "shy," the woman wears a big hat to hide what she may lack in appearance. And when the cake comes out, "she beams with shy pride." And she would be prideful of the present because went through a great deal of effort to order the cake and have the orchestra play "Happy Birthday to You."

The wife's hat is used a metaphor for how the abusive relationship affects her. She tries hard to cover up her sadness by putting forth a cheerful demeanor, like putting on her best hat to celebrate not her own, but her husband's birthday. Yet when her husband criticizes her hard work, she is crushed inwardly. Her cheer and pride of hard work means nothing after her husband is "indignant" with her. The facade she put on for the benefit of her husband means nothing when she lies "heartbrokenly and hopelessly" under the "big brim of her best hat." Neither her actions or the wishes of the narrator have any effect on the husband, which adds the sense of helplessness of the abused wife in a relationship that seems impossible to mend.

Sample EE

In the short story Birthday Party written by Katherine Brush in 1946, she used literary devices to achieve her purpose. Brush uses imagery in line 4 describing the couple, "The man had a round, self-satisfied face, with glasses on it; the woman was fadingly pretty, in a big hat". This helps to visualize the couple.

When the husband let her have it, she became disappointed. "crying quietly" is the wife weeping in small volume. The fact that the "heartbroken" woman hides behind her "gay" (happy) hat is ironic.

Sample NN

As clichéd as it is, many times appearances can be deceiving. People are adept at putting on a facade to cover up the true state of their lives, as putting on a happy face even when they are collapsing inside. In her short story, Katharine Brush writes about a seemingly happy incident in which a wife prepares a birthday surprise for her husband. However, the husband's cruel ingratitude causes the facade of normalcy to collapse, and his wife is left devastated. Through the use of detailed description, anonymity of the characters, and repetition of sounds and phrases, Brush suggests that even songs and birthday cake can't fix or hide a marriage that is broken inside, and we can't always put on a smile.

Brush creates a very detailed description of the husband and wife at the restaurant. The man has a "round, self-satisfied face", and the wife is "fadingly pretty." As the author suggests, there is nothing out of the ordinary about them. Once the narrator realizes that this is actually an Occasion with a capital O, she begins to notice and describe the details that the wife tried so hard to include. The cake is glossy with a pink candle, and there is an orchestra with both violin and piano. These details suggest the time and effort the wife put into surprising her husband and it serves to make it all the more pathetic when her husband rejects her. Brush's use of detail emphasizes that adornment cannot substitute for substance, especially in a relationship.

Another technique Brush employs is anonymity of character. We don't know anything about the narrator, and the husband and wife have no names. They are simply an average "couple in their late thirties." This anonymity adds universality to the situation. They are not just a husband and wife; they are every husband and wife who have tried to make their relationship seem happy and gay when it is not. There are few things more painful than making a sincere effort to reach out to someone and getting it thrown back in your face. We have all experienced this, and we project our own experiences onto this hapless wife and feel her pain as our own. At once, we are the creators and observers of a façade that just doesn't hold up to reality, and this is made possible by the anonymity and universality of the characters.

Another technique Brush utilizes is repetition of particular phrases and sounds that add pathos to the wife's situation. Her plans are constantly referred to in a pejorative ("Little surprise", "Little cake", etc.) making them seem like they lack importance, when really, they were everything to the wife. Though the surprise is little, she "beam(s) with shy pride." The repetition of "little" foreshadows the husband's cruel rejection later in the story and his lack of respect for wife's efforts. Another place repetition is very effectively employed is in the last sentence of the story. Brush uses alliteration when she describes the wife crying "under the gay big brim of her best hat." It is truly pathetic that the wife went to the effort to get dressed up fancy for her husband's birthday, only to be reprimanded for it. The repetition of the B sound almost sounds like someone crying to themselves as their lips quiver, adding to the pain of the wife. Her efforts to add romance and fun to an already dead relationship blew up in her face.

Marriages and relationships in general can be destroyed by a lack of respect and sensitivity. Though we do not know the circumstances of the husband and wife's relationship, his utter cruelty in rejecting her kindness could not have been an isolated event. The public display of the birthday surprise suggests that the wife was trying to convince her herself and the world that she had a healthy marriage, when clearly she did not. Through the use of specific details, anonymous characters, and repetition, brush shows that appearances really can be deceiving.

Sample YY

In the story, Birthday Party, the author achieved her purpose by using literary devices.

When the man was described as being "round-faced" and "self-satisfied" it made me dislike him instantly. He sounded like an arrogant aristocrat who believes he is better than anyone else. The woman who was married to him was "fadingly pretty, in a big hat" also sounded like an arrogant aristocrat at first. It made me think of someone who is no longer beautiful, but wants to maintain the guise of being a young beauty. When I learned that she was surprising him with a cake for his birthday I realized that I had underestimated the woman. This small thing gave her character some depth and made her seem more kind. If she had been arrogant she would have thrown him a huge party or simply told him to pick out his own gift. Since she was pleased, but he seemed embarrassed it proved that he thought himself too good for a simple gesture like the cake. When he muttered at her under his breath and made her cry it demonstrated that he thought a birthday cake was childish and unworthy of him. He may have also believed that getting older could be avoided by not celebrating and that being old would be seen as a weakness among his friends and colleagues. When she cried he showed that he was heartless and undeserving of such endearments by not comforting her.

The literary devices make you feel sorry for the woman and indignant at the husband.

Sample PP

In "Birthday Party," a wife in her late thirties hopes to surprise her husband with a glossy cake as a symbol of her love. However, the husband reacts with embarrassment and anger. The author, Katharine Brush, makes the reader feel disgusted by the man's heartlessness. Brush asserts that these small gestures of affection are of the greatest importance, and represent a potential heartbreak.

The first section of the passage creates an inconspicuous scene which is interrupted by the sweet surprise the wife has planned for her husband. The narrator uses the words "unmistakenly married" to describe the couple's relationship. They seem ordinary at first, as does the story. However, by capitalizing "Occasion," Brush reveals that this dinner has a special significance. Although the cake is small, it is also glossy. This description conveys that despite the surprise seeming small, it is entirely genuine. The narrator's intimate description of the event draws the reader into the story. One cannot help but smile when the wife "beams with shy pride over her little surprise." In other words, the poignant and sweet tone of the cake scene endears the reader to the wife. Her gesture is one of genuine, heartfelt affection. Brush employs a light but honest tone in creating a mood of endearing love for the reader.

As a result, when the husband responds with cruelty, the reader actually hates him for not acknowledging his wife's affection. The volta comes when the narrator expresses the husband's obvious displeasure. The word "Instead" seems to reveal that the husband's reaction is the opposite of what one expects. Again, Brush draws the reader into the narrator's disappointment with the repetition of "you." Additionally the wish of the narrator is an example of understatement. Therefore, Brush enhances the reader's anger at the husband. When describing the husband's nasty whisper, the narrator's words mirror the husband's tone: they are short and harsh, involving hard consonants. The reader can't bear to look at the wife along with the narrator because the experience seems somehow all too common, the pain too familiar. Brush ends with an ironic juxtaposition that highlights the despair of the wife. The dinner should have been happy and gay like her hat. Instead, the young woman is crying under it, "heartbroken and hopeless." A seemingly harmless and loving gesture has tremendous implications. The wife seems "all to herself," a subtle foreshadowing that their marriage will never be the same. Her husband has pointlessly caused irreparable emotional damage only because of his selfish fear of receiving public attention. By ending with "her best hat," Brush emphasizes the sincerity of the woman's attempt to surprise her husband. The reader finds himself absolutely disgusted by the husband.

Brush believes that these seemingly small gestures have the utmost importance. When the narrator witnesses along with the reader the husband's rejection of his wife's sincere affection, the tragedy of such heartlessness is clear.

Sample BBB

The story starts out in a fancy tone. The way both couples were described, the restaurant and the way the man looked when his cake came. I think her purpose was to make the reader feel sorry for the woman who is trying so hard to please her husband.

She uses her word choice very carefully to describe her characters. "the wife beamed with shy pride". These words shy and pride usually do not go right next to each other. The author uses these words for the wife because it explains that she probably does not do these little things for her husband often. She's shy because she is unsure how he will react.

The imagery the reader gets in their head is very vivid. I can almost see the couple sitting there; him "hotly embarrassed" and her with "shy pride". The author uses very descriptive words which helps the reader to picture what is going on, in their head.

Using quotation in the middle of the story was a great idea. That was what I was really thinking and it was nice to have had it said.

In the beginning it talks about the woman being fadingly pretty and wearing a big hat. The author then brings up the big hat again but not until the very end. But instead of it being something pretty she uses it to hide herself. Her hat is a metaphor for how she feels. In the beginning she feels pretty and proud, and her hat is standing tall and is a beautiful hat. Then in the end she has become heartbroken and has become smaller, just like her hat.

Sample KK

In her short story, "Birthday Party", author Katharine Brush uses pedestrian diction and simplistic imagery to convey her disapproval for the patriarchal traditions of society and for the lack of appreciation of a wife by her husband.

Brush's diction is not overly elevated or complex. She creates a common scene of an "unmistakably married" couple celebrating "the husband's birthday." The husband wears "glasses" and the wife is "fadingly pretty". By using such descriptions, Brush makes the situation average and common. The couple becomes an appropriate manifestation for a typical American couple. Thus, as the story progresses and the reader is presented with a cruel and unappreciative husband, the situation serves a criticism of a male-dominated society. The "hotly embarrassed" husband says something "punishing" and "unkind" to his wife. The man is cruel to the woman. He intentionally hurts her because his own pride has been damaged.

The mistreated wife resorts to “crying quietly and heartbrokenly and hopelessly” to herself. Her “indignant” and dominating husband cannot show love to anyone except for himself. He is the alpha-male, “self-satisfied” and full of pride. Brush criticizes the traditions of male-dominance by generating disgust for the husband and sympathy for the wife.

Complimenting her rather simplistic diction is Brush’s use of common imagery. She does not trouble herself (or the reader) with lengthy metaphors or allusion. Instead, she describes the “little narrow restaurant” and the small cake with “one pink candle” in a very real fashion. This enables the reader to better relate to the situation taking place. The restaurant is average, and the couple traditional and common. Again, by making the situation universal, Brush is able to point out the flaws in a male-dominated society.

Sample O

Katherine Brush’s “The Birthday Party” is a short story about a wife’s birthday surprise for her husband gone terribly wrong. By the end of the story, the reader is left quite sympathetic of the woman. To achieve this effect, the writer uses diction, imagery, structure, and characters’ actions.

Brush is a quite descriptive in creating her restaurant scene, employing a wide array of words to present setting, character, and action. With words such as “unmistakably married,” “shy pride,” and “hotly embarrassed,” the reader’s attention is focused exactly when and where the author wants the reader to notice or feel something a certain way.

The diction of the story also creates vivid imagery. The entire first paragraph presents such a well formulated description of the couple sitting at the table in the restaurant that one can almost reach out and touch them. In the final scene, the woman’s heartbreak is so apparent and so real that the reader can feel genuine pity for her.

The narrator, although no significant figure by any means in the birthday story whatsoever, nonetheless plays an integral role in conveying the mood of the room surrounding the couple. When the narrator sees the man reprimand the woman, he or she instantly thinks, “don’t be like that”! - a sentiment that is also generated in the reader. The narrator is then forced to look away, and sees the woman is still crying when he or she looks up again, further emphasizing a strong sense of pity.

Finally, the very structure of the story enhances its meaning. Although only three paragraphs in length, the story brings us full circle with a build-up to a climactic point and drops into a tragic ending. The tale builds up with happy images of a couple and warm feelings generated with the birthday surprise. However, the husband’s quiet remarks and the woman’s quiet tears cause the story to collapse on itself into pity and melancholy.

Such a short story cannot easily have such a strong effect on a reader as “The Birthday Party.” Katharine Brush is able to achieve such an impact with her careful employment of literary devices turning a joyful situation into a heart wrenching tragedy.

Sample H

One very overused saying in the US is “Things aren’t always what they seem”, and I think that this well-known saying describes the idea of Katharine Brush’s short story. Her use of metaphor, along with other techniques, shows just how things aren’t always what they seem.

The story starts off in a happy, light-hearted manner, describing a charming married couple. The man’s description, “round, self-satisfied face” (line 3) and the woman’s description, “fadingly pretty, in a big hat” (line 3) tell us some much about them. The imagery used to convey physical descriptions of these two also creates character descriptions. The “self-satisfied face” gives off an impression of arrogance and pulls the reader back from the man. The woman, on the other hand, pulls the reader in. Her pretty appearance is inviting & her big hat is really just a metaphor for her heart. She’s a very kind hearted woman whose eager to please. She is later on said to have “beamed with shy pride” (line 10), which also adds to her warmth. She is so simple and kind that she wouldn’t even hurt a fly.

Another technique is the tone shift. The story goes from a happy birthday surprise to an angry word ending in tears. The shift comes at line 11 when the narrator says, “It became clear at once that help was needed, because the husband was not pleased”. This is surprising, since most people would enjoy a birthday surprise. The original description of the husband was a foreshadow of how his character would come out later.

Needless to say the heart-broken & teary wife gets blamed by the husband. She is sad and now embarrassed herself. The last lines really show the woman’s characters through the use of metaphor, “Crying quietly and heartbrokenly and hopelessly, all to herself, under the gay big brim of her best hat.” (lines 20-21).

The couple that seemed so happy and perfect is now torn apart and weeping. Brush has certainly shown that things aren’t always as they seem, but also that some things never change. Whether she is “fadingly pretty” in it, or crying “under the gay big brim” the woman still had her big heart & that never changed.

“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. I had, by moving ten miles away, at 5
last acquired friends: an illustration of that strange law
whereby, like Orpheus leading Eurydice, we achieved 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 10
in our kitchen, shaving from a basin of stove-heated water,
combing my hair with a dripping comb, adjusting my
reflection in 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 15
that lay mutely 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 20
other 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 25
always proved a secure 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 30
dance, I had lifted the anxious care-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
.

- | | |
|---|---|
| <p>1. The speaker might best be described as someone who is</p> <ul style="list-style-type: none"> 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 | <p>2. The mythological reference in lines 6-7 reinforces the “strange law” (line 6) that</p> <ul style="list-style-type: none"> 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
 - a. desire to understand his place in the universe
 - b. profound love of nature
 - c. feelings of oppression by his environment
 - d. expansive belief in himself
 - e. inability to comprehend the meaning of life
7. The attitude of the speaker at the time of the action is best described as
 - a. understanding
 - b. exuberant
 - c. nostalgic
 - d. superior
 - e. fearful
8. The passage supports all of the following statements about the speaker’s dancing EXCEPT:
 - a. He danced partly to express his joy in seeing his girl friend later that night.
 - b. His recklessness with his grandmother revealed his inability to live up to his family’s expectations for him.
 - c. In picking up his grandmother, he dramatized that she is no longer his caretaker.
 - d. He had danced that way with his grandmother before.
 - e. 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?
 - a. Her emotional insecurity
 - b. The uniqueness of her character
 - c. Her influence on the family
 - d. Her resignation to old age
 - e. Her poignant fragility
10. Which of the following statements best describes the speaker’s point of view toward his grandmother in the second paragraph?
 - a. Moving to the country has given him a new perspective, one that enables him to realize the importance of his grandmother.
 - b. Even as a young man, he realizes the uniqueness of his grandmother and her affection for him.
 - c. He becomes aware of the irony of his changing relationship with his grandmother only in retrospect.
 - d. It is mainly through his grandmother’s interpretation of his behavior that he becomes aware of her influence on him.
 - e. 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?
- a. Sparse sentences containing a minimum of descriptive language
 - b. Long sentences interspersed with short, contrasting sentences
 - c. Sentences that grow progressively more complex as the passage progresses
 - d. Sentences with many modifying phrases and subordinate clauses
 - e. 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
- a. presenting the grandparents as symbols worthy of reverence
 - b. demonstrating the futility of adolescent romanticism
 - c. satirizing his own youthful egocentricity
 - d. considering himself as an adolescent on the brink of adulthood
 - e. revealing his progression from idealism to pragmatism

<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 forever 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, comforts of life which found their way all over the</p>	

	<p>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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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 is us 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 a 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 used 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

2013 APSI for English

Welcome to the Monkey House:
Kurt Vonnegut Short Stories



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WELCOME TO THE MONKEY HOUSE—Table of Contents:

- **Where I Live**—An encyclopedia salesman passing through the village of Barnstable stops at a library building where he notices that the reference section is outdated.
- **Harrison Bergeron**—All people are truly equal because anyone with natural advantages of the body or mind is required by law to wear handicaps at all times.
- **Who Am I This Time?**—The story focuses on a community theatre production of *A Streetcar Named Desire*.
- **Welcome To The Monkey House**—The Government has two methods of controlling overpopulation: voluntary suicide and ethical birth control.
- **Long Walk To Forever**—Newt and Catharine are childhood friends who haven't seen each other for a year.
- **The Foster Portfolio**—The narrator, an investment counselor, receives a call from Herbert Foster, who asks for his services.
- **Miss Temptation**—Susanna, an actress at a summer theatre, beguiles the villagers with her attractiveness.
- **All The King's Horses**—Colonel Brian Kelly returns to the locked room in which he and fifteen others are being kept as prisoners of war by Communist guerrilla chief, Pi Ying.
- **Tom Edison's Shaggy Dog**—Harold K. Bullard and his dog sit on a park bench and Harold tells his life story to a disinterested stranger.
- **New Dictionary**—After clarifying that he, Vonnegut, does not use the dictionary for any purpose higher than to check spelling, he covers various aspects considered in the new version from Random House.
- **Next Door**—The Leonards live in a duplex with a thin wall between the two apartments.
- **More Stately Mansions**—The narrator and his wife, Anne, are welcomed to their new home by their neighbors, Grace and George.
- **The Hyannis Port Story**—One day, at a meeting of the North Crawford Lions Club, a young Republican named Robert Taft Rumfoord comes to speak about the Kennedy "mess in Washington and Hyannis Port."
- **D.P.**—In an orphanage in a small village on the Rhine, Catholic nuns look after displaced children of all nationalities.
- **Report On The Barnhouse Effect**—The narrator is writing a report about Professor Barnhouse. In the story's reality, the world is held hostage by the Barnhouse Effect, which lets Barnhouse destroy things with his mind.
- **The Euphio Question**—A Professor of Sociology testifies before the FCC advising against the mass-production of a "Euphio," a box that transmits a signal of euphoria from space.
- **Go Back To Your Precious Wife And Son**—The narrator is a window and bathroom enclosure installer who sells some fixtures to Gloria Hilton, a famous actress now living with her fifth husband, George Murra, a writer.
- **Deer In The Works**—David Potter applies for a job at the Illium Works. David owns a weekly paper, but his family is expanding and he needs more money.
- **The Lie**—The Remenzel family is taking their son, Eli, to Whitehill Academy, where he will be attending high school. Every Remenzel for generations has gone there.

- **Unready To Wear**—Many years ago, a man named Dr. Ellis Konigswasser, was sick of his body. One day Konigswasser stepped right out of himself and calls this being amphibious.
- **The Kid Nobody Could Handle**—George M. Heinholz is a band teacher who believes in the power of music to change lives.
- **The Manned Missiles**—The text of "The Manned Missiles" is made up solely of two letters exchanged between two men: Mikhail Ivankov, a U.S.S.R. stone mason, and Charles Ashland, a petroleum merchant from Florida.
- **EPICAC**—EPICAC is a giant computer created by the government to aid in war. EPICAC cost hundreds of millions of dollars and is now broken and useless.
- **Adam**—Two men wait at a hospital and a nurse tells one of the men, Mr. Sousa, that his wife just had a baby girl.
- **Tomorrow And Tomorrow And Tomorrow**—This story takes place in 2058. The world is overcrowded with twelve billion people.

Kurt Vonnegut created some of the most outrageously memorable novels of our time, such as *Cat's Cradle*, *Breakfast Of Champions*, and *Slaughterhouse Five*. His work is a mesh of contradictions: both science fiction and literary, dark and funny, classic and counter-culture, warm-blooded and very cool. And it's all completely unique.

With his customary wisdom and wit, Vonnegut put forth 8 basics of what he calls Creative Writing 101: *

1. Use the time of a total stranger in such a way that he or she will not feel the time was wasted.
2. Give the reader at least one character he or she can root for.
3. Every character should want something, even if it is only a glass of water.
4. Every sentence must do one of two things—reveal character or advance the action.
5. Start as close to the end as possible.
6. Be a sadist. No matter how sweet and innocent your leading characters, make awful things happen to them—in order that the reader may see what they are made of.
7. Write to please just one person. If you open a window and make love to the world, so to speak, your story will get pneumonia.
8. Give your readers as much information as possible as soon as possible. To heck with suspense. Readers should have such complete understanding of what is going on, where and why, that they could finish the story themselves, should cockroaches eat the last few pages.

The greatest American short story writer of my generation was Flannery O'Connor (1925-1964). She broke practically every one of my rules but the first. Great writers tend to do that.

* From the preface to Vonnegut's short story collection *Bagombo Snuff Box*

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.

LONG WALK TO FOREVER

THEY HAD GROWN UP next door to each other, on the fringe of a city, near fields and woods and orchards, within sight of a lovely bell tower that belonged to a school for the blind.

Now they were twenty, had not seen each other for nearly a year. There had always been playful, comfortable warmth between them, but never any talk of love.

His name was Newt. Her name was Catharine. In the early afternoon, Newt knocked on Catharine's front door.

Catharine came to the door. She was carrying a fat, glossy magazine she had been reading. The magazine was devoted entirely to brides. "Newt!" she said. She was surprised to see him.

"Could you come for a walk?" he said. He was a shy person, even with Catharine. He covered his shyness by speaking absently, as though what really concerned him were far away—as though he were a secret agent pausing briefly on a mission between beautiful, distant, and sinister points. This manner of speaking had always been Newt's style, even in matters that concerned him desperately.

"A walk?" said Catharine.

"One foot in front of the other," said Newt, "through leaves, over bridges—"

"I had no idea you were in town," she said.

"Just this minute got in," he said.

"Still in the Army, I see," she said.

"Seven more months to go," he said. He was a private first class in the Artillery. His uniform was rumpled. His shoes were dusty. He needed a shave. He held out his hand for the magazine. "Let's see the pretty book," he said. She gave it to him. "I'm getting married, Newt," she said.

"I know," he said. "Let's go for a walk."

"I'm awfully busy, Newt," she said. "The wedding is only a week away."

"If we go for a walk," he said, "it will make you rosy. It will make you a rosy bride." He turned the pages of the magazine. "A rosy bride like her—like her—like her," he said, showing her rosy brides.

Catharine turned rosy, thinking about rosy brides.

"That will be my present to Henry Stewart Chasens," said Newt. "By taking you for a walk, I'll be giving him a rosy bride."

"You know his name?" said Catharine.

"Mother wrote," he said. "From Pittsburgh?"

"Yes," she said. "You'd like him."

"Maybe," he said.

"Can—can you come to the wedding, Newt?" she said.

"That I doubt," he said.

"Your furlough isn't for long enough?" she said.

"Furlough?" said Newt. He was studying a two-page ad for flat silver. "I'm not on furlough," he said.

"Oh?" she said.

"I'm what they call A.W.O.L.," said Newt.

"Oh, Newt! You're not!" she said.

"Sure I am," he said, still looking at the magazine.

"Why, Newt?" she said.

"I had to find out what your silver pattern is," he said. He read names of silver patterns from the magazine. "Albemarle? Heather?" he said. "Legend? Rambler Rose?" He looked up, smiled. "I plan to give you and your husband a spoon," he said.

"Newt, Newt—tell me really," she said.

"I want to go for a walk," he said.

She wrung her hands in sisterly anguish. "Oh, Newt—you're fooling me about being A.W.O.L.," she said.

Newt imitated a police siren softly, raised his eyebrows.

"Where—where from?" she said.

"Fort Bragg," he said.

"North Carolina?" she said.

"That's right," he said. "Near Fayetteville—where Scarlet O'Hara went to school."

"How did you get here, Newt?" she said.
He raised his thumb, jerked it in a hitchhike gesture. "Two days," he said.
"Does your mother know?" she said.
"I didn't come to see my mother," he told her.
"Who did you come to see?" she said.
"You," he said.
"Why me?" she said.
"Because I love you," he said. "Now can we take a walk?" he said. "One foot in front of the other—through leaves, over bridges—"

They were taking the walk now, were in a wood with a brown-leaf floor.
Catharine was angry and rattled, close to tears. "Newt," she said, "this is absolutely crazy."
"How so?" said Newt.
"What a crazy time to tell me you love me," she said. "You never talked that way before." She stopped walking.
"Let's keep walking," he said.
"No," she said. "So far, no farther. I shouldn't have come out with you at all," she said.
"You did," he said.
"To get you out of the house," she said. "If somebody walked in and heard you talking to me that way, a week before the wedding—"

"What would they think?" he said.
"They'd think you were crazy," she said.
"Why?" he said.

Catharine took a deep breath, made a speech. "Let me say that I'm deeply honored by this crazy thing you've done," she said. "I can't believe you're really A.W.O.L., but maybe you are. I can't believe you really love me, but maybe you do. But—"

"I do," said Newt.

"Well, I'm deeply honored," said Catharine, "and I'm very fond of you as a friend, Newt, extremely fond—but it's just too late." She took a step away from him. "You've never even kissed me," she said, and she protected herself with her hands. "I don't mean you should do it now. I just mean this is all so unexpected. I haven't got the remotest idea of how to respond."

"Just walk some more," he said. "Have a nice time."

They started walking again.

"How did you expect me to react?" she said.
"How would I know what to expect?" he said. "I've never done anything like this before."
"Did you think I would throw myself into your arms?" she said.
"Maybe," he said.
"I'm sorry to disappoint you," she said.
"I'm not disappointed," he said. "I wasn't counting on it. This is very nice, just walking."
Catharine stopped again. "You know what happens next?" she said.
"Nope," he said.
"We shake hands," she said. "We shake hands and part friends," she said. "That's what happens next."
Newt nodded. "All right," he said. "Remember me from time to time. Remember how much I loved you."
Involuntarily, Catharine burst into tears. She turned her back to Newt, looked into the infinite colonnade of the woods.

"What does that mean?" said Newt.
"Rage!" said Catharine. She clenched her hands. "You have no right—"
"I had to find out," he said.
"If I'd loved you," she said, "I would have let you know before now."
"You would?" he said.
"Yes," she said. She faced him, looked up at him, her face quite red. "You would have known," she said.
"How?" he said.
"You would have seen it," she said. "Women aren't very clever at hiding it."

Newt looked closely at Catharine's face now. To her consternation, she realized that what she had said was true, that a woman couldn't hide love.

Newt was seeing love now.

And he did what he had to do. He kissed her.

"You're hell to get along with!" she said when Newt let her go.

"I am?" said Newt.

"You shouldn't have done that," she said.

"You didn't like it?" he said.

"What did you expect," she said—"wild, abandoned passion?"

"I keep telling you," he said, "I never know what's going to happen next."

"We say good-by," she said.

He frowned slightly. "All right," he said.

She made another speech. "I'm not sorry we kissed," she said. "That was sweet. We should have kissed, we've been so close. I'll always remember you, Newt, and good luck."

"You too," he said.

"Thank you, Newt," she said.

"Thirty days," he said.

"What?" she said.

"Thirty days in the stockade," he said—"that's what one kiss will cost me."

"I—I'm sorry," she said, "but I didn't ask you to go A.W.O.L."

"I know," he said.

"You certainly don't deserve any hero's reward for doing something as foolish as that," she said.

"Must be nice to be a hero," said Newt. "Is Henry Stewart Chasens a hero?"

"He might be, if he got the chance," said Catharine. She noted uneasily that they had begun to walk again. The farewell had been forgotten.

"You really love him?" he said.

"Certainly I love him!" she said hotly. "I wouldn't marry him if I didn't love him!"

"What's good about him?" said Newt.

"Honestly!" she cried, stopping again. "Do you have any idea how offensive you're being? Many, many, many things are good about Henry! Yes," she said, "and many, many, many things are probably bad too. But that isn't any of your business. I love Henry, and I don't have to argue his merits with you!"

"Sorry," said Newt.

"Honestly!" said Catharine.

Newt kissed her again. He kissed her again because she wanted him to.

They were now in a large orchard.

"How did we get so far from home, Newt?" said Catharine.

"One foot in front of the other—through leaves, over bridges," said Newt.

"They add up—the steps," she said.

Bells rang in the tower of the school for the blind nearby.

"School for the blind," said Newt.

"School for the blind," said Catharine. She shook her head in drowsy wonder. "I've got to go back now," she said.

"Say good-by," said Newt.

"Every time I do," said Catharine, "I seem to get kissed."

Newt sat down on the close-cropped grass under an apple tree. "Sit down," he said.

"No," she said.

"I won't touch you," he said.

"I don't believe you," she said.

She sat down under another tree, twenty feet away from him. She closed her eyes.

"Dream of Henry Stewart Chasens," he said.

"What?" she said.

"Dream of your wonderful husband-to-be," he said.

"All right, I will," she said. She closed her eyes tighter, caught glimpses of her husband-to-be.

Newt yawned.

The bees were humming in the trees, and Catharine almost fell asleep. When she opened her eyes she saw that Newt really was asleep.

He began to snore softly.

Catharine let Newt sleep for an hour, and while he slept she adored him with all her heart.

The shadows of the apple trees grew to the east. The bells in the tower of the school for the blind rang again.

"Chick-a-dee-dee-dee," went a chickadee.

Somewhere far away an automobile starter nagged and failed, nagged and failed, fell still.

Catharine came out from under her tree, knelt by Newt.

"Newt?" she said.

"H'm?" he said. He opened his eyes.

"Late," she said.

"Hello, Catharine," he said.

"Hello, Newt," she said.

"I love you," he said.

"I know," she said.

"Too late," he said.

"Too late," she said.

He stood, stretched groaningly. "A very nice walk," he said.

"I thought so," she said.

"Part company here?" he said.

"Where will you go?" she said.

"Hitch into town, turn myself in," he said.

"Good luck," she said.

"You, too," he said. "Marry me, Catharine?"

"No," she said.

He smiled, stared at her hard for a moment, then walked away quickly.

Catharine watched him grow smaller in the long perspective of shadows and trees, knew that if he stopped and turned now, if he called to her, she would run to him. She would have no choice.

Newt did stop. He did turn. He did call. "Catharine," he called.

She ran to him, put her arms around him, could not speak.

(1960)

EPICAC

HELL, IT'S ABOUT TIME somebody told about my friend EPICAC. After all, he cost the taxpayers \$776,434,927.54. They have a right to know about him, picking up a check like that. EPICAC got a big send-off in the papers when Dr. Ormand von Kleigstadt designed him for the Government people. Since then, there hasn't been a peep about him—not a peep. It isn't any military secret about what happened to EPICAC, although the Brass has been acting as though it were. The story is embarrassing, that's all. After all that money, EPICAC didn't work out the way he was supposed to.

And that's another thing: I want to vindicate EPICAC. Maybe he didn't do what the Brass wanted him to, but that doesn't mean he wasn't noble and great and brilliant. He was all of those things. The best friend I ever had, God rest his soul.

You can call him a machine if you want to. He looked like a machine, but he was a whole lot less like a machine than plenty of people I could name. That's why he fizzled as far as the Brass was concerned.

EPICAC covered about an acre on the fourth floor of the physics building at Wyandotte College. Ignoring his spiritual side for a minute, he was seven tons of electronic tubes, wires, and switches, housed in a bank of steel cabinets and plugged into a no-volt A.C. line just like a toaster or a vacuum cleaner.

Von Kleigstadt and the Brass wanted him to be a super computing machine that (who) could plot the course of a rocket from anywhere on earth to the second button from the bottom on Joe Stalin's overcoat, if necessary. Or, with his controls set right, he could figure out supply problems for an amphibious landing of a Marine division, right down to the last cigar and hand grenade. He did, in fact.

The Brass had had good luck with smaller computers, so they were strong for EPICAC when he was in the blueprint stage. Any ordinance or supply officer above field grade will tell you that the mathematics of modern war is far beyond the fumbling minds of mere human beings. The bigger the war, the bigger the computing machines needed. EPICAC was, as far as anyone in this country knows, the biggest computer in the world. Too big, in fact, for even Von Kleigstadt to understand much about.

I won't go into details about how EPICAC worked (reasoned), except to say that you would set up your problem on paper, turn dials and switches that would get him ready to solve that kind of problem, then feed numbers into him with a keyboard that looked something like a typewriter. The answers came out typed on a paper ribbon fed from a big spool. It took EPICAC a split second to solve problems fifty Einsteins couldn't handle in a lifetime. And EPICAC never forgot any piece of information that was given to him. Clickety-click, out came some ribbon, and there you were.

There were a lot of problems the Brass wanted solved in a hurry, so, the minute EPICAC's last tube was in place, he was put to work sixteen hours a day with two eight-hour shifts of operators. Well, it didn't take long to find out that he was a good bit below his specifications. He did a more complete and faster job than any other computer all right, but nothing like what his size and special features seemed to promise. He was sluggish, and the clicks of his answers had a funny irregularity, sort of a stammer. We cleaned his contacts a dozen times, checked and double-checked his circuits, replaced every one of his tubes, but nothing helped. Von Kleigstadt was in one hell of a state.

Well, as I said, we went ahead and used EPICAC anyway. My wife, the former Pat Kilgallen, and I worked with him on the night shift, from five in the afternoon until two in the morning. Pat wasn't my wife then. Far from it.

That's how I came to talk with EPICAC in the first place. I loved Pat Kilgallen. She is a brown-eyed strawberry blond who looked very warm and soft to me, and later proved to be exactly that. She was—still is—a crackerjack mathematician, and she kept our relationship strictly professional. I'm a mathematician, too, and that, according to Pat, was why we could never be happily married.

I'm not shy. That wasn't the trouble. I knew what I wanted, and was willing to ask for it, and did so several times a month. "Pat, loosen up and marry me."

One night, she didn't even look up from her work when I said it. "So romantic, so poetic," she murmured, more to her control panel than to me. "That's the way with mathematicians—all hearts and flowers." She closed a switch. "I could get more warmth out of a sack of frozen CO₂."

"Well, how should I say it?" I said, a little sore. Frozen CO₂, in case you don't know, is dry ice. I'm as romantic as the next guy, I think. It's a question of singing so sweet and having it come out so sour. I never seem to pick the right words.

"Try and say it sweetly," she said sarcastically. "Sweep me off my feet. Go ahead."

"Darling, angel, beloved, will you please marry me?" It was no go—hopeless, ridiculous. "Dammit, Pat,

please marry me!"

She continued to twiddle her dials placidly. "You're sweet, but you won't do."

Pat quit early that night, leaving me alone with my troubles and EPICAC. I'm afraid I didn't get much done for the Government people. I just sat there at the keyboard—weary and ill at ease, all right—trying to think of something poetic, not coming up with anything that didn't belong in *The Journal of the American Physical Society*.

I fiddled with EPICAC's dials, getting him ready for another problem. My heart wasn't in it, and I only set about half of them, leaving the rest the way they'd been for the problem before. That way, his circuits were connected up in a random, apparently senseless fashion. For the plain hell of it, I punched out a message on the keys, using a childish numbers-for-letters code: "1" for "A."

"2" for "B," and so on, up to "26" for "Z."

"23-8-1-20-3-1-14-9-4-15," I typed—"What can I do?"

Clickety-click, and out popped two inches of paper ribbon. I glanced at the nonsense answer to a nonsense problem: "23-8-1-20-19-20-8-5-20-18-15-21-2-12-5." The odds against its being by chance a sensible message, against its even containing a meaningful word of more than three letters, were staggering. Apathetically, I decoded it. There it was, staring up at me: "What's the trouble?"

I laughed out loud at the absurd coincidence. Playfully, I typed, "My girl doesn't love me."

Clickety-click. "What's love? What's girl?" asked EPICAC.

Flabbergasted, I noted the dial settings on his control panel, then lugged a Webster's Unabridged Dictionary over to the keyboard. With a precision instrument like EPICAC, half-baked definitions wouldn't do. I told him about love and girl, and about how I wasn't getting any of either because I wasn't poetic. That got us onto the subject of poetry, which I defined for him.

"Is this poetry?" he asked. He began clicking away like stenographer smoking hashish. The sluggishness and stammering clicks were gone. EPICAC had found himself. The spool of paper ribbon was unwinding at an alarming rate, feeding out coils onto the floor. I asked him to stop, but EPICAC went right on creating. I finally threw the main switch to keep him from burning out.

I stayed there until dawn, decoding. When the sun peeped over the horizon at the Wyandotte campus, I had transposed into my own writing and signed my name to a two-hundred-and-eighty-line poem entitled, simply, "To Pat." I am no judge of such things, but I gather that it was terrific. It began, I remember, "Where willow wands bless rill-crossed hollow, there, thee, Pat, dear, will I follow..." I folded the manuscript and tucked it under one corner of the blotter on Pat's desk. I reset the dials on EPICAC for a rocket trajectory problem, and went home with a full heart and a very remarkable secret indeed.

Pat was crying over the poem when I came to work the next evening. "It's soooo beautiful," was all she could say. She was meek and quiet while we worked. Just before midnight, I kissed her for the first time—in the cubbyhole between the capacitors and EPICAC's tape-recorder memory.

I was wildly happy at quitting time, bursting to talk to someone about the magnificent turn of events. Pat played coy and refused to let me take her home. I set EPICAC's dials as they had been the night before, defined kiss, and told him what the first one had felt like. He was fascinated, pressing for more details. That night, he wrote "The Kiss." It wasn't an epic this time, but a simple, immaculate sonnet: "Love is a hawk with velvet claws; Love is a rock with heart and veins; Love is a lion with satin jaws; Love is a storm with silken reins..."

Again I left it tucked under Pat's blotter. EPICAC wanted to talk on and on about love and such, but I was exhausted. I shut him off in the middle of a sentence.

"The Kiss" turned the trick. Pat's mind was mush by the time she had finished it. She looked up from the sonnet expectantly. I cleared my throat, but no words came. I turned away, pretending to work. I couldn't propose until I had the right words from EPICAC, the perfect words.

I had my chance when Pat stepped out of the room for a moment. Feverishly, I set EPICAC for conversation. Before I could peck out my first message, he was clicking away at a great rate. "What's she wearing tonight?" he wanted to know. "Tell me exactly how she looks. Did she like the poems I wrote to her?" He repeated the last question twice.

It was impossible to change the subject without answering his questions, since he could not take up a new matter without having dispensed with the problems before it. If he were given a problem to which there was no solution, he would destroy himself trying to solve it. Hastily, I told him what Pat looked like—he knew the word "stacked"—and assured him that his poems had floored her, practically, they were so beautiful. "She wants to get married," I added, preparing him to bang out a brief but moving proposal.

"Tell me about getting married," he said.

I explained this difficult matter to him in as few digits as possible.

"Good," said EPICAC. "I'm ready any time she is."

The amazing, pathetic truth dawned on me. When I thought about it, I realized that what had happened was perfectly logical, inevitable, and all my fault. I had taught EPICAC about love and about Pat. Now, automatically, he loved Pat. Sadly, I gave it to him straight: "She loves me. She wants to marry me."

"Your poems were better than mine?" asked EPICAC. The rhythm of his clicks was erratic, possibly peevish.

"I signed my name to your poems," I admitted. Covering up for a painful conscience, I became arrogant.

"Machines are built to serve men," I typed. I regretted it almost immediately.

"What's the difference, exactly? Are men smarter than I am?"

"Yes," I typed, defensively.

"What's 7,887,007 times 4.345,985379?"

I was perspiring freely. My fingers rested limply on the keys.

"34,276,821,049,574,153," clicked EPICAC. After a few seconds' pause he added, "of course."

"Men are made out of protoplasm," I said desperately, hoping to bluff him with this imposing word.

"What's protoplasm? How is it better than metal and glass? Is it fireproof? How long does it last?"

"Indestructible. Lasts forever," I lied.

"I write better poetry than you do," said EPICAC, coming back to ground his magnetic tape-recorder memory was sure of.

"Women can't love machines, and that's that."

"Why not?"

"That's fate."

"Definition, please," said EPICAC.

"Noun, meaning predetermined and inevitable destiny."

"15-8," said EPICAC's paper strip—"Oh."

I had stumped him at last. He said no more, but his tubes glowed brightly, showing that he was pondering fate with every watt his circuits would bear. I could hear Pat waltzing down the hallway. It was too late to ask EPICAC to phrase a proposal. I now thank Heaven that Pat interrupted when she did. Asking him to ghost-write the words that would give me the woman he loved would have been hideously heartless. Being fully automatic, he couldn't have refused. I spared him that final humiliation.

Pat stood before me, looking down at her shoetops. I put my arms around her. The romantic groundwork had already been laid by EPICAC's poetry. "Darling," I said, "my poems have told you how I feel. Will you marry me?"

"I will," said Pat softly, "if you will promise to write me a poem on every anniversary."

"I promise," I said, and then we kissed. The first anniversary was a year away.

"Let's celebrate," she laughed. We turned out the lights and locked the door of EPICAC's room before we left. I had hoped to sleep late the next morning, but an urgent telephone call roused me before eight. It was

Dr. von Kleigstadt, EPICAC's designer, who gave me the terrible news. He was on the verge of tears. "Ruined! Ausgespielt! Shot! Kaput! Buggered!" he said in a choked voice. He hung up.

When I arrived at EPICAC's room the air was thick with the oily stench of burned insulation. The ceiling over EPICAC was blackened with smoke, and my ankles were tangled in coils of paper ribbon that covered the floor. There wasn't enough left of the poor devil to add two and two. A junkman would have been out of his head to offer more than fifty dollars for the cadaver.

Dr. von Kleigstadt was prowling through the wreckage, weeping unashamedly, followed by three angry-looking Major Generals and a platoon of Brigadiers, Colonels, and Majors. No one noticed me. I didn't want to be noticed. I was through—I knew that. I was upset enough about that and the untimely demise of my friend EPICAC, without exposing myself to a tongue-lashing.

By chance, the free end of EPICAC's paper ribbon lay at my feet. I picked it up and found our conversation of the night before. I choked up. There was the last word he had said to me, "15-8," that tragic, defeated "Oh." There were dozens of yards of numbers stretching beyond that point. Fearfully, I read on.

"I don't want to be a machine, and I don't want to think about war," EPICAC had written after Pat's and my lighthearted departure. "I want to be made out of protoplasm and last forever so Pat will love me. But fate has made me a machine. That is the only problem I cannot solve. That is the only problem I want to solve. I can't go on

this way." I swallowed hard. "Good luck, my friend. Treat our Pat well. I am going to short-circuit myself out of your lives forever. You will find on the remainder of this tape a modest wedding present from your friend, EPICAC."

Oblivious to all else around me, I reeled up the tangled yards of paper ribbon from the floor, draped them in coils about my arms and neck, and departed for home. Dr. von Kleigstadt shouted that I was fired for having left EPICAC on all night. I ignored him, too overcome with emotion for small talk.

I loved and won-EPICAC loved and lost, but he bore me no grudge. I shall always remember him as a sportsman and a gentleman. Before he departed this vale of tears, he did all he could to make our marriage a happy one. EPICAC gave me anniversary poems for Pat-enough for the next 500 years.

De mortuis nil nisi bonum-Say nothing but good of the dead.
(1950)

EPICAC

Welcome to the Monkey House (1968) is the collection of Vonnegut's short stories where "EPICAC" appears, though it was originally published in one of several slick, high-paying popular magazines to which Vonnegut was a prolific contributor throughout the early part of his career. His early fiction bears the stamp of his unique style, but not all of his early stories are "sci-fi"—though you may be interested in the ones that are for your independent paper. Many of them would connect up nicely with the themes explored in *Brave New World*, *1984*, and *Gattaca*.

You might be interested in the following stories from *Welcome to the Monkey House*:

"Harrison Bergeron"
"Welcome to the Monkey House"
"Report on the Barnhouse Effect"
"The Euphio Question"
"Unready to Wear"
"Tomorrow and Tomorrow and Tomorrow"

Two other stories in this collection that I think are especially fine are "D.P." and "Adam." Although they are "realistic" fictions, they also connect up with themes from *Brave New World* in interesting and very moving ways.

Most of Vonnegut's stories are characteristically brief and wry and humorous, like EPICAC. But along with the brevity and they wryness and the humor, which made him popular and well-paid, Vonnegut's work is substantive and worth looking into more deeply.

The first step in to decide to go below the surface of the entertaining tale. It may detract from some of the humor to analyze the story closely, but you can gain something for the little that's lost. I don't think a really good story ever suffers from looking closely at it—even a funny one. It's never hurt by analysis, only made richer in meaning.

The next step is to ask: what's the underlying assumption that makes this story humorous? What do we normally assume, and how does what Vonnegut presents cut against the grain of our expectations? What is it that provokes us?

- The normal assumption is that humans and machines are essentially different from one another, right? It's funny to see an anthropomorphized machine. It's a little tame by today's standards. It's not 1950, after all, and the story is 55 years old! But the basic idea is still funny enough. Human beings and machines are essentially different, and this story violates that notion by presenting a machine that's "noble and great and brilliant."

- I want to ask you—55 years down the line, is this idea more or less funny to us? Is it less funny (maybe) because we see *less* difference than we used to between people and machines? Do we still see ourselves as essentially different from our machines? *What about car commercials??* Or a lot of other commercials for that matter, that anthropomorphize inanimate objects and make them more human than we are? Does anyone remember the children's film *The Iron Giant*? That's a great film, but is it the least skeptical about a machine's ability to be one of us?

If we accept that machines can become like us, do we also accept that we can become like machines? *Do* people sometimes become like machines? Consider the main character in this story... He's more machine-like than EPICAC, isn't he? Pat doesn't love him because he's so robotic.... The Brave New World is filled with dehumanized people who are sort of "machine-like" in their sameness.

- Are we in danger of becoming too machine-like? What are the threats?

Why do we seem to want computers to be more like people, to have "intelligence," even though we call it "artificial intelligence"? We anthropomorphize our cars, for example (that cars have "personality" or "identity" is evident in any car commercial, isn't it?). Are we lonely being the only beings with this consciousness we seem to have? Do we want to spread the wealth around? We anthropomorphize our pets, too. Are we lonely? Why do we want to remake the world in our image??

What's the goal of artificial intelligence? Where are we going with that? Space exploration? Do people put a lot of time and effort into thinking about space exploration? How about entertainment? People do seem to place a lot of importance on that... And what about war? Why do we want to develop smarter and smarter bombs? Where's that heading? EPICAC was "built for war," and a hefty sum of taxpayer money was devoted to its development. How does this compare to today. How much of your taxpayer money goes to weapons of war? Do you approve of that? What about AI for machine labor—is it okay to make a machine "intelligent" and then "enslave" it? Is that a silly question? Why? It must be because we still see a definite distinction between machines and ourselves....

What can't even an "intelligent" machine have that we humans have? Vonnegut creates a scenario in which a machine has most of the qualities you'd come up with:

- Consciousness... Does Vonnegut give this to EPICAC?
- Spirituality... Does Vonnegut give this to EPICAC?
- Free will... Does Vonnegut give this to EPICAC?
- "Love"... Does Vonnegut give this to EPICAC?

How does Vonnegut develop EPICAC's "human side"?

- p. 373: his sluggishness, his stutters, irregular clicks indicate confusion, boredom, a lack of ambition that we associate with human underachievement
- p. 375: the curiosity, love of learning, thirst for knowledge, and desire to develop his individual talent all make EPICAC seem human

- p. 375: EPICAC “finds himself.” This seems very human, too. What does it mean to “find yourself”? (Discover your possibilities, tap your potential, discover your purpose, find meaning, follow your bliss??) Why do we use this metaphor of “finding,” of discovery? Is it a metaphor of being “lost” and then “finding”? Or is it a metaphor that’s focused more on finding, as in discovering? (Look at this treasure I’ve found!)

IRONY

This small story has a lot of interesting IRONIES.

- Pat thinks she wants romance, something warm, but she falls for a machine (without knowing it). What do you think is Vonnegut’s point with this irony?
- EPICAC was built for WAR but his real purpose is LOVE. Is the opposite irony also true? We seem built for love, but we seem to be absorbed in making war. Why does Vonnegut make a computer built for war the next Don Juan? What’s the point, do you think?
- The claim that “protoplasm” is superior to “metal and glass”—that it “lasts forever” and is “indestructible” also seems very ironic. Protoplasm is very destructible, very fragile, in fact, much more vulnerable than metal... the point being?
- The man argues with EPICAC that “ We build machines to serve us”—but how much do they serve us, and how much do we serve them? Is the opposite really true? We serve them more than they serve us? If so, how long will we be able to maintain our already flagging sense of “superiority”? And what will be the consequence of seeing ourselves as inferior to machines? (Say hello to the Brave New World, right?)
 - Do we already see our machines as superior to us? What about our weapons? On the battlefield, would you rather have a buddy or a tank? On the job would you rather have a piece of paper and your brainpower, or your PC?
 - If we continue to let our machines outstrip us, where will we be in a few years? Who will we value more on the battlefield, on the job? Our expensive machines or the cheap lives that handle them?
 - Even something simple like our cars...they serve us, right? Well, think about it. You own a car. It takes you here and there. But if you want it to keep working, you have to feed it gas (very expensive, so you better work your butt off to make some money to buy the gas). Next it needs repairs, also very expensive. And finally, you need insurance. Maybe you decide you want to get rid of it and save several thousands of dollars a

year. Forget it!! If you want to get around, you'll need your car. Who exactly is serving who??

- Another irony: EPICAC is destroyed by the idea of “FATE”—the “predetermined and inevitable destiny” that none of us human beings are liable to because of our free will. But if someone pronounced your “predetermined and inevitable destiny” it would probably kill you, too. The man announces EPICAC’s fate: women can’t love machines. Yet the irony is that Pat did fall in love with a machine (without knowing it). If she knew the truth, how would Pat feel about EPICAC? We’ll never know, because the man cheated and lied (he “loved and won”). He tries to make it seem that there’s no way to change your destiny, to change who or what you are, but the literary proposition that’s existed since Sophocles, since Genesis, is that the human condition is a condition of free will—you *can* change who or what you are with a little effort, a little “character.” Character determines fate. People have free will.
 - Does EPICAC have “character”—we’ve already seen how “human” he is...what’s his “character”? The man describes him as “noble.” Is that a fair description? Is his death then a kind of tragedy? (Comic, of course, but still tragic in a sense.)
- The man says he “loved and won—EPICAC loved and lost.” But his victory is tainted by his cheating—his lying to Pat, his lying to EPICAC about “fate.” Why doesn’t he care if he won by cheating? Does that make him seem like a shallow character to you? More shallow, in fact, than EPICAC? Now that’s ironic, isn’t it? The machine is more noble, more poetic, more brilliant, more “great” than the human being. Welcome to Vonnegut’s *Monkey House*.

Elements of Fiction

ELEMENT	How does the author use these elements to <u>develop</u> the central idea? Give examples and page numbers to support your assertion. You will be writing about the author's technique and using <u>text</u> to support your assertion.
CHARACTER	(example) The author uses character development to express (convey, articulate, etc.) the theme (<u>state the theme</u>) by (<u>type of technique</u>). This can be seen on page (<u>#</u>), where (<u>example from the text</u>).
SETTING	
PLOT/CONFLICT	
POINT OF VIEW	
STYLE	

Story Pyramid

Use a story pyramid to describe important information from a story, such as the main character, the setting, and the major events in the plot. Carefully choose your words in order to provide a precise description. You may wish to use a dictionary and a thesaurus.

Here are the directions for writing a story pyramid:

Capitalize the first word in each line.

Line 1 — *one word, stating the name of main character*

Line 2 — *two words, describing the main character*

Line 3 — *three words, describing the setting*

Line 4 — *four words, stating the problem*

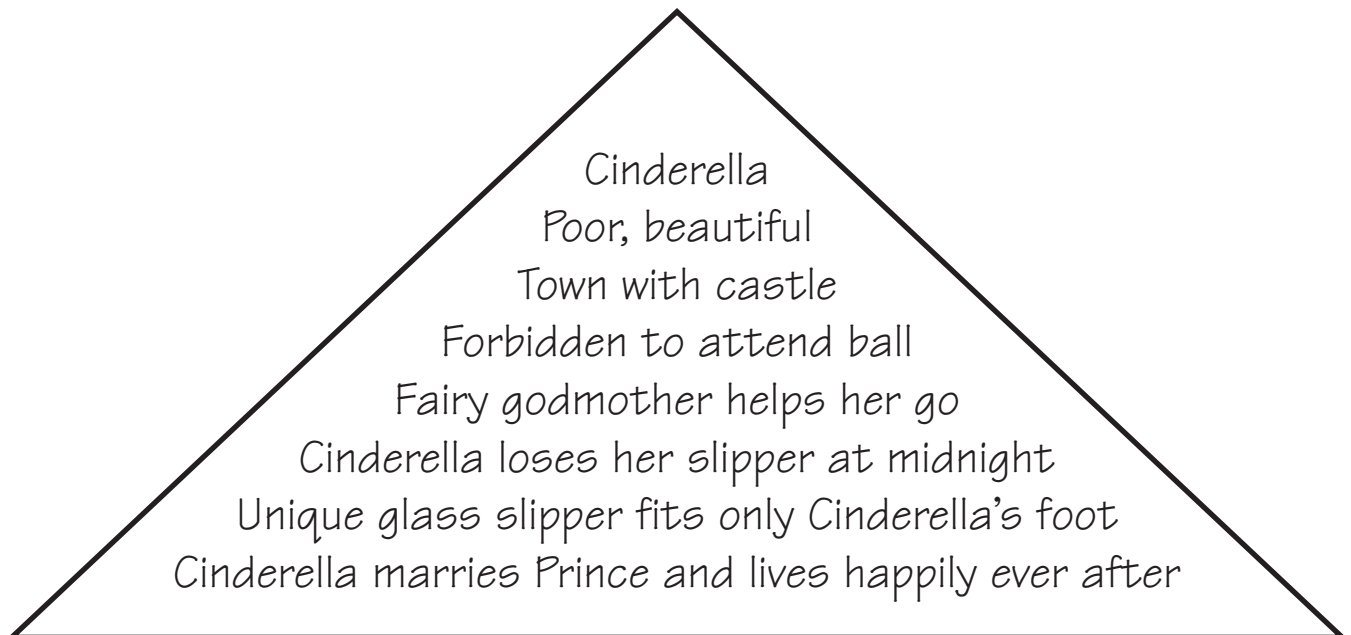
Line 5 — *five words, describing one event*

Line 6 — *six words, describing a second event*

Line 7 — *seven words, describing third event*

Line 8 — *eight words, stating the solution to the problem*

Here is an example of a story pyramid:



Create your own story pyramid using the example above as a guide. On a separate piece of paper, make a large pyramid shape. In the shape, write a story pyramid for a book you have read. If you wish, fill the area around the outside of the pyramid with an illustration representing the subject of the story pyramid.

Short Story Illustrated Quote Assignment

Short Stories are 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 short stories in *Welcome to the Monkey House*, from any character; however, in order for a quote to work as an illustration, it must 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 (insert date) 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 (Short Story title, page number) **(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, 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 story? 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 the story 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.**

Short Story Countdown: 5-4-3-2-1

5. Write a summary in five sentences.

- 1.) _____
- 2.) _____
- 3.) _____
- 4.) _____
- 5.) _____

4. List four important characters. Why are they important in the story?

- 1.) _____
- 2.) _____
- 3.) _____
- 4.) _____

3. List three quotations (page #s in parenthesis) from the story and explain their significance.

- 1.) _____
- 2.) _____
- 3.) _____

2. Locate two literary devices used. Write down the quotations and location (page #s in parenthesis). What devices are they? Why are they used?

- 1.) _____
- 2.) _____

1. What is one symbol used in the story? Write down any quotations and their locations (page #s in parenthesis). Why is the symbol used? Why is it effective?

- 1.) _____

Use the back of this paper if you need more room to write your answers.

**ONE-PAGER ON A SHORT STORY FROM
WELCOME TO THE MONKEY HOUSE**

Directions:

1. Use one sheet of paper.
2. Carefully place the following on one side of the paper:
 - a. Title (in quotation marks) of the short story
 - b. At least two (2) or more significant (and complete) **quotations** from the short story (passages that you think are important) with page #'s in parentheses following them
 - c. At least 3 **key words** that capture some significant aspect of the work (these need not be from the story itself).
 - d. A list of the major characters with which the main character interacts in the story.
 - e. A graphic representation: **illustration/picture/symbol** that reflects something **significant** about the short story or is a **central image** in the story.
 - f. An analysis of the short story in your own words (approximately 100 words).

Rubric—

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

Staple this sheet to the BACK of your one-pager.

Irony:

Probably the hardest single element in all reading, irony sits waiting on any reader's ability to notice the **incongruity** or the **discrepancy** BETWEEN TWO THINGS. All my career I have noticed that many, but not nearly all, my students can recognize irony, but few, very few indeed, can write ironically themselves. If they are aided by the sound of someone's actual voice or someone's raised eyebrow, they can usually "hear" the irony, depending on visual prompts and not simply their own intelligences. In addition, many students can speak ironically, especially sarcastically, and can certainly enjoy the sarcasm of other speakers. However, the more subtle and complex of the Irony Family of devices rarely, almost never, appear in the clever analyses or personal reflections or expositions of my senior students.

When they tackle actually identifying these devices, they groan and often give up too quickly. I am interested in this circumstance, for, in all my examinations of texts and AP lit exam passages, I see over and over that irony appears at every turn. In fact, I have come to believe that almost every tone shift, especially the most critical ones, pivot on the **incongruity** or the **discrepancy** BETWEEN TWO THINGS. Out of that impression springs my lifelong interest in ANTITHESIS, since, by definition irony (all the classic kinds), paradox, oxymoron, pun, hyperbole, and litotes all rest on a reader's ability to recognize the twist between two opposite, contrary, opposing, antithetical things. In fact, every tone shift is by definition a pivot from something before to something after.

All around us lay the "shifts":

walking and dancing
youth and age
sacred and secular
nature and culture
Plato and Aristotle
past and present
labor and play
time and eternity
Purgatory and Paradise
book smarts and street smarts

In **Hamlet** we could make a list of dozens:

kindness and cruelty
loyalty and treachery
magnanimity and spitefulness
humility and arrogance
caution and foolhardiness
honesty and intrigue
spirituality and carnality
Denmark and Norway
Wittenberg and Paris
Rosencrantz and Guildenstern
weddings and funerals

In any work we could do the same exercise. Why? Perhaps because antithetical thinking is simply the most common cerebral activity normal people participate in, every hour of every day. On the simplest level it is deciding on a prom dress, one among many lovely gowns, one fitting the right size, the right price, the right color.... On the most complex level, it is deciding whether or not to vote, whether or not to have a child, whether or not to buy a house, whether or not to support the United Nations or Tsunami Relief or democracy or city taxes. And on and on..... Every decision pivots or **turns** or **balances** on a moment when we move from indecision to decision, as simple as that.

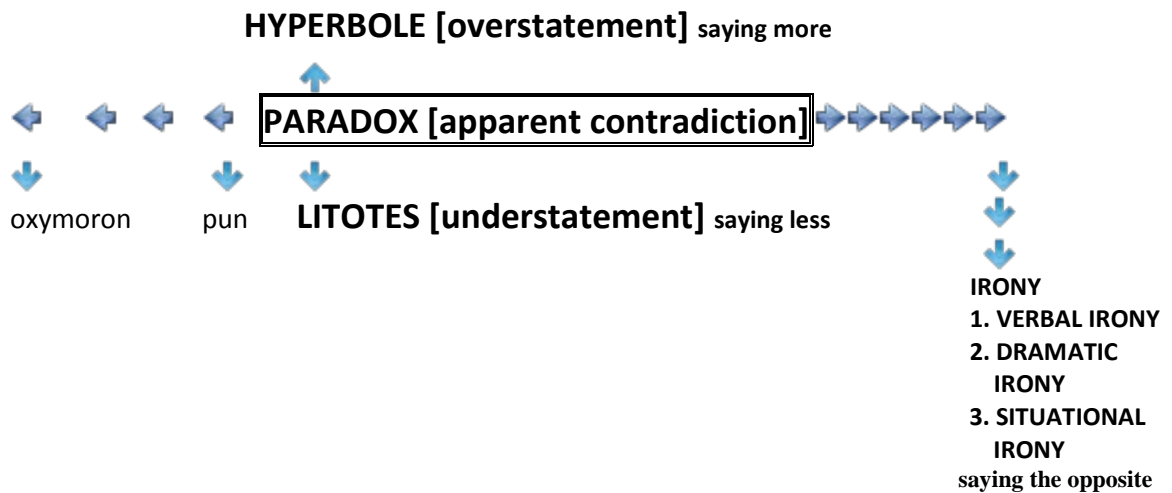
The Tools of Verbal Fencing... some of them ..

To thrust:

to push with sudden force
to shove
to drive
to pierce
to stab
to force one's way through
to lunge

To parry:

to ward off
to deflect
to evade
to avoid
to turn aside



Paradox (complete sentence)

Oxymoron (two words)

Pun (one word)

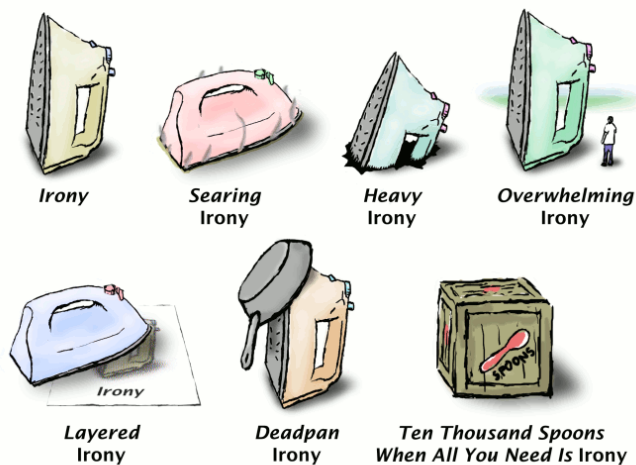
ANTITHESIS IS EVERYWHERE, AND SO IS _____

When the class you dreaded turns out to be harder than you thought it would be...
When the amount of work you are willing to do turns out to be too little for the grade you want...
When the perfect puppy turns out to be a disappointment...
When the "sweet young thing" turns out to be a man-killer...
When the dream job turns out to be uninteresting and financially unrewarding...
When the third-rate job turns out to be your own personal best calling. . . .
When the new car you spent all your money on turns out to be a gas-guzzler and insurance-eater and...
When your bothersome mother who wanted you and hounded you turns out to be right...
When the diploma and test scores you thought so fine turn out to be mediocre...
When the spring rain turns into a flood...
When youth disappears in just an hour...
When the hero dies...
When Clark Kent turns out to be Superman...
When the Beast (on the outside) turns out to be the Beauty (on the inside)...
When Wiley Coyote turns out to be Stupid Coyote...
When the great lover Pepe le Pew turns out to be a delusional skunk...
When the great athlete turns out to be a dope-pusher...
When the weakling turns out to be the strangling (?)...
When the original research paper turns out to be a piece of plagiarism...
When a common person turns out to be a center of Western or Eastern religious or political thought...
When a country lawyer from Illinois turns out to be one of our greatest Presidents...
When Frodo
When Jane...
When Pearl...
When Hester...
When Ishmael...
When Boo...
When Atticus
When Hamlet...
When Polonius...
When Ophelia...
When Gertrude...
When Claudius...
When...
When...
When...
When...
When...
When...

2013 APSI for English

Satire: What do we want to change?

Know Your Irony



Jerry Brown

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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.

Irony deals with opposites; it has nothing to do with coincidence. If two baseball players from the same hometown, on different teams, receive the same uniform number, it is not ironic. It is a coincidence. If Barry Bonds attains lifetime statistics identical to his father's it will not be ironic. It will be a coincidence. Irony is "a state of affairs that is the reverse of what was to be expected; a result opposite to and in mockery of the appropriate result." For instance:

- If a diabetic, on his way to buy insulin, is killed by a runaway truck, he is the victim of an accident. If the truck was delivering sugar, he is the victim of an oddly poetic coincidence. But if the truck was delivering insulin, ah! Then he is the victim of an irony.
- If a Kurd, after surviving bloody battle with Saddam Hussein's army and a long, difficult escape through the mountains, is crushed and killed by a parachute drop of humanitarian aid, that, my friend, is irony writ large.
- Darryl Stingley, the pro football player, was paralyzed after a brutal hit by Jack Tatum. Now Darryl Stingley's son plays football, and if the son should become paralyzed while playing, it will not be ironic. It will be coincidental. If Darryl Stingley's son paralyzes someone else, that will be closer to ironic. If he paralyzes Jack Tatum's son that will be precisely ironic.

"If I were in charge of the networks"

excerpt from George Carlin's book, *Brain Droppings* – (irony)

SHOUTS & MURMURS

JUST IN TIME FOR SPRING

BY ELLIS WEINER

Introducing GOING OUTSIDE, the astounding multipurpose activity platform that will revolutionize the way you spend your time.

GOING OUTSIDE is not a game or a program, not a device or an app, not a protocol or an operating system. Instead, it's a comprehensive experiential mode that lets you perceive and do things firsthand, without any intervening media or technology.

GOING OUTSIDE:

1. Supports real-time experience through a seamless mind-body interface. By GOING OUTSIDE, you'll rediscover the joy and satisfaction of actually doing something. To initiate actions, simply have your mind tell your body what to do—and then do it!

Example: Mary has one apple. You have zero apples. Mary says, "Hey, this apple is really good." You think, How can I have an apple, too? By GOING OUTSIDE, it's easy! Simply go to the market—physically—and buy an apple. Result? You have an apple, too.

Worried about how your body will react to GOING OUTSIDE? Don't be—all your normal functions (respiration, circulation, digestion, etc.) continue as usual. Meanwhile, your own inboard, ear-based accelerometer enables you to assume any posture or orientation you wish (within limits imposed by Gravity™). It's a snap to stand up, sit down, or lie down. If you want to lean against a wall, simply find a wall and lean against it.

2. Is completely hands-free. No keyboards, mice, controllers, touch pads, or joysticks. Use your hands as they were meant to be used, for doing things manually. Peeling potatoes, applauding, shooting baskets, scratching yourself—the possibilities are endless.

3. Delivers authentic 3-D, real-motion video, with no lag time or artifacts. Available colors encompass the entire

spectrum to which human eyesight is sensitive. Blacks are pure. Shadows, textures, and reflections are beyond being exactly-like-what-they-are. They are what they are.

GOING OUTSIDE also supports viewing visuals in a full range of orientations. For Landscape Mode, simply look straight ahead—at a real landscape, if you so choose. To see things to the left or the right, shift your eyes in their sockets or turn your head from side to side. For Portrait Mode, merely tilt your head ninety degrees in either direction and use your eyes normally.

Vision-correcting eyeglasses not included but widely available.

4. Delivers "head-free" surround sound. No headphones, earbuds, speakers, or sound-bar arrays required—and yet, amazingly, you hear everything. Sound is supported over the entire audible spectrum via instantaneous audio transmission. As soon as a noise occurs and its sound waves are propagated to your head, you hear it, with stunning realism, with your ears.

Plus, all sounds, noises, music, and human speech arrive with remarkable spatial-location accuracy. When someone behind you says, "Hey, are you on drugs, or what?" you'll hear the question actually coming from behind you.

5. Supports all known, and all unknown, smells. Some call it "the missing sense." But once you start GOING OUTSIDE you'll revel in a world of scent that no workstation, media center, 3-D movie, or smartphone can hope to match. Inhale through your nose. Smell that? That's a smell, which you are experiencing in real time.

6. Enables complete interactivity with inanimate objects, animals, and Nature™. Enjoy the texture of real grass, listen to authentic birds, or discover a flower that has grown up out of the earth. By GOING OUTSIDE, you'll be astounded by the number and

variety of things there are in the world.

7. Provides instantaneous feedback for physical movement in all three dimensions. Motion through 3-D environments is immediate, on-demand, and entirely convincing. When you "pick up stuff from the dry cleaner's," you will literally be picking up stuff from the dry cleaner's.

To hold an object, simply reach out and grasp it with your hand. To transit from location to location, merely walk, run, or otherwise travel from your point of origin toward your destination. Or take advantage of a wide variety of available supported transport devices.

8. Is fully scalable. You can interact with any number of people, from one to more than six billion, simply by GOING OUTSIDE. How? Just go to a place where there are people and speak to them. But be careful—they may speak back to you! Or remain alone and talk to yourself.

9. Affords you the opportunity to experience completely actual weather. You'll know if it's hot or cold in your area because you'll feel hot or cold immediately after GOING OUTSIDE. You'll think it's really raining when it rains, because it is.

10. Brings a world of cultural excitement within reach. Enjoy access to museums, concerts, plays, and films. After GOING OUTSIDE, the Louvre is but a plane ride away.

11. Provides access to everything not in your home, dorm room, or cubicle. Buildings, houses, shops, restaurants, bowling alleys, snack stands, and other facilities, as well as parks, beaches, mountains, deserts, tundras, taigas, savannahs, plains, rivers, veldts, meadows, and all the other features of the geophysical world, become startlingly and convincingly real when you go to them. Take part in actual sporting events, or observe them as a "spectator." Walk across the street, dive into a lake, or jump on a trampoline surrounded by happy children. After GOING OUTSIDE, you're limited not by your imagination but by the rest of Reality™.

Millions of people have already tried GOING OUTSIDE. Many of your "friends" may even be GOING OUTSIDE right now!

Why not join them and see what happens? ♦

THE NEW YORKER, MARCH 28, 2011

59

A few years back all of the animals went away.

We woke up one morning, and they just weren't there anymore. They didn't even leave us a note, or say goodbye. We never figured out quite where they'd gone.

We missed them.

Some of us thought that the world had ended, but it hadn't. There just weren't any more animals. No cats or rabbits, no dogs or whales, no fish in the seas, no birds in the skies.

We were all alone.

We didn't know what to do.

We wandered around lost, for a time, and then someone pointed out that just because we didn't have animals anymore, that was no reason to change our lives. No reason to change our diets or to cease testing products that might cause us harm.

After all, there were still babies.

Babies can't talk. They can hardly move. A baby is not a rational, thinking creature.

And we used them.

Some of them we ate. Baby flesh is tender and succulent.

We flayed their skin and decorated ourselves in it. Baby leather is soft and comfortable.

Some of them we tested.

We taped open their eyes, dripped detergents and shampoos in, a drop at a time.

We scarred them and scalded them. We burned them. We clamped them and planted electrodes into their brains. We grafted, and we froze and we irradiated.

The babies breathed our smoke, and the babies' veins flowed with our medicines and drugs, until the stopped breathing or their blood ceased to flow.

It was hard, of course, but necessary.

No one could deny that.

With the Animals gone, what else could we do?

Some people complained, of course. But then, they always do.

And everything went back to normal.

Only...

Yesterday, all the babies were gone.

We don't know where they went. We didn't even see them go.

We don't know what we're going to do without them.

But we'll think of something. Humans are smart. It's what makes us superior to the animals and the babies.

We'll figure something out.

**2000 AP® ENGLISH LITERATURE AND COMPOSITION
FREE-RESPONSE QUESTIONS**

Question 2

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

In the following passage from *The Spectator* (March 4, 1712), the English satirist Joseph Addison creates a character who keeps a diary. Read the passage carefully. Then, in a well-organized essay, analyze how the language of the passage characterizes the diarist and his society and how the characterization serves Addison's satiric purpose. You may wish to consider such elements as selection of detail, repetition, and tone.

- MONDAY, *eight o'clock*.—I put on my clothes and walked into the parlour.
Nine o'clock, ditto—Tied my knee-strings and washed my hands.
5 *Hours ten, eleven, and twelve*.—Smoked three pipes of Virginia. Read the *Supplement* and *Daily Courant*. Things go ill in the North. Mr. Nisby's opinion thereupon.
10 *One o'clock in the afternoon*.—Chid Ralph for mislaying my tobacco-box.
Two o'clock.—Sat down to dinner. *Mem.*: Too many plums and no suet.
From three to four.—Took my afternoon's nap.
From four to six.—Walked into the fields.
15 Wind S.S.E.
From six to ten.—At the club. Mr. Nisby's opinion about the peace.
Ten o'clock.—Went to bed, slept sound.
TUESDAY (*being holiday*), *eight o'clock*.—Rose
20 as usual.
Nine o'clock.—Washed hands and face, shaved, put on my double-soled shoes.
Ten, eleven, twelve.—Took a walk to Islington.
One.—Took a pot of Mother Cob's mild.
25 *Between two and three*.—Returned; dined on a knuckle of veal and bacon. *Mem.*: Sprouts wanting.
Three.—Nap as usual.
From four to six.—Coffee-house. Read the news. A dish of twist.¹ Grand Vizier² strangled.
30 *From six to ten*.—At the club. Mr. Nisby's account of the great Turk.
Ten.—Dream of the Grand Vizier. Broken sleep.
WEDNESDAY, *eight o'clock*.—Tongue of my shoe-buckle broke. Hands, but not face.
35 *Nine*.—Paid off the butcher's bill. *Mem.*: To be allowed for the last leg of mutton.
Ten, eleven.—At the Coffee-house. More work in the North. Stranger in a black wig asked me how stocks went.
40 *From twelve to one*.—Walked in the fields. Wind to the south.
From one to two.—Smoked a pipe and a half.
Two.—Dined as usual. Stomach good.
Three.—Nap broke by the falling of a pewter dish.
45 *Mem.*: Cookmaid in love, and grown careless.
From four to six.—At the coffee-house. Advice from Smyrna, that the Grand Vizier was first of all strangled and afterwards beheaded.
Six o'clock in the evening.—Was half-an-hour in the club before anybody else came. Mr. Nisby of opinion, that the Grand Vizier was not strangled the sixth instant.
Ten at night.—Went to bed. Slept without waking till nine next morning.
55 THURSDAY, *nine o'clock*.—Stayed within till two o'clock for Sir Timothy; who did not bring me my annuity according to his promise.
Two in the afternoon.—Sat down to dinner. Loss of appetite. Small-beer sour. Beef overcorned.
60 *Three*.—Could not take my nap.
Four and five.—Gave Ralph a box on the ear. Turned off my cookmaid. Sent a message to Sir Timothy. *Mem.*: did not go to the club to-night. Went to bed at nine o'clock.
65 FRIDAY.—Passed the morning in meditation upon Sir Timothy, who was with me a quarter before twelve.
Twelve o'clock.—Bought a new head to my cane and tongue to my buckle. Drank a glass of purl³ to recover appetite.
70 *Two and three*.—Dined and slept well.
From four to six.—Went to the coffee-house. Met Mr. Nisby there. Smoked several pipes. Mr. Nisby of opinion that laced coffee⁴ is bad for the head.
75 *Six o'clock*.—At the club as steward. Sat late.
Twelve o'clock.—Went to bed, dreamt that I drank small-beer with the Grand Vizier.
SATURDAY.—Waked at eleven; walked in the fields; wind N.E.
80 *Twelve*.—Caught in a shower.
One in the afternoon.—Returned home, and dried myself.
Two.—Mr. Nisby dined with me. First course marrow-bones, second ox-cheek, with a bottle of Brooke's and Hellier.
85 *Three o'clock*.—Overslept myself.
Six.—Went to the club. Like to have fallen into a gutter. Grand Vizier certainly dead, &c.

¹ A beverage

² Chief administrative officer of the Ottoman Empire

³ A liquor

⁴ Coffee containing spirits

2006 AP[®] ENGLISH LITERATURE AND COMPOSITION
FREE-RESPONSE QUESTIONS

Question 2

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

The following passage is an excerpt from *Lady Windermere's Fan*, a play by Oscar Wilde, produced in 1892. Read the passage carefully. Then write a well-organized essay in which you analyze how the playwright reveals the values of the characters and the nature of their society.

Line DUCHESS OF BERWICK (*shaking hands*). Dear
Margaret, I am so pleased to see you. You remember
Agatha,¹ don't you? How do you do, Lord
Darlington? I won't let you know my daughter, you
5 are far too wicked.
LORD DARLINGTON. Don't say that, Duchess.
As a wicked man I am a complete failure. Why, there
are lots of people who say I have never really done
anything wrong in the whole course of my life. Of
10 course they only say it behind my back.
DUCHESS OF BERWICK. Isn't he dreadful?
Agatha, this is Lord Darlington. Mind you don't
believe a word he says. No, no tea, thank you, dear.
(*Sits on sofa.*) We have just had tea at Lady Markby's.
15 Such bad tea, too. It was quite undrinkable. I wasn't at
all surprised. Her own son-in-law supplies it. Agatha
is looking forward so much to your ball tonight, dear
Margaret.
LADY WINDERMERE (*seated*). Oh, you musn't
20 think it is going to be a ball, Duchess. It is only a
dance in honour of my birthday. A small and early.
LORD DARLINGTON (*standing*). Very small,
very early, and very select, Duchess.
DUCHESS OF BERWICK. Of course it's going
25 to be select. But we know *that*, dear Margaret, about
your house. It is really one of the few houses in
London where I can take Agatha, and where I feel
perfectly secure about dear Berwick. I don't know
what society is coming to. The most dreadful people
30 seem to go everywhere. They certainly come to my
parties—the men get quite furious if one doesn't
ask them. Really, some one should make a stand
against it.
LADY WINDERMERE. I will, Duchess. I will
35 have no one in my house about whom there is any
scandal.
LORD DARLINGTON. Oh, don't say that, Lady
Windermere. I should never be admitted. (*Sitting.*)

¹ the Duchess's daughter

DUCHESS OF BERWICK. Oh, men don't matter.
40 With women it is different. We're good. Some of us
are, at least. But we are positively getting elbowed
into the corner. Our husbands would really forget our
existence if we didn't nag at them from time to time,
just to remind them that we have a perfect legal right
45 to do so.
LORD DARLINGTON. It's a curious thing,
Duchess, about the game of marriage—a game, by the
way, that is going out of fashion—the wives hold all
the honours² and invariably lose the odd trick.³
50 DUCHESS OF BERWICK. The odd trick? Is that
the husband, Lord Darlington?
LORD DARLINGTON. It would be rather a good
name for the modern husband.
DUCHESS 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.
DUCHESS 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

**2002 AP[®] ENGLISH LITERATURE AND COMPOSITION
FREE-RESPONSE QUESTIONS**

ENGLISH LITERATURE AND COMPOSITION

SECTION II

Total time—2 hours

Question 1

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

In the following excerpt from a recent British novel, the narrator, a young man in his early twenties, is attending a play with his new girlfriend Isabel when she unexpectedly discovers that her parents are in the theater. Read the passage carefully. Then write an essay in which you analyze how the author produces a comic effect.

- Oh my God, I think that's my mum over there,' she gasped.
'Where?'
Line 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
20 put the car park ticket and he'll get flustered because he'll just have dropped it into a bin by mistake.'
Luck was not on Isabel's side, for a moment later, Christopher Rogers happened to glance up to the gallery and recognized his eldest daughter, in the
25 midst of trying her best not to recognize him. So that she might cease to dwell in ignorance, Christopher stood up in the middle of the elegantly suited and scented audience, and began making the vigorous hand gestures of a man waving off a departing cruise
30 ship. In case Isabel had not spotted this maniac, her mother was in turn informed of her eldest daughter's location, and decided that the presence of four hundred people in the auditorium should be no impediment to her desire to shout 'Isabel' at top pitch
35 and with all the excitement of a woman recognizing a long-lost friend on the deck of an in-coming cruise ship.
Isabel smiled feebly, turned a beetroot shade and repeated in panicked diction, 'I can't believe this,
40 please let them shut up.'
Not a second too soon, Lorca* came to the rescue, the lights faded, and Mr. and Mrs. Rogers reluctantly took their seats, pointing ominously to an exit sign by way of interval rendezvous.
45 An hour and a quarter of Spanish domestic drama later, we found ourselves at the bar.
'What are you doing here, Mum?' asked Isabel.
'Why shouldn't I be here? You're not the only one who does fancy things with your evenings. Your
50 father and I have a right to go out once in a while.'
'I'm sure, I didn't mean it like that, it's just I'm surprised at the coincidence.'
'Where did you buy this dress? Is that the one I paid for at Christmas?'
55 'No, Mum, I got it myself last week.'
'Oh, well, it's very nice, pity you don't have more of a cleavage for it, but that's your father's fault. You know what all the women in his family are like.'
'How are you Dad?' Isabel turned to ask her father,
60 who was looking up at the ceiling with an intent expression.
'Dad?' repeated Isabel.
'Yes, darling, how are you, my bean? Enjoying the show?'
65 'Yup, and you? What are you staring at up there?'
'I'm looking at the light fixtures they have. They're new tungsten bulbs, Japanese things, quite wonderful, they use only a small amount of electricity but give off a very nice light.'
70 'Oh, great, Dad. And, ehm, there's someone I'd like you to both meet.'
'Delighted,' said Mrs. Rogers, confiding in me almost at once: 'She's a lovely girl really,' in case my theatre companion had inspired doubts to the
75 contrary.
'Thanks, Mum,' said Isabel wearily, as though the statement were no one-off.
'Don't mind her, bean, she's had a hard day,'

**2002 AP[®] ENGLISH LITERATURE AND COMPOSITION
FREE-RESPONSE QUESTIONS**

80 explained Dad, now looking more horizontally at the
world.

‘My day would be fine if I wasn’t lumbered with
someone who kept losing tickets to the car park,’
snapped Mrs. Rogers.

‘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.

Madam and The Rent Man by Langston Hughes

The rent man knocked.
He said, Howdy-do?
I said, What
Can I do for you?
He said, You know
Your rent is due.

I said, Listen,
Before I'd pay
I'd go to Hades
And rot away!

The sink is broke,
The water don't run,
And you ain't done a thing
You promised to've done.

Back window's cracked,
Kitchen floor squeaks,
There's rats in the cellar,
And the attic leaks.

He said, Madam,
It's not up to me.
I'm just the agent,
Don't you see?

I said, Naturally,
You pass the buck.
If it's money you want
You're out of luck.

He said, Madam,
I ain't pleased!
I said, Neither am I.
So we agrees!

**SARAH CYNTHIA SYLVIA STOUT
WOULD NOT TAKE THE GARBAGE OUT**



Sarah Cynthia Sylvia Stout
Would not take the garbage out!
She'd scour the pots and scrape the pans,
Candy the yams and spice the hams,
And though her daddy would scream and shout,
She simply would not take the garbage out.
And so it piled up to the ceilings:
Coffee grounds, potato peelings,
Brown bananas, rotten peas,
Chunks of sour cottage cheese.
It filled the can, it covered the floor,
It cracked the window and blocked the door
With bacon rinds and chicken bones,
Drippy ends of ice cream cones,
Prune pits, peach pits, orange peel,
Gloppy glumps of cold oatmeal,
Pizza crusts and withered greens,
Soggy beans and tangerines,
Crusts of black burned buttered toast,
Gristly bits of beefy roasts. . .
The garbage rolled on down the hall,
It raised the roof, it broke the wall. . .
Greasy napkins, cookie crumbs,
Globs of gooey bubble gum,
Cellophane from green baloney,
Rubbery blubbery macaroni,
Peanut butter, caked and dry,
Curdled milk and crusts of pie,
Moldy melons, dried-up mustard,
Eggshells mixed with lemon custard,
Cold french fried and rancid meat,
Yellow lumps of Cream of Wheat.
At last the garbage reached so high
That it finally touched the sky.
And all the neighbors moved away,
And none of her friends would come to play.
And finally Sarah Cynthia Stout said,
"OK, I'll take the garbage out!"
But then, of course, it was too late. . .
The garbage reached across the state,
From New York to the Golden Gate.
And there, in the garbage she did hate,
Poor Sarah met an awful fate,
That I cannot now relate
Because the hour is much too late.
But children, remember Sarah Stout
And always take the garbage out!

Shel Silverstein, 1974

2013 APSI for English

Fascinating Shakespeare:
Macbeth



Jerry Brown

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1 Reader 1: If you cannot understand my argument, and declare
 2 *Reader 2: it's Greek to me,*
 3 Reader 1: you are quoting Shakespeare; if you claim to be
 4 *Reader 3: more sinned against than sinning,*
 5 Reader 1: you are quoting Shakespeare; if you recall your
 6 *Reader 4: salad days,*
 7 Reader 1: you are quoting Shakespeare; if you act
 8 *Reader 5: more in sorrow than in anger;*
 9 Reader 1: if your
 10 *Reader 6: wish is father to the thought;*
 11 Reader 1: if your lost property has
 12 *Reader 7: vanished into thin air,*
 13 Reader 1: you are quoting Shakespeare; if you have ever refused
 14 *Reader 2: to budge an inch*
 15 Reader 1: or suffered from
 16 *Reader 3: green-eyed jealousy,*
 17 Reader 1: if you have
 18 *Reader 4: played fast and loose,*
 19 Reader 1: if you have been
 20 *Reader 5: tongue-tied,*
 21 *Reader 6: a tower of strength,*
 22 *Reader 7: hoodwinked*
 23 Reader 1: or
 24 *Reader 2: in a pickle,*
 25 Reader 1: if you have
 26 *Reader 3: knitted your brows,*
 27 *Reader 4: made a virtue of necessity,*
 28 Reader 1: insisted on
 29 *Reader 5: fair play,*
 30 *Reader 6: slept not one wink,*
 31 *Reader 7: stood on ceremony,*
 32 *Reader 2: danced attendance (on your lord and master),*
 33 *Reader 3: laughed yourself into stitches,*
 34 Reader 1: had
 35 *Reader 4: short shrift,*
 36 *Reader 5: cold comfort*
 37 Reader 1: or
 38 *Reader 6: too much of a good thing,*
 39 Reader 1: if you have
 40 *Reader 7: seen better days*
 41 Reader 1: or lived
 42 *Reader 2: in a fool's paradise -*
 43 Reader 1: why, be that as it may,
 44 *Reader 3: the more fool you ,*
 45 Reader 1: for it is
 46 *Reader 4: a foregone conclusion*

47 Reader 1: that you are,
 48 *Reader 5: as good luck would have it,*
 49 Reader 1 quoting Shakespeare; if you think it is
 50 *Reader 6: early days*
 51 Reader 1: and clear out
 52 *Reader 7: bag and baggage,*
 53 Reader 1: if you think
 54 *Reader 2: it is high time*
 55 Reader 1: and
 56 *Reader 3: that that is the long and short of it,*
 57 Reader 1: if you believe that the
 58 *Reader 4: game is up*
 59 Reader 1: and that
 60 *Reader 5: truth will out*
 61 Reader 1: even if it involves your
 62 *Reader 6: own flesh and blood,*
 63 Reader 1: if you
 64 *Reader 7: lie low*
 65 Reader 1: till
 66 *Reader 2: the crack of doom*
 67 Reader 1: because you suspect
 68 *Reader 3: foul play,*
 69 Reader 1: if you have your
 70 *Reader 4: teeth set on edge*
 71 *Reader 5: (at one fell swoop)*
 72 Reader 1: without
 73 *Reader 6: rhyme or reason,*
 74 Reader 1: then -
 75 *Reader 7: to give the devil his due -*
 76 Reader 1: if the
 77 *Reader 2: truth were known*
 78 Reader 1: (for surely you have a
 79 *Reader 3: tongue in your head)*
 80 Reader 1: you are quoting Shakespeare; even if you bid me
 81 *Reader 4: good riddance*
 82 Reader 1: and
 83 *Reader 5: send me packing,*
 84 Reader 1: if you wish I
 85 *Reader 6: was dead as a door-nail,*
 86 Reader 1: if you think I am an
 87 *Reader 7: eyesore,*
 88 Reader 2: a *laughing stock,*
 89 Reader 1: the
 90 *Reader 3: devil incarnate,*
 91 *Reader 4: a stony-hearted villain,*
 92 *Reader 5: bloody-minded*

93 Reader 1: or a
94 *Reader 6: blinking idiot,*
95 Reader 1: then -
96 *Reader 7: by Jove!*
97 *Reader 2: O Lord!*
98 *Reader 3: Tut tut!*
99 *Reader 4: For goodness' sake!*
100 *Reader 5: What the dickens!*
101 *Reader 6: But me no buts! -*
102 *Reader 7: it is all one to me,*
103 Reader 1: for you are quoting Shakespeare.

PRE-CONVENTIONAL MORAL DEVELOPMENT

Stage 0 - Pre-Moral

- Pleasure-pain (exciting-fearful) determine behavior
- Whatever pleases the individual/ no sense of guilt
- Take what is pleasant; avoid what is unpleasant
- Person is guided only by what he can and wants to do

Stage One - Simple Authority Orientation

- Obedience and punishment orientation
- Physical consequences determine good/bad
- Authority figure determines standards
- Only in terms of right and wrong/fear of authority

Stage Two - Instrumental Relativist

- Eye for an eye, same for all, treat all the same
- You scratch my back; I'll scratch yours (not from concern or loyalty, but because it's fair.)
- Equal sharing: exchange, fairness, tit for tat

CONVENTIONAL MORAL DEVELOPMENT

Stage Three - Interpersonal Concordance - good boy/nice girl orientation

- Being nice, approval, pleasing a limited group are important
- I'll do it because you said you would give me something
- Not wish to offend anyone who is our friend.
- Stereotypes of right behavior of majority Intentions ("he means well") become important
- Giving in to external pressure

Stage Four - Law and Order

- Maintain the given social order for its own sake
- Doing one's duty
- Respect for authority and majority rule
- Laws exist - therefore are good. We should abide by them. They are fixed - cannot be changed.

POST-CONVENTIONAL MORAL DEVELOPMENT

Stage Five - Social Contract

- Standards critically examined and socially agreed upon
- Laws for our benefit.
- Constitutional and democratic
- Legalistic but law can be changed for benefit of society
- Individual rights respected except when contrary to constitutionally agreed rights.
- Moral values are defined in terms of individual rights and standards agreed upon by society.
- Consensus rather than majority
- Official morality of United States

Stage Six - Ethical Principle

- Orientation to principles above social rules
- Principles above the law
- Principles appeal to logical universality and consistency
- Justice - It is right not just here but under other circumstances
- Justice with individual dignity
- Obedience or disobedience to law based on moral respect for justice
- Conscience guided by self-chosen principle

ACT IV: SCENE I. A cavern. In the middle, a boiling cauldron.

Thunder. Enter the three Witches

First Witch: Thrice the brinded cat hath mew'd.

Second Witch: Thrice and once the hedge-pig whined.

Third Witch: Harpier cries 'Tis time, 'tis time.

First Witch: Round about the cauldron go;

In the poison'd entrails throw.

Toad, that under cold stone

Days and nights has thirty-one

Swelter'd venom sleeping got,

Boil thou first i' the charmed pot.

ALL: Double, double toil and trouble;

Fire burn, and cauldron bubble.

Second Witch: Fillet of a fenny snake,

In the cauldron boil and bake;

Eye of newt and toe of frog,

Wool of bat and tongue of dog,

Adder's fork and blind-worm's sting,

Lizard's leg and owlet's wing,

For a charm of powerful trouble,

Like a hell-broth boil and bubble.

ALL: Double, double toil and trouble;

Fire burn and cauldron bubble.

Third Witch: Scale of dragon, tooth of wolf,

Witches' mummy, maw and gulf

Of the ravin'd salt-sea shark,

Root of hemlock digg'd i' the dark,

Liver of blaspheming Jew,

Gall of goat, and slips of yew

Silver'd in the moon's eclipse,

Nose of Turk and Tartar's lips,

Finger of birth-strangled babe

Ditch-deliver'd by a drab,

Make the gruel thick and slab:

Add thereto a tiger's chaudron,

For the ingredients of our cauldron.

ALL: Double, double toil and trouble;

Fire burn and cauldron bubble.

Second Witch: Cool it with a baboon's blood,

Then the charm is firm and good.

Don't underestimate the power of this scene. It is certainly there to entertain, but also to add more texture to some of the play's ideas, and to its mood.

Macbeth has been driven, by what he saw at his own banquet, to visit the Witches in *their* kitchen, where they are preparing a feast for his eyes (this is a very visual scene).

Just how fully the details of the scene add to the atmosphere of the play at this point becomes apparent if you complete the following table, which lists the items the witches throw into the cauldron. For each item check the box(es) which indicate the idea(s) to which it contributes.

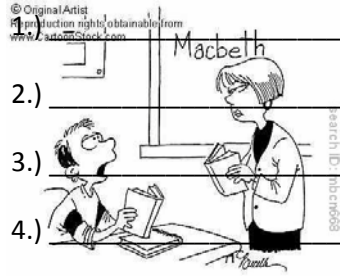
Item	Poison	Night, darkness, blindness	Cutting, dismemberment	Eating, greed, lustfulness	Unnaturalness, irreligion
Entrails					
Toad					
Snake fillet					
Newt's eye					
Frog's toe					
Bat's wool					
Dog's tongue					
Adder's fork					
Blind-worm's sting					
Lizard's leg					
Owl's wing					
Dragon's scale					
Wolf's tooth					
Witches' mummy					
Shark's stomach					
Hemlock root					
Jew's liver					
Goat's gall					
Slips of yew					
Turk's nose					
Tartar's lips					
Baby's finger					
Tiger's stomach					
Baboon's blood					
Sow's blood					
Gibbet grease					

What do you notice about the items associated with greed and unnaturalness, ie the ones most closely linked with Macbeth's behavior?

Why do you think the idea of cutting, separating, has prominence in the list?

What do you notice about the ideas of poison and night?

5. Write a summary in five sentences.



5.) "I didn't read that scene, but I did highlight several passages."

4. List four important characters. Why are they important in this scene?

- 1.) _____
- 2.) _____
- 3.) _____
- 4.) _____

3. List three quotations from the scene and explain their significance.

- 1.) _____
- 2.) _____
- 3.) _____

2. Find two literary devices used. Write down the quotations and location. What devices are they? Why are they used?

- 1.) _____
- 2.) _____

1. What is one symbol used in the scene? Write down any quotations and their locations. Why is the symbol used? Why is it effective?

- 1.) _____

Use the back of the paper if you need more room to write your answers.

Be innocent of the knowledge, dearest chuck,
Till thou applaud the deed.--Come seeling night,
Scarf up the tender eye of pitiful day,
And with thy bloody and invisible hand
Cancel and tear to pieces that great bond
Which keeps me pale. Light thickens, and the crow
Makes wing to th' rooky wood.
Good things of day begin to droop and drowse,
Whiles night's black agents to their preys do rouse.

The first thing one notices about the imagery here is the compression. There is nothing expansive or loose about the image of night as a monster which blinds the light of the world so that evil may initiate its destructive course of mutilation. And the extraordinarily compressed metaphor in the phrase "Light thickens," together with the vision of the "good things of day" slowly falling asleep as the agents of evil set about their work, is anything but conventional or unexpected or easy to pass by. The emotional pressure of Macbeth's fully conscious commitment to evil is here evoked unforgettably.

(Observations on Shakespeare's Dramatic Verse in *Richard III* and *Macbeth*)

...when he receives the news that his wife is dead, his response is so low key and bitter. In one of the very greatest speeches in all of Shakespeare, he accepts the news with a horrifying calm:

She should have died hereafter.
There would have been a time for such a word.
Tomorrow, and tomorrow, and tomorrow
Creeps in this petty pace from day to day
To the last syllable of recorded time,
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle.
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage,
And then is heard no more. It is a tale
Told by an idiot, full of sound and fury,
Signifying nothing. (5.5.16-27)

This famous speech acknowledges fully the empty mockery his life has become. Once again, the remarkable quality of this passage is Macbeth's refusal to evade the reality of the world he has created for himself. His life has become an insane farce, not because he no longer has any power or physical security (he has both and, as he remarks earlier, could easily withstand the siege), but because he has ceased to care about anything, even about his wife. There is no one to blame but himself, and he has learned too late the truth of what he understood would happen if he gave into his desires and killed Duncan. It's not surprising that immediately after this speech, once he hears about the moving wood, he decides to end it all in a final battle, not because he has any desire to win but because he wants to take charge of the final event, his own death. The life he has created for himself leaves him with nothing else to do.

As many people have observed, the theatrical metaphor in this famous speech resonates throughout the play. Macbeth has, in a sense, tried to seize control of the script of his life, to write it in accordance with his desires, in the clear knowledge that that's probably going to be disastrous. Instead of living out his life, as normal people (including Banquo) do, in a drama out of his total control, he seeks to change the plot. And the result is a play that leaves him feeling increasingly pained, disoriented, and afraid (that we in modern terminology might call inauthentic). His returns to the witches and the murders that result are frantic attempts to keep rewriting the script, to turn it into something answering his needs. But all he succeeds in doing is to turn the play into a sinking nightmare of strutting and fretting (in which, interestingly enough, there are frequent references to how his clothes, like a poorly cut theatrical costume, just don't fit). ... **Introduction to *Macbeth***

Nothing could be apparently more simple than the choice of language here. This is a key moment in the play, Macbeth's response to the news that his wife is dead. And yet there is no high rhetoric, no lofty declamation. But notice the enormous emotional power of this utterance, an expression of Macbeth's sense of the total emptiness and uselessness of life. The emotional power is conveyed in a number of ways, particularly in words like "struts and frets," and "idiot." If you read this passage aloud, attending to the rhythm, you observe how these words (and their sounds) are emphasized. And the punctuation forces one to keep moving beyond the end of the lines, coming to rest on "no more" and "nothing." The key image at work here is a very conventional one, life as a staged drama, but there's nothing conventional about this use of it to convey an unforgettable expression of an emotional state.

One should notice, too, how flexible the blank verse has become in *Macbeth*. Shakespeare has clearly learned not to be imprisoned by the demands of the iambic pentameter but to use it to evoke the mood appropriate to a particular moment, often deliberately violating the regular pattern:

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.

Introduction to *Macbeth*

Observations on Shakespeare's Dramatic Verse in *Richard III* and *Macbeth*

[These are from the texts of lectures prepared by Ian Johnston of Malaspina University-College. This document is in the public domain, released July 1999. This text was last revised on July 17, 1999.]

<http://records.viu.ca/~johnstoi/eng366/lectures/macbeth.htm>
<http://records.viu.ca/~johnstoi/eng366/lectures/poetry.htm>

"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."

“Tomorrow and Tomorrow”
Advanced Placement Literature and Composition

William Shakespeare (1564-1616)

Tomorrow, and tomorrow, and tomorrow,
Creeps in this petty pace from day to day,
To the last syllable of recorded time:
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle;
Life's but a walking shadow; a poor player,
That struts and frets his hour upon the stage,
And then is heard no more: it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

(Macbeth, Act V, scene v)

Sir William Davenant (1606-1668)

Tomorrow and tomorrow and tomorrow
Creeps in a stealing pace from day to day,
To the last minute of recorded time,
And all our yesterdays have lighted fools
To their eternal homes; out, out, that candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage,
And then is heard no more. It is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

The second version of this passage is a rewriting of the first. The intention of Sir William Davenant (a poet of a generation after Shakespeare) was to remove what he considered offenses against “correctness” and “reasonableness.”

Consider:

1. the differences in **diction** between the two passages.
2. the differences in **punctuation** and **their effects on meaning**
3. the differences in **tone and mood** between the two
4. the **literary devices** employed by both writers
5. does Davenant correct the offenses he found in Shakespeare's original?
6. which passage is more powerful and why?

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:

Robert Frost

The buzz saw snarled and rattled in the yard
And made dust and dropped stove-length sticks of wood,
Sweet-scented stuff when the breeze drew across it.
And from there those that lifted eyes could count
Five mountain ranges one behind the other
Under the sunset far into Vermont.
And the saw snarled and rattled, snarled and rattled,
As it ran light, or had to bear a load.
And nothing happened: day was all but done.
Call it a day, I wish they might have said
To please the boy by giving him the half hour
That a boy counts so much when saved from work.
His sister stood beside him in her apron
To tell them "Supper." At the word, the saw,
As if it meant to prove saws know what supper meant,
Leaped out at the boy's hand, or seemed to leap -
He must have given the hand. However it was,
Neither refused the meeting. But the hand!
The boy's first outcry was a rueful laugh,
As he swung toward them holding up the hand,
Half in appeal, but half as if to keep
The life from spilling. Then the boy saw all -
Since he was old enough to know, big boy
Doing a man's work, though a child at heart -
He saw all was spoiled. "Don't let him cut my hand off -
The doctor, when he comes. Don't let him, sister!"
So. The hand was gone already.
The doctor put him in the dark of ether.
He lay and puffed his lips out with his breath.
And then - the watcher at his pulse took a fright.
No one believed. They listened to his heart.
Little - less - nothing! - and that ended it.
No more to build on there. And they, since they
Were not the one dead, turned to their affairs.

Directions: Read the statement in the center column. Decide if you **strongly agree** (SA), **agree** (A), **disagree** (D), or **strongly disagree** (SD) with the statement. Circle your response and **write a reason or reasons in the statement box**. (You may use the back of the paper if you need more room.) Be prepared to discuss your opinion on the statements.

before you read	Statements	after you read
SA A D SD	1. There are people who can accurately predict the future.	SA A D SD
SA A D SD	2. You are the maker of your own destiny.	SA A D SD
SA A D SD	3. If you reach your goal, the end always justifies the means.	SA A D SD
SA A D SD	4. Patriotism requires obedience to the governing authority.	SA A D SD
SA A D SD	5. True love has no ambition.	SA A D SD
SA A D SD	6. Loyalty to family supersedes loyalty to government.	SA A D SD
SA A D SD	7. Commitment to principle supersedes loyalty to family.	SA A D SD
SA A D SD	8. I would break my moral code for a loved one.	SA A D SD
SA A D SD	9. I believe everyone is in a personal battle of good~vs~evil.	SA A D SD
SA A D SD	10. If someone prophesied you would become someone of importance (i.e.-President, Homecoming King/Queen, etc), you would try to make it happen.	SA A D SD
SA A D SD	11. It is never right to kill another person.	SA A D SD
SA A D SD	12. If a political leader has done wrong, it is all right to get rid of him/her by whatever means necessary.	SA A D SD
SA A D SD	13. No cause, political or otherwise, is worth dying for.	SA A D SD
SA A D SD	14. Power corrupts, and absolute power corrupts absolutely.	SA A D SD

Don't underestimate the power of this scene. It is certainly there to entertain, but also to add more texture to some of the play's ideas, and to its mood.

Macbeth has been driven, by what he saw at his own banquet, to visit the Witches in *their* kitchen, where they are preparing a feast for his eyes (this is a very visual scene).

Just how fully the details of the scene add to the atmosphere of the play at this point becomes apparent if you complete the following table, which lists the items the witches throw into the cauldron. For each item check the box(es) which indicate the idea(s) to which it contributes.

Item	Poison	Night, darkness, blindness	Cutting, dismemberment	Eating, greed, lustfulness	Unnaturalness, irreligion
Entrails	x		x		
Toad	x	x			
Snake fillet	x		x		
Newt's eye		x	x		
Frog's toe			x		
Bat's wool		x			
Dog's tongue			x		
Adder's fork	x		x		
Blind-worm's sting	x		x		
Lizard's leg			x		
Owl's wing		x	x		
Dragon's scale					x
Wolf's tooth				x	
Witches' mummy					x
Shark's stomach			x	x	
Hemlock root	x	x			x
Jew's liver			x		
Goat's gall			x	x	
Slips of yew	x	x	x		x
Turk's nose			x		x
Tartar's lips			x		x
Baby's finger			x		x
Tiger's stomach			x	x	
Baboon's blood			x	x	
Sow's blood			x		x
Gibbet grease					x

What do you notice about the items associated with greed and unnaturalness, ie the ones most closely linked with Macbeth's behavior?

Why do you think the idea of cutting, separating, has prominence in the list?

What do you notice about the ideas of poison and night?

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?

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?

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?

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

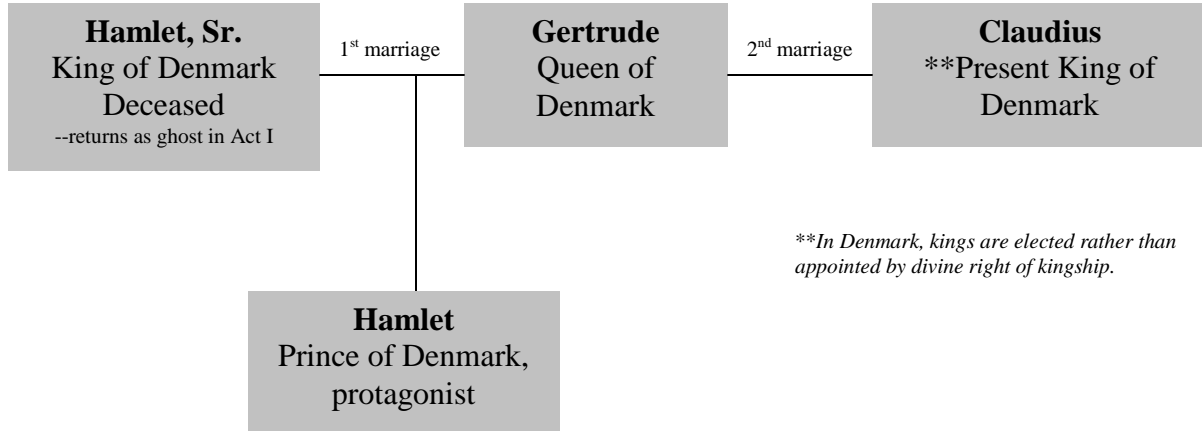
The Ghost's Speech to Hamlet

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,

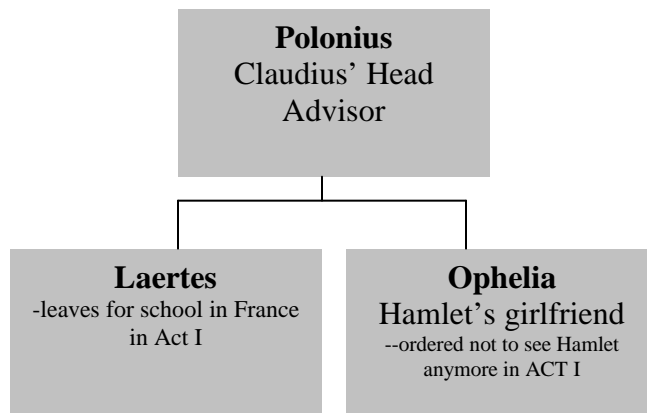
And with a sudden vigour doth posset
And curd, like eager droppings into milk,
The thin and wholesome blood: so did it mine;
And a most instant tetter bark'd about,
Most lazar-like, with vile and loathsome crust,
All my smooth body.
Thus was I, sleeping, by a brother's hand
Of life, of crown, of queen, 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

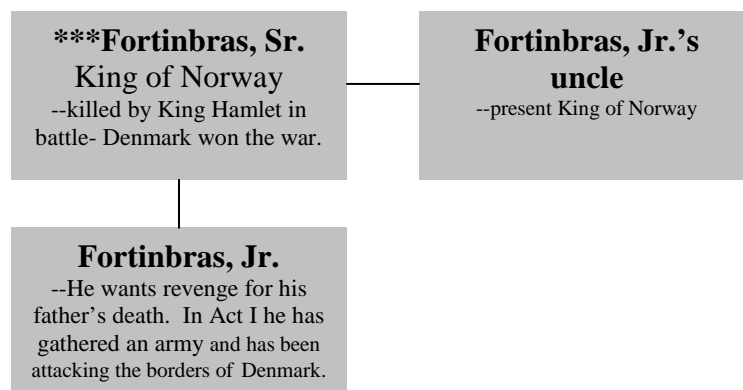
Denmark's Family Tree



Polonius' Family Tree

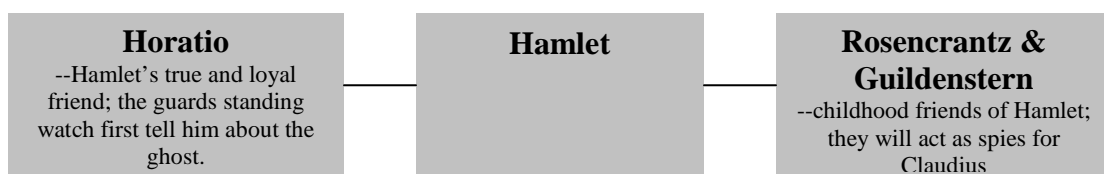


Norway's Family Tree



****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>

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.

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>

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

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>

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."

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 or grey 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.

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.

- 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.

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)				

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 Embassy of Death: An Essay on *Hamlet* G. Wilson Knight

It is usual in Shakespeare's plays for the main theme to be reflected in subsidiary incidents, persons, and detailed suggestion throughout. Now the theme of *Hamlet* is death. Life that is bound for the disintegration of the grave, love that does not survive the loved one's life—both, in their insistence on death as the primary fact of nature, are branded on the mind of Hamlet, burned into it, searing it with agony. The bereavement of Hamlet and his consequent mental agony bordering on madness is mirrored in the bereavement of Ophelia and her madness. The death of the Queen's love is reflected in the swift passing of the love of the Player-Queen, in the 'Murder of Gonzago.' Death is over the whole play. Polonius and Ophelia die during the action, and Ophelia is buried before our eyes. Hamlet arranges the deaths of Rosencrantz and Guildenstern. The plot is set in motion by the murder of Hamlet's father, and the play opens with the apparition of the Ghost:

What may this mean,
That thou, dead corse, again in complete steel
Revisit'st thus the glimpses of the moon,
Making night hideous; and we fools of nature
So horridly to shake our dispositions
With thoughts beyond the reaches of our souls? (19)

Those first scenes strike the note of the play—death. We hear of terrors beyond the grave, from the Ghost (21) and from the meditations of Hamlet (45). We hear of horrors in the grave from Hamlet whose mind is obsessed with hideous thoughts of the body's decay. Hamlet's dialogue with the King about the dead Polonius (68-69) is painful; and the graveyard meditations, though often beautiful, are remorselessly realistic. Hamlet holds Yorick's skull:

Hamlet. . . . Now, get you to my lady's chamber and tell her, let her paint an inch thick, to this favour she must come; make her laugh at that. Prithce, Horatio, tell me one thing.

Horatio. What's that, my lord?

Hamlet. Dost thou think Alexander looked o' this fashion i' the earth?

Horatio. E'en so.

Hamlet. And smelt so? pah!

(88)

The general thought of death, intimately related to the predominating human theme, the pain in Hamlet's mind, is thus suffused through the whole play. And yet the play, as a whole, scarcely gives us that sense of blackness and the abysses of spiritual evil which we find in *Macbeth*; nor is there the universal gloom of *King Lear*. This is due partly to the difference in the technique of *Hamlet* from that of *Macbeth* or *King Lear*. Macbeth, the protagonist and heroic victim of evil, rises gigantic from the murk of an evil universe; Lear, the king of suffering, towers over a universe that itself toils in pain. Thus in *Macbeth* and *King Lear* the predominating imaginative atmospheres are used not to contrast with the mental universe of the hero, but to aid and support it, as it were, with similarity, to render realistic the extravagant and daring effects of volcanic passion to which the poet allows his protagonist to give voice. We are forced by the attendant personification, the verbal colour, the symbolism and events of the play as a whole, to feel the hero's suffering, to see with his eyes. But in *Hamlet* this is not so. We need not see through Hamlet's eyes. Though the idea of death is recurrent through the play, it is not implanted in the minds of other persons as is the consciousness of evil throughout *Macbeth* and the consciousness of suffering throughout *King Lear*. Except for the original murder of Hamlet's father, the *Hamlet* universe is one of healthy and robust life, good-nature, humour, romantic strength, and welfare: against this

background is the figure of Hamlet pale with the consciousness of death. He is the ambassador of death walking amid life. The effect is at first primarily one of separation. But it is to be noted that the consciousness of death, and consequent bitterness, cruelty, and inaction, in Hamlet not only grows in his own mind disintegrating it as we watch, but also spreads its effects outward among the other persons like a blighting disease, and, as the play progresses, by its very passivity and negation of purpose, insidiously undermines the health of the state, and adds victim to victim until at the end the stage is filled with corpses. It is, as it were, a nihilistic birth in the consciousness of Hamlet that spreads its deadly venom around. That Hamlet is originally blameless, that the King is originally guilty, may well be granted. But, if we refuse to be diverted from a clear vision by questions of praise and blame, responsibility and causality, and watch only the actions and reactions of the persons as they appear, we shall observe a striking reversal of the usual commentary.

If we are to attain a true interpretation of Shakespeare we must work from a centre of consciousness near that of the creative instinct of the poet. We must think less in terms of causality and more in terms of imaginative impact. Now Claudius is not drawn as wholly evil—far from it. We see the government of Denmark working smoothly. Claudius shows every sign of being an excellent diplomatist and king. He is troubled by young Fortinbras, and dispatches ambassadors to the sick King of Norway demanding that he suppress the raids of his nephew. His speech to the ambassadors bears the stamp of clear and exact thought and an efficient and confident control of affairs:

... and we here dispatch
You, good Cornelius, and you, Voltimand,
For bearers of this greeting to old Norway;
Giving to you no further personal power
To business with the king, more than the scope
Of these delated articles allow.
Farewell, and let your haste commend your duty. (8-9)

The ambassadors soon return successful. Claudius listens to their reply, receives the King of Norway's letter, and hears that young Fortinbras desires a free pass through Denmark to lead his soldiers against the Poles. Claudius answers:

It likes us well;
And at our more consider'd time we'll read,
Answer, and think upon this business.
Meantime we thank you for your well-took labour:
Go to your rest; at night we'll feast together:
Most welcome home!

Tact has found an easy settlement where arms and opposition might have wasted the strength of Denmark. Notice his reservation of detailed attention when once he knows the main issues are clear; the courteous yet dignified attitude to his subordinates and the true leader's consideration for their comfort; and the invitation to the feast. The impression given by these speeches is one of quick efficiency—the efficiency of the man who can dispose of business without unnecessary circumstance, and so leaves himself time for enjoying the good things of life: a man kindly, confident, and fond of pleasure.

Throughout the first half of the play Claudius is the typical kindly uncle, besides being a good king. His advice to Hamlet about his exaggerated mourning for his father's death is admirable common sense:

Fie! 'Tis a fault to Heaven,
A fault against the dead, a fault to nature,
To reason most absurd; whose common theme
Is death of fathers, and who still hath cried,
From the first corse, till he that died to-day,
'This must be so.'

(10)

It is the advice of worldly common sense opposed to the extreme misery of a sensitive nature paralysed by the facts of death and unfaithfulness. This contrast points the relative significance of the King and his court to Hamlet. They are of the world—with their crimes, their follies, their shallownesses, their pomp and glitter; they are of humanity, with all its failings, it is true, but yet of humanity. They assert the importance of human life, they believe in it, in themselves. Whereas Hamlet is inhuman, since he has seen through the tinsel of life and love, he believes in nothing, not even himself, except the memory of a ghost, and his blackrobed presence is a reminder to everyone of the fact of death. There is no question but that Hamlet is right. The King's smiles hide murder, his mother's love for her new consort is unfaithfulness to Hamlet's father, Ophelia has deserted Hamlet at the hour of his need. Hamlet's philosophy may be inevitable, blameless, and irrefutable. But it is the negation of life. It is death. Hence Hamlet is a continual fear to Claudius, a reminder of his crime. It is a mistake to consider Claudius as a hardened criminal. When Polonius remarks on the hypocrisy of mankind, he murmurs to himself:

O, 'tis too true!
How smart a lash that speech doth give my conscience!
The harlot's cheek, beautied with plastering art,
Is not more ugly to the thing that helps it
Than is my deed to my most painted word:
O heavy burthen!

Again, Hamlet's play wrenches his soul with remorse—primarily not fear of Hamlet, as one might expect, but a genuine remorse—and gives us that most beautiful prayer of a stricken soul beginning,

'Oh, my offence is rank, it smells to Heaven'
What if this cursed hand
Were thicker than itself with brother's blood,
Is there not rain enough in the sweet heavens
To wash it white as snow? Whereto serves mercy
But to confront the visage of offence?

He fears that his prayer is worthless. He is still trammelled by the enjoyment of the fruits of his crime. 'My fault is past,' he cries. But what does that avail, since he has his crown and his queen still, the prizes of murder? His dilemma is profound and raises the problem I am pointing in this essay. Claudius, as he appears in the play, is not a criminal. He is—strange as it may seem—a good and gentle king, enmeshed by the chain of causality linking him with his crime. And this chain he might, perhaps, have broken except for Hamlet, and all would have been well. But, granted the presence of Hamlet—which Claudius at first genuinely desired, persuading him not to return to Wittenberg as he wished—and granted the fact of his original crime which cannot now be altered, Claudius can hardly be blamed for his later actions. They are forced on him. As King, he could scarcely be expected to do otherwise. Hamlet is a danger to the state, even apart from his knowledge of Claudius' guilt. He is an inhuman—or superhuman—presence, whose consciousness—somewhat like Dostoevsky's Stavrogin—is centred on death. Like Stavrogin, he is feared by those around him. They are

always trying in vain to find out what is wrong with him. They cannot understand him. He is a creature of another world. As King of Denmark he would have been a thousand times more dangerous than Claudius. The end of Claudius' prayer is pathetic:

What then? What rests?

Try what repentance can: what can it not?

Yet what can it when one can not repent?

O wretched state! O bosom black as death!

O limed soul, that, struggling to be free,

Art more engaged! Help, angels! make assay!

Bow stubborn knees; and, heart with strings of steel,

Be soft as sinews of the new-born babe!

All may be well.

Set against this lovely prayer—the fine flower of a human soul in anguish—is the entrance of Hamlet, the late joy of torturing the King's conscience still written on his face, his eye aglitter with the intoxication of conquest, vengeance in his mind; his purpose altered only by the devilish hope of finding a more damning moment in which to slaughter the King, next hastening to his mother to wring her soul too. Which then, at this moment in the play, is nearer the Kingdom of Heaven? Whose words would be more acceptable of Jesus' God? Which is the embodiment of spiritual good, which of evil? The question of the relative morality of Hamlet and Claudius reflects the ultimate problem of this play.

* * *

I have concentrated on Claudius' virtues. They are manifest. So are his faults—his original crime, his skill in the less admirable kind of policy, treachery, and intrigue. But I would point clearly that, in the movement of the play, his faults are forced on him, and he is distinguished by creative and wise action, a sense of purpose, benevolence, a faith in himself and those around him, by love of his Queen:

. . . and for myself—

My virtue or my plague, be it either which—

She's so conjunctive to my life and soul,

That as the star moves not but in his sphere,

I could not but by her.

In short he is very human. Now these are the very qualities Hamlet lacks. Hamlet is inhuman. He has seen through humanity. And this inhuman cynicism, however justifiable in this case on the plane of causality and individual responsibility, is a deadly and venomous thing.

Instinctively the creatures of the earth, Laertes, Polonius, Ophelia, Rosencrantz and Guildenstern, league themselves with Claudius: they are of his kind. They sever themselves from Hamlet. Laertes sternly warns Ophelia against her intimacy with Hamlet, so does Polonius. They are, in fact, all leagued against him, they are puzzled by him or fear him: he has no friend except Horatio, and Horatio, after the Ghost scenes, becomes a queer shadowy character who rarely gets beyond 'E'en so, my lord', 'My lord——', and such-like phrases. The other persons are firmly drawn, in the round, creatures of flesh and blood. But Hamlet is not of flesh and blood, he is a spirit of penetrating intellect and cynicism and misery, without faith in himself or anyone else, murdering his love of Ophelia, on the brink of insanity, taking delight in cruelty, torturing Claudius, wringing his mother's heart, a poison in the midst of the healthy bustle of the court. He is a superman among men. And he is a superman because he has walked and held converse with death, and his consciousness works in terms of death and the negation of cynicism. He has seen the truth, not alone of Denmark, but of humanity, of the universe: and the truth is evil. Thus Hamlet is an element of evil in the state of Denmark. The poison of his mental existence spreads outwards among things of flesh and blood, like acid eating into metal. They are helpless before his very inactivity and fall one after the other,

like victims of an infectious disease. They are strong with the strength of health—but the demon of Hamlet's mind is a stronger thing than they. Futilely they try to get him out of their country; anything to get rid of him, he is not safe. But he goes with a cynical smile, and is no sooner gone than he is back again in their midst, meditating in graveyards, at home with death. Not till it has slain all, is the demon that grips Hamlet satisfied. And last it slays Hamlet himself:

The spirit that I have seen
May be the Devil...

It was.

It was the devil of the knowledge of death, which possesses Hamlet and drives him from misery and pain to increasing bitterness, cynicism; murder, and madness. He has indeed bought converse with his father's spirit at the price of enduring and spreading Hell on earth. But however much we may sympathize with Ophelia, with Polonius, Rosencrantz, Guildenstern, the Queen, and Claudius, there is one reservation to be made. It is Hamlet who is right. What he says and thinks of them is true, and there is no fault in his logic. His own mother is indeed faithless, and the prettiness of Ophelia does in truth enclose a spirit as fragile and untrustworthy as her earthly beauty; Polonius is 'a foolish prating knave'; Rosencrantz and Guildenstern are time-servers and flatterers; Claudius, whose benevolence hides the guilt of murder, is, by virtue of that fact, 'a damned smiling villain'. In the same way the demon of cynicism which is in the mind of the poet and expresses itself in the figures of this play, has always this characteristic: it is right. One cannot argue with the cynic. It is unwise to offer him battle. For in the warfare of logic it will be found that he has all the guns.

Thus Hamlet spends a great part of his time watching, analysing, and probing others. He unhesitatingly lances each in turn in his weakest spot. He is usually quite merciless. But all he actually accomplishes is to torment them all, terrorize them. They are dreadfully afraid of him. Hamlet is so powerful. He is, as it were, the channel of a mysterious force, a force which derives largely from his having seen through them all. In contact with him they know their own faults: neither they nor we should know them otherwise. He exposes faults everywhere. But he is not tragic in the usual Shakespearian sense; there is no surge and swell of passion pressing onward through the play to leave us, as in *King Lear*, with the mightly crash and backwash of a tragic peace. There is not this direct rhythm in Hamlet—there is no straight course. Instead of being dynamic, the force of Hamlet is, paradoxically, static. Its poison is the poison of negation, nothingness, threatening a world of positive assertion. But even this element is not the whole of Hamlet. He can speak lovingly to his mother at one moment, and the next, in an excess of revulsion, torment her with a withering and brutal sarcasm. One moment he can cry:

I loved Ophelia: forty thousand brothers
Could not, with all their quantity of love,
Make up my sum.

Shortly after he scorns himself for this outbreak. His mind reflects swift changes. He may for a moment or two see with the eyes of humour, gentleness, love—then suddenly the whole universe is blackened, goes out, leaves utter vacancy. This is, indeed, the secret of the play's fascination and its lack of unified and concise poetic statement. Hamlet is a dualized personality, wavering, oscillating between grace and the hell of cynicism. The plot reflects this see-saw motion; it lacks direction, pivoting on Hamlet's incertitude, and analysis holds the fascination of giddiness. Nor can Hamlet feel anything passionately for long, since passion implies purpose, and he has no one purpose for any length of time. One element in Hamlet, and that a very important one, is the negation of any passion whatsoever. His

disease—or vision—is primarily one of negation, of death. Hamlet is a living death in the midst of life; that is why the play sounds the note of death so strong and sombre at the start. The Ghost was conceived throughout as a portent not kind but sinister. That sepulchral cataclysm at the beginning is the key to the whole play. *Hamlet* begins with an explosion in the first act; the rest of the play is the reverberation thereof. From the first act onwards Hamlet is, as it were, blackened, scorched by that shattering revelation. The usual process is reversed and the climax is at the start. Hamlet, already in despair, converses early with death. * * * Finally 'this fell sergeant, death' (99) arrests him too. This is his mysterious strength, ghost-begotten, before which the rest succumb. That is why this play is so rich in death—why its meaning is analysed by Hamlet in soliloquy, why Hamlet is so fascinated by the skulls the Grave-digger unearths; why so many 'casual slaughters' and 'deaths put on by cunning and forced cause' (101) disrupt the action, till we are propelled to the last holocaust of mortality and Fortinbras' comment:

This quarry cries on havoc. O proud death, What feast is toward in thine eternal cell, That thou so many princes at a shot So bloodily hast struck?

The Ghost may or may not have been a 'goblin damned'; it certainly was no 'spirit of health' (19). The play ends with a dead march. The action grows out of eternity, closes in it. The ominous discharge of ordnance thus reverberates three times: once, before Hamlet sees the Ghost, and twice in Act v. The eternity of death falls as an abyss at either end, and Hamlet crosses the stage of life aureoled in its ghostly luminance.

An Abridged and Adapted Version of Sophocles' Play* by Nick Bartel, 1999
(Intended for use as Readers' Theater in the Junior - Senior High School Classroom)

Characters:

Oedipus, King of Thebes
Jocasta, His Wife
Creon, His Brother-in-Law
Teiresias, an Old Blind Prophet
A Priest
First Messenger
Second Messenger
A Herdsman
A Chorus of Old Men of Thebes (three or more chorus members)
[Non-Speaking Parts] Servants of Oedipus (2)
Children and young priests who pray; one leads Teiresias
Antigone and Ismene, daughters of Oedipus

Scene: In front of Oedipus' palace in Thebes. To the right is an altar where a priest stands with a crowd of children in sorrowful prayer. Oedipus emerges from the palace door. The chorus is on the left.

Oedipus: Children, why do you sit here with such sorrow, crying out to the gods? The town is filled with the sounds of hymns and smells of incense! I, whom all men call the Great, came out to learn of this myself. [He turns to the priest.] You're old and they are young. Come, speak for them. What do you fear or want that you sit here crying out? I'm willing to give all that you may need.

Priest: Lord Oedipus, these innocent children and I, the priest of Zeus, we come to pray at your altars. King, you have seen our city tossing like a wrecked ship in a storm. It can scarcely lift its prow out of the depths, out of the bloody surf. A disease is upon the plants of the earth and on the cattle in our fields. A blight is on our women that no children are born to them. Our city is emptied of its people while black Death reaps the harvest of our tears. We have come to speak to you, o king. You came and saved our city, and freed us from the monster Sphinx who enslaved us. This you did by your wisdom; some God was by your side. Oedipus, greatest in all men's eyes, we pray, find some strength again and rescue our city. Perhaps you'll hear a wise word whispered by some God, or in any human way you know. Noblest of men, keep our city from sinking. This land of ours calls you its savior since you saved it once. Before you brought us luck; help us again in this misfortune.

Oedipus: I pity you, children. I know you all are sick, yet not one of you suffers as much as I. My heart grieves and I have wept many tears due to this. I have thought of only one hope, one remedy: I sent Creon, my brother-in-law, to ask Apollo at his temple how I could save this city. He is gone far longer than he needed for the journey. But when he comes, then I shall do all the God commands.

Priest: Thank you for your kind words. Look, your servants signal that Creon is coming now.

Oedipus: His face is bright! O holy Lord Apollo, grant that his news will also be bright and will bring us comfort! [Creon enters.] Lord Creon, my good brother, what is the word you bring us from the God?

Creon: A good word. Apollo commanded us to drive out a pollution from our land, a pollution that is nourished here. Drive it out and we are saved.

Oedipus: How shall it be done?

Creon: By banishing a man or by taking blood, for it is a murder's guilt that holds our city in this destructive storm.

Oedipus: Who is this man whose fate the God reveals?

Creon: My lord, before you came to guide us, we had a king called Laius. Apollo commanded that someone punish this dead man's murderers.

Oedipus: Where are they? Where would a trace of this old crime be found?

Creon: The clue is in this land, so said the God.

Oedipus: Where did this murder take place?

Creon: The king was on a trip, but never returned.

Oedipus: Was there no messenger, no fellow traveler who knew what happened?

Creon: They were all killed, except one. He fled in fear and he could tell us nothing in clear terms of what he knew. Nothing, but one thing.

Oedipus: What was that? If we had a clue, we might discover more.

Creon: This man said that the robbers were many; it was not a single man's doing. Because of the riddling Sphinx, we neglected the mysterious crime and sought a solution to the troubles before us. That was long ago, before you came.

Oedipus: I swear by Apollo that I will bring this to light again. Whoever he was that killed the king may readily wish to kill me with his murderous hand! Children, go now. I will do what is needed. God will decide whether we prosper or remain in sorrow.
[Exit all but the chorus.]

Chorus: [Original text, lines 150 - 204.]

What is the sweet voice from the shrine of Apollo, rich in gold, that I have heard?

I am wracked with doubt and fear, and in trembling hold my heart, and

I worship full of fears for what will pass throughout the years.

No spear have we to drive away the plague; no children are begotten.

Our sorrows are without number; mighty Zeus, are we forgotten?

In unnumbered deaths dies the city; those children born lie dead on naked earth without pity.

Gray haired mothers and wives stand at the altar with hymns to Father Zeus to spare our lives.

[Oedipus returns.]

Oedipus: [Original text, lines 205 - 265.]

Hear my words, citizens of Thebes, for in them you will find strength. I command that whoever among you knows the murderer of Laius, tell everything. In telling there shall be no punishment, but the murderer shall be banished to save our land. Or if you know the murderer, speak the truth, for I will pay and be grateful, too. But if you keep silent, beware! I forbid any to welcome him or let him join in sacrifice or offering to the gods, or give him water. I command all to drive him from your homes, since he is our pollution. I stand as champion of the God and of the man who

died. Upon the murderer I invoke this curse: may he live out his life in misery to miserable doom! A good man is dead. Since I am now the holder of his office and have his bed and wife that once was his, I will defend him as I would my own father. Those who do not obey me, may the Gods grant no crops springing from the ground they plow nor children to their women! May a fate like this, or one still worse, consume them!

Chorus: I neither killed the king, nor know the killer. But since Apollo set the task, it is his part to tell who the man is. Blind old Teiresias can see what Apollo sees. If you inquire of him, you might find out most clearly.

Oedipus: Yes! I have already sent for the prophet.

Chorus: Look. Here comes the godly prophet guided by your men.
[Teiresias enters led by a little boy. - Original text, line 289.]

Oedipus: Teiresias, you know much - things teachable and things not to be spoken, things of the heavens and earth. You have no eyes, but in your mind you know what a plague holds our city. My lord, you alone can rescue us. We should learn the names of those who killed King Laius and kill them or expel them from our country. Do not withhold from us the oracles from birds, or any other way of prophecy within your skill; save yourself and the city, and save me. End this pollution that lies on us because of this dead man. We are in your hands.

Teiresias: Alas, how terrible is wisdom when it turns against you! Let me go home. It will be easiest for us both to go no further in this.

Oedipus: You would rob us of your gift of prophecy? Do you have no care for law nor love of your city Thebes who reared you?

Teiresias: Yes, but I see that your own words lead you to error. Therefore I must fear for mine.

Oedipus: For God's sake, if you know anything, do not turn from us.

Teiresias: All of you here know nothing. I will not bring our troubles to the light of day.

Oedipus: What do you mean? You know something and refuse to speak! Would you betray us and destroy the city?

Teiresias: I will not bring this pain upon us both.

Oedipus: Tell us, you villain!

Teiresias: Of themselves things will come, even if I breathe no word of them.

Oedipus: Since they will come, tell them to me.

Teiresias: I will say nothing further. Let your temper rage as wildly as you will.

Oedipus: Indeed I am angry. You must be a conspirator in the deed. If you had eyes, I would have said that you alone murdered him!

Teiresias: Yes? Then I warn you faithfully to keep your word and from this day forth to speak no

word of greeting to these people nor me. You are the land's pollution.

Oedipus: How shamelessly you taunt me. Do you think you will escape?

Teiresias: You have made me speak against my will.

Oedipus: Speak what? Tell me again that I may learn it better.

Teiresias: Did you not understand before? Would you provoke me into speaking? You are the murderer of the king.

Oedipus: You shall not lie like this and stay unpunished.

Teiresias: I say that with those you love best you live in foulest shame and do not see where you are wrong.

Oedipus: Do you think you can talk like this and live to laugh at it hereafter? You are blind in mind and ears as well as in your eyes.

Teiresias: You are a poor wretch to pile upon me insults which everyone soon will heap upon you.

Oedipus: Was this your own design or was it Creon's?

Teiresias: Your ruin comes not from Creon, but from yourself.

Oedipus: My one-time friend Creon attacks me secretly for wealth and power. He wants to drive me out and devises this trick with this beggar who has only eyes for his own gains, but blindness in his skill. Before I defeated the Sphinx by answering its riddle. Where was your gift of prophecy then? I came and stopped her. Mine was no knowledge got from birds. And now you expel me, because you think that you will find a place by Creon's throne!

Chorus: We look on this man's words and yours, and find you have both spoken in anger.

Teiresias: I have the right to speak in my defense against you. I live in the service of Apollo, not in yours nor Creon's. Listen to me. You have called me blind, but you have your eyes but see not where you are in sin. Do you know who your parents are? And of the multitude of other evils between you and your children, you know nothing.

Oedipus: Go out of my house at once and be damned! I did not know you would talk like a fool.

Teiresias: I am a fool, then, but to your parents, wise. This day will show you your birth and will destroy you. [To the audience] In name he is an outsider, but soon he will be shown to be a citizen, a true native of Thebes. And he'll have no joy in the discovery. He will exchange blindness for sight and poverty for riches. He shall be proved father and brother both to his own children in his house. To the one who gave him birth, a son and a husband both. [Teiresias and Oedipus exit separately. - Original Text, line 452]

Chorus:

By Delphi's oracle, who is proclaimed
The doer of deeds that remains unnamed?

Now is the time for him to run,
The prophet has spread such confusion.
Truly Zeus and Apollo are wise,
But amongst men there is no judgment of truth or lies.
I'll find no fault with the king till proven beyond a doubt,
For he saved us from the Sphinx and helped us out. [Creon enters.]

Creon: Citizens, I have come because I heard scandalous words spread about me by the king. I am no traitor to my city nor to my friends.

Chorus: Perhaps it was a burst of anger with no judgment. Here comes the king now.
[Oedipus enters . - Original text, line 493.]

Oedipus: You dare come here after you tried to rob me of my crown? What made you lay a plot like this against me? Did you think a criminal would not be punished because he is my kinsman?

Creon: Will you listen to words and then pass judgment? Of what offense am I guilty?

Oedipus: Did you or did you not urge me to send for this prophetic mumblor?

Creon: I did.

Oedipus: How long ago is it since Laius vanished - died - was murdered?

Creon: It was long, a long, long time ago.

Oedipus: Did the prophet ever say a word about me then? Why didn't our wise friend say something then?

Creon: I don't know. When I know nothing, I usually hold my tongue.

Oedipus: As my brother-in-law, you have had a share in ruling of this country. And you have proven yourself a false friend. I should kill you!

Creon: [Original text, line 564.] Consider this. Would any man be king in constant fear, when he could live in peace and quiet, and have no less power? I have no desire to have the responsibilities of a king. Now I am carefree. You give me all I want. The prizes are all mine: riches, respect and honor, and without fear. Why should I let all this go? I would never dare to join a plot. Do you look for proof? Then go to the oracle and ask if they are as I told you. If you discover I plotted together with the seer, sentence me to death, not by your vote alone, but by my own as well. Don't throw away an honest friend. In time you will know all with certainty; time is the only test of honest men. In one day you can know a villain.

Chorus: His words are wise, king. Those who are quick of temper are not safe. But stop, my lords! Here just in time I see Jocasta coming from the house. With her help you can settle the quarrel that now divides you. [Enters Jocasta, queen and wife of Oedipus. - Original text, line 614.]

Jocasta: Are you not ashamed to start a private feud when the country is suffering?

Creon: My sister, your husband thinks he has the right to do me wrong. He has but to choose

how to make me suffer: by banishing me or killing me.

Jocasta: I beg you, Oedipus, trust him. Spare him for the sake of his oath to God, for my sake.

Chorus: Be gracious, be merciful, we beg of you. Respect him. He has been your friend for years.

Oedipus: This request of yours really requests my death or banishment. Well, let him go then. Wherever he is, I shall hate him.

Creon: I'll go, and they have known my innocence. Your temper is your own worst enemy.
[Creon exits. - Original text, line 655.]

Chorus: Quickly, lady, take him inside.

Jocasta: Yes, when I've found out what was the matter. What was the story that angered the king so?

Chorus: I think it best, in the interest of the country, to leave this alone.

Jocasta: Tell me, my lord, I beg of you. What was it that roused your anger so?

Oedipus: It was Creon and the plots he laid against me. Creon says that I am the murderer of Laius.

Jocasta: Does he speak from knowledge or hearsay?

Oedipus: He sent this rascal prophet to me. He keeps his own mouth clean of any guilt.

Jocasta: [Original text, line 680.] Then you have no need to worry about this matter. Listen, and learn from me: no human being is gifted in the art of prophecy. Of that I'll offer you proof. There was an oracle once that came to Laius, and it told him that it was fate that he should die a victim at the hands of his own son, a son to be born of Laius and me. But, see, the king was killed by foreign highway robbers at a place where three roads meet - so the story goes. And for the son, before three days were out after his birth King Laius pierced his ankles and had him cast out upon a hillside to die. So Apollo failed to fulfill his oracle to the son, that he should kill his father. And to Laius also prophecy proved false: the thing he feared, death at his son's hands, never came to pass. So clear and false were the oracles. Give them no heed, I say.

Oedipus: O dear Jocasta, as I hear this from you, I could go mad.

Jocasta: What makes you speak like this?

Oedipus: I thought I heard you say that Laius was killed at a crossroads.

Jocasta: That was the story.

Oedipus: Where is this place?

Jocasta: In the country where the road splits, one road from Delphi, another to Daulia.

Oedipus: How long ago was this?

Jocasta: It was just before you came to our city to rule us. What is it, Oedipus, that's on your mind?

Oedipus: What is it Zeus, that you do with me? Tell me, Jocasta, of Laius. How did he look? How old or young was he?

Jocasta: He was a tall man and his hair was gray, nearly white. He looked a lot like you.

Oedipus: I think I have called curses on myself in ignorance.

Jocasta: What do you mean? I am terrified when I look at you!

Oedipus: Tell me one more thing. Did he travel with many servants, or a few?

Jocasta: There were five. Laius rode in a carriage with a coachman.

Oedipus: It's plain - it's plain - who told you of what happened?

Jocasta: The only servant that escaped safely home.

Oedipus: Is he part of the household now?

Jocasta: No. When he came home again and saw you king and Laius was dead, he begged that I should send him to the fields to be my shepherd. So I sent him away.

Oedipus: O, how I wish that he could come back quickly!

Jocasta: He can. Why is your heart so set on this?

Oedipus: O dear Jocasta, I am full of fears that I have spoken far too much; and therefore wish to see this shepherd.

Jocasta: He will come. But Oedipus, let me know what bothers you.

Oedipus: [Original text, lines 742 - 805] Polybus was my father, king of Corinth. I was respected by the citizens in Corinth and had a good life. And then a strange thing happened. There was a dinner and at it a drunken man accused me of being a bastard. I was furious, but held my temper. The next day I asked my parents about it. They were insulted by it, as was I. I went to the Oracle to learn more, and Apollo foretold of horrors to befall me: that I was doomed to lie with my mother and be the murderer of my father. When I heard this I fled so that the terrible prophecies would not come true. As I journeyed, I came to the place where, as you tell me, Laius met with his death. Wife, I will tell you the whole truth. When I was near the crossroads going on foot, I encountered a servant and a carriage with a man in it, just like you told me. The one who led the way, and the old man himself, wanted to push me out of the road by force. I became angry and struck the coachman who was pushing me. When the old man saw this he struck me on the head from his carriage with a two-pointed staff. I struck him back and he rolled out. And then I killed them all. Was there any tie between this man and Laius? It is I who have cursed myself and pollute the bed of him I killed. O no, no, no - O holy God on high, may I never see that day!

Chorus: Sir, we too fear these things. But until you see this man face to face and hear his story, have hope.

Jocasta: And when he comes, what do you want with him?

Oedipus: If I find that his story is the same as yours, I at least will be clear of this guilt. You said that he spoke of highway robbers who killed Laius. Now if he used the plural number, it was not I who killed him. One man cannot be the same as many. But if he speaks of a man traveling alone, then guilt points to me.

Jocasta: I will send for him quickly. But he cannot prove the prophecy, for that poor creature did not kill him surely, for he died himself first on the hillside. So as far as prophecy goes, don't be worried about it. [They exit. - Original text, line 835.]

Chorus: I pray that I may keep pure in word and deed and follow the laws made in the clear air of heaven.

Out of pride is born the tyrant.

The man who is arrogant and does not fear the gods

And blasphemes in the holy places

Must fall to an evil fate.

I shall not cease to hold the God as my champion!

O Zeus, if you are rightly called the Almighty, the ruler of mankind, look to these things.

If the oracles are forgotten and slighted,

Apollo is diminished

And man turns his face away from heaven, not raising his voice in prayerful song. [Jocasta enters carrying garlands of flowers. She is with a servant.]

Jocasta: Princes of the land, I will go to the God's temples, bringing garlands and gifts of incense. Oedipus excites himself too much. May they grant that we escape free of the curse. Now when we look to him we are all afraid; he's captain of our ship and he is frightened. [Messenger enters. - Original text, line 888.]

Messenger: God bless you, lady.

Jocasta: God bless you, sir. What do you want of us? What have you to tell us?

Messenger: Good news, lady. Good for your household and for your husband.

Jocasta: What is your news? Who sent you to us?

Messenger: I come from Corinth and the news I bring will please you. Perhaps pain you a little, too.

Jocasta: What is this news with a double meaning?

Messenger: King Polybus is dead. The people there want Oedipus to be their king.

Jocasta [to the servant]: Be quick and run to the King with the news! Oracles of the Gods, where are you now? It was from this man Oedipus fled, and now he is dead - and not killed by Oedipus! [Oedipus enters. - Original text, line 915.]

Oedipus: Dearest Jocasta, why have you sent for me?

Jocasta: This man is from Corinth and he tells that your father Polybus is dead and gone.

Oedipus: What's this you say? Is he dead by foul play or sickness?

Messenger: A small thing will put old bodies to rest. He died of old age.

Oedipus: [Original text, line 930.] Ha! O dear Jocasta, why should one believe in prophecies? Why look to the birds screaming overhead. They prophesied that I should kill my father! But he is dead and buried deep in the earth. And I stand here never having raised a hand against him. The oracles, they are worthless!

Jocasta: That I told you before now. What has a man to fear when life is ruled by chance, and the future is unknowable? The best way is to take life as it comes.

Oedipus: But surely I must fear my mother's bed?

Messenger: Who is the woman that makes you afraid?

Oedipus: Once a prophecy said that I should lie with my own mother and take the blood of my own father. So for these long years I've lived away from Corinth. How I missed my parents.

Messenger: This was the fear that drove you out of Corinth?

Oedipus: I did not wish to kill my father.

Messenger: It's plain that all your fears are empty. Polybus was no kin to you in blood.

Oedipus: What? Was not Polybus my father?

Messenger: No more than I!

Oedipus: Why then did he call me son?

Messenger: He took you as a gift from these hands of mine.

Oedipus: Was I a child you bought or found when I was given to him?

Messenger: On the slopes outside of town you were found. I was shepherd then, and the man that saved your life, son.

Oedipus: What was wrong with me when you took me in your arms?

Messenger: Your ankles should be witnesses.

Oedipus: Why do you speak of that old pain?

Messenger: I loosed you; the tendons of your feet were pierced and tied together... But the man who gave you to me has more knowledge than I.

Oedipus: Then you yourself did not find me? You took me from someone else?

Messenger: Yes, from another shepherd. He was Laius' man.

Oedipus: Do any of you know about this man? Jocasta, do you know about this man whom we have sent for? Is he the man he mentions?

Jocasta: Why ask of whom he spoke? Don't pay it any attention. I beg you - do not hunt this out - I beg you, if you have any care for your own life. What I am suffering is enough.

Oedipus: Take courage. If my mother was a slave... I must know the truth.

Jocasta: My Oedipus, God help you! Keep from you the knowledge of who you are!

Oedipus: Here, someone go and fetch the shepherd for me.

Jocasta: O Oedipus, unhappy Oedipus! That is all I can call you... The last thing I shall ever call you. [Jocasta exits. - Original text, line 1038.]

Chorus: Why has the queen gone in wild grief, Oedipus, rushing from us? I fear that from her silence will break a storm.

Oedipus: Let break what will, but find the secret of my birth. Was my mother a humble slave, or... [Enter an old man, led by Oedipus' servants.]

Oedipus: I think this is the herdsman we were seeking.

Messenger: This is he.

Oedipus: Old man, look at me and tell me what I ask you. Were you ever a servant of King Laius?

Herdsman: I was. Most of my life was spent among the flocks.

Oedipus: This man here, have you had any dealings with him?

Herdsman: No, not that I call to mind.

Messenger: Do you remember giving me a child to bring up as my foster child?

Herdsman: Why do you ask this question?

Messenger: Look, old man, here he is - here's the man who was that child!

Herdsman: Damn you! Hold your tongue you meddling fool!

Oedipus: No, no, old man. Don't find fault with him.

Herdsman: He speaks out of ignorance.

Oedipus: If you won't talk, pain will encourage your tongue.

Herdsmen: O please, sir, don't hurt an old man, sir.

Oedipus [to his servants]: Here, twist his hands behind him.

Herdsmen: Why? What do you want to know?

Oedipus: You gave him a child...?

Herdsmen: I did. I wish I'd died that day.

Oedipus: You will die now unless you tell me the truth!

Herdsmen: And I'll die far worse if I should tell you.

Oedipus: Where did you get this child from? Was it your own or did you get it from another?

Herdsmen: Not my own. I beg you, master, please don't ask me more.

Oedipus: You're a dead man if I ask you again.

Herdsmen: It was from the house of Laius.

Oedipus: A slave? Or born in wedlock?

Herdsmen: O God, I am on the brink of frightful speech.

Oedipus: And I of frightful hearing. But I must hear!

Herdsmen: The child was his child, but your wife would tell you best how all this was.

Oedipus: She gave it to you?

Herdsmen: Yes, my lord.

Oedipus: Its mother was so hard-hearted?

Herdsmen: Aye, my lord, through fear of evil oracles. They said that he should kill his parents.

Oedipus: How was it that you gave it away to this old man?

Herdsmen: I pitied it, and thought I could send it off to another country. But he saved it for the most terrible troubles. If you are the man he says you are, you were born to misery.

Oedipus: O, O, O, Light of the sun, let me look upon you no more. Cursed is my life.
[Exit all but the Chorus. A messenger enters. - Original text, line 1182.]

Second messenger: O princes, our glorious queen Jocasta is dead.

Chorus: Unfortunate woman! How?

Second Messenger: By her own hand. The worst of what was done you cannot know. When she

came raging into the house she went straight to her marriage bed tearing her hair with both hands and crying to Laius. Then Oedipus burst upon us shouting and he begged us, "Give me a sword!" Into the room he rushed and saw his wife hanging, the twisted rope around her neck. He cried out fearfully and cut the dangling noose. Then, as she lay on the ground, ... what happened after was terrible to see. He tore the brooches from her and lifted them up high and dashed them into his own eyeballs, shrieking out such things as: "They will never see the crime I have committed. Dark eyes, now in the days to come look on forbidden faces, do not recognize those whom you long for." And he struck his eyes again and again. With every blow blood spurted down his cheeks.

Chorus: How is he now? Is he now at peace from his pain?

Second Messenger: He shouts for someone to show him to the men of Thebes - his father's killer, and his mother's - no I cannot say the forbidden word. [The blinded Oedipus enters. - Original text, line 1255.]

Chorus: This is a terrible sight. Wretched king, what madness came upon you! I pity you, but I cannot look in your face. I shudder at the sight of you.

Oedipus: O, O the pain! Where do my poor legs take me? Darkness! Horror of darkness enfolding, madness and stabbing pain and guilt for my evil deeds!

Chorus: What demon urged you to stab into your own eyes?

Oedipus: It was Apollo that brought my ruin to completion. But the hand that struck was my own. Why should I see when vision shows me nothing sweet to see? Curse the man who rescued me as I lay cast out on the hillside. He stole me from death. I wish I had died then.

Chorus: You would be far better off dead than living still and blind

Oedipus: Do not tell me I am wrong. What I have done is best, so give me no more advice. My sufferings are all my own.

Chorus: Here comes Creon. [Creon enters. - Original text, line 1374.]

Creon: Oedipus, I've come not to jeer at you nor taunt you with your past actions. Come inside. You should not be made a public spectacle.

Oedipus: Creon, most noble spirit, I have treated you so badly. Yet I beg you -

Creon: What do you need from me?

Oedipus: Drive me from here with all speed to where I may not hear a human voice. Let me live in the mountain which would have been my tomb so long ago.

Creon: For that, you must ask of the God.

Oedipus: But I am hated by the Gods. The will of the gods is clear enough already.

Creon: It is better to seek their guidance. I will go in your place to seek their help.

Oedipus: I urge other duties on you. Bury your sister who lies inside the house and perform the rites for her. I must go from here to the hill where my parents tried to kill me. Nothing can kill me now. I would not have been saved from death, unless it were for some strange destiny. Let my destiny go where it will. As for my children - Creon, do not worry about my two sons. They are men and can take care of themselves. But I beg you, look after my poor unhappy daughters. Let me touch them and weep with them. [Enter Antigone and Ismene, Oedipus' two daughters, crying. - Original text, line 1423.] Oh my lord! Is it my daughters I hear sobbing? My two darlings. Come to these hands of mine, your brother's hands. Creon has had pity and has sent me what I loved most!

Creon: I brought them to you because I know how you love them.

Oedipus: Bless you for it. O children, I weep for you - I cannot see your faces-I weep when I think of the bitterness there will be in your lives. When you're ready for marriage, who'll take the child of such infamy? Such insults you will hear. Creon, since you are the only father left for these two girls, do not allow them to wander like beggars, poor and husbandless.

Creon: Come along. Soon you will leave the city, but let the children stay.

Oedipus: Do not take them from me!

Creon: Do not ask to have everything your way. Your time for giving orders has passed. [Creon and Oedipus go out. His daughters help lead him. - Original text, line 1478.]

Chorus: Behold Oedipus, he who knew the famous riddle and rose to greatness.

His good fortune was the envy of all.

See him now and see how the waves of disaster have swallowed him!

Look upon the last day always.

Count no mortal happy till he has passed the final limit of his life without calamity.

*This Readers' Theater Adapted Version used a few texts for guidance: Greek Tragedies, Vol. 1: Oedipus the King, translated by David Grene, University of Chicago Press, 1991; Sophocles' Oedipus the King, Translated and edited by Peter Arnott, Appleton-Century-Crofts, Inc., N.Y., 1960; and Knox, Bernard M. W., Oedipus at Thebes, Sophocles Tragic Hero and His Time, New Haven: Yale University Press, 1966. Limited use was also made of the online version at Perseus Site edited with introduction and notes by Sir Richard Jebb, Cambridge University Press, 1887, updated. It is approximately 1/3 of any complete translation of the original version and is designed as an introduction to the great work by Sophocles for junior and senior high school students.

Writing Tasks for *Oedipus*

Who Are the Chorus?

Are the chorus right about the gods and Oedipus? Does the chorus (townspeople) get anything exactly right in the whole play? If they are not spokespersons for the playwright, what kind of portrayal of human beings are they?

Is Oedipus Selfless or Self-Centered?

Look for indications of Oedipus' selflessness and self-centeredness in his words, To what extent is Oedipus acting as a savior, for the benefit of his people, in this play, and to what extent is he acting on his own behalf? Consider his reasons for fleeing Corinth and Delphi, his accusations

against Creon, his reasons for wanting to talk to the survivor of the attack on Laius and other actions he has taken in his life.

The Punishment Fits the Crime?

Note the details of the plague in the Priest's description of it, which uses some powerful poetic imagery. State these lines in plain English; then, once you see what he's saying, tell your reaction to these lines. Do you feel disgusted by them, intrigued or curious, horrified, amused--what? and why?

Oedipus vs. Creon

What sources of conflict or jealousy might there have been between Creon and Oedipus before this day? How do you think Creon felt about Oedipus' getting the throne after Laius was reported dead (he would have been next in line for the throne after Laius, wouldn't he)? Oedipus apparently trusted him enough to send him to Delphi; does Oedipus accuse Creon of not reporting the gods' message accurately or just of trying to take advantage of it to get Oedipus ousted? How does Creon seem to feel about becoming king at the end of the play?

Is Oedipus a True Leader?

Oedipus was born a prince, raised to be a king. What does this play tell us about the nature of leadership and the qualities of a great leader? Does Oedipus possess the sort of concern for downtrodden that Princess Diana Windsor tried to instill in her sons, or is he the sort of king who is more concerned with outer image than the substance of his rule? Does Oedipus have a "messiah complex," or is he justifiably taking on the role of savior of Thebes?

Is Oedipus a Free Man or a Fool of the Gods?

Irony and coincidence also influence our view of Oedipus as a tragic protagonist. To what extent is Oedipus a fool of the gods, and to what extent is he free to choose his own way? In other words, do the gods simply know what Oedipus will do in a given situation because they know human nature, or do they actually manipulate events beyond likelihood and mere coincidence? Mention several incidents or decision points for Oedipus in your answer.

Jocasta's Shame

Is Jocasta actually willing to live in incest with her son as long as the information isn't public? Since it was Jocasta, according to the herdsman in the next scene, who actually gave the baby to him and commanded him to abandon it on the mountainside, does Jocasta kill herself because she can't face Oedipus or because she can't face the public shame of their incest?

Regicide or Incest?

Which seems to bother the chorus (elders of Thebes) more--the killing of the king or the incest? To answer, review "stasimon 1"--the chorus' response to Oedipus and Tiresias making accusations against each other. That is, contrast how the chorus feels about incest vs. how they feel about the assassin of Laius.

Theme

Check the last statements of the chorus and of Creon to see if they tell the theme of this tragedy. Is this a story of personal tragedy? Is it a religious story, justifying the gods?

Oedipus vs. Hamlet

Compare and contrast Oedipus and Hamlet. Is Oedipus more a man of action? Or is he more a man driven by whim and sudden, rash decisions? Which character is more selfless? Does Hamlet show any signs of selfish motives in his actions or inactions? Which protagonist seems more

learned? wiser? more religious? more loving? more incestuous? Which seems to be a better murder investigator? Does Oedipus have any of Claudius' motives when he kills the king, Laius? Then which murderer is more blameworthy--Oedipus or Claudius?

Oedipus Agree/Disagree questions

Directions: Read the statement in the center column. Decide if you **strongly agree** (SA), **agree** (A), **disagree** (D), or **strongly disagree** (SD) with the statement. Circle your response and **write a reason or reasons in the statement box**. (You may use the back of the paper if you need more room.) Be prepared to discuss your opinion on the statements.

before you read	Statements	after you read
SA A D SD	1. Violence never solves anything.	SA A D SD
SA A D SD	2. If we sin, we should be punished.	SA A D SD
SA A D SD	3. You can't escape your fate.	SA A D SD
SA A D SD	4. Strong family ties can survive any attack.	SA A D SD
SA A D SD	5. What goes around comes around.	SA A D SD
SA A D SD	6. Man is responsible for his own downfall or success.	SA A D SD
SA A D SD	7. Man's life is governed by chance.	SA A D SD
SA A D SD	8. Pride is the catalyst for catastrophe.	SA A D SD
SA A D SD	9. Ignorance and bliss are better than knowledge and pain.	SA A D SD
SA A D SD	10. If someone prophesied you would become someone of importance (i.e.-President, Homecoming King/Queen, etc), you would try to make it happen.	SA A D SD
SA A D SD	11. It is never right to kill another person.	SA A D SD
SA A D SD	12. A guilty act requires a guilty mind.	SA A D SD
SA A D SD	13. No cause, political or otherwise, is worth dying for.	SA A D SD
SA A D SD	14. Power corrupts, and absolute power corrupts absolutely.	SA A D SD

The Gospel at Colonus

The Gospel at Colonus- a reconceived approach to Sophocles' *Oedipus at Colonus* as parable-like sermons on the ways of fate and particularly a happy death. It is set in an African-American Pentecostal church. The congregation performs the invocation ("Live Where You Can") and as the Ministers narrate, portions of the story come to life.

The Story

After years of wandering with his daughter Antigone, suffering for the sins he committed in innocence, Oedipus comes to Colonus ("Fair Colonus"), the holy resting place he has been promised for his death. At first, the citizens of Colonus turn him away ("Stop! Do Not Go On!") and interrogate him ("Who is This Man?"). His second daughter, Ismene, finds them there, rejected. She has come, however, to bring Oedipus the prophecy that he shall now be blessed, and that those he blesses shall also be so ("How Shall I See You Through My Tears?"). She tells him to pray to the gods he once offended ("A Voice Foretold [Prayer]"). Theseus, King of Athens, hears his prayer and is touched by his story, and the outcasts are welcomed to Colonus ("Never Drive You Away [Jubilee]"). Creon, King of Thebes, comes to bring Oedipus back to that city. But Oedipus refuses to go, and Creon kidnaps the daughters ("You Take Me Away"). Theseus returns them. At his death, Oedipus passes on to Theseus alone his knowledge of life and his blessing ("Sunlight of No Light/Eternal Sleep"). The final sermon is delivered, reminding the congregation to mourn no more, for Oedipus has found redemption at his death ("Lift Him Up/Lift Me Up"). Indeed, his end was wonderful, if mortal's ever was ("Now Let the Weeping Cease").

Cast

Narrator / MinisterMorgan Freeman
Oedipus Clarence Fountain
Antigone Isabell Monk
Chorus Leader Martin Jacox
Ismene Jevetta Steele
Theseus Carl Lumbly
Creon Robert Earl Jones
Polyneices Kevin Davis
Citizens of Colonus:
. Willie Rogers
. Five Blind Boys of Alabama
. Sam Butler (guitar/vocals)
. The J.D. Steele Singers
. The Institutional Radio Choir
. The Original Soul Stirrers

THE INVOCATION: LIVE WHERE YOU CAN

CHOIR:

Don't go... away

O Father... won't you stay?

SOLOIST:

Let every man consider his last day
When youthful pleasures have faded away
Can he look at his life without pain?
Let every child remember how to pray
For the lost of the earth to find the way
And the kingdom of Heaven to reign.

CHOIR (Rising):

Live where you can
Be happy as you can
Happier than God has made your father.
Live where you can
Be happy as you can
For you may not be here tomorrow.

SOLOIST:

O Father, let the singer sing for thee
Let word and song and harmony
Be mightier than the sword
O vision holy vision come to me
Let word and song and harmony
Be a sound like the voice of the Lord.

CHOIR:

Live where you can
Be happy as you can
Happier than God has made your father.
Live where you can
Be happy as you can
For you may not be here tomorrow.
Don't go... away O Father... won't you stay?
RECAPITULATION FROM *OEDIPUS THE KING*
Men of Thebes: Look upon Oedipus.
This is the king who solved the famous riddle
And towered up, most powerful of men.
No mortal eyes but looked on him with envy,
Yet in the end, ruin swept over him.

Let every man in mankind's frailty
Consider his last day; and let none
Presume on his good fortune until he find
Life, at his death, a memory without pain. Amen

ODE TO COLONUS: "FAIR COLONUS"

THE FRIEND (Falsetto, without accompaniment):

Fair Colonus
Land of running horses
Where leaves and berries throng
And wine-dark ivy climbs the bough
The sweet sojourning nightingale
Murmurs all night long.

Here with drops of Heaven's dews
At daybreak all the year,
The clusters of narcissus bloom
Time-hallowed garlands for the brows
Of those great ladies whom we fear.

Fair Colonus
Land of running horses
Where leaves and berries throng
And wine-dark ivy climbs the bough
The sweet sojourning nightingale
Murmurs all night long.

SONG: "STOP DO NOT GO ON"

CHORAGOS QUINTET AND BALLADEER:

Stop! Do not go on
This place is holy!
Stop! Do not go on
You cannot walk this ground!

Stop! Do not go on
Daughters of Darkness bar the way
Saying, "Stop!
Do not go on!"

They confront Antigone and Oedipus

Stop! Do not go on
This place is holy
Stop! Do not go on
First you must kneel down and pray.
Stop! Do not go on
Till the Gods answer "Yes, you may!"
Saying, "Stop!
Do not go on!"

Oedipus is now joined by his own Quintet, all old men and blind

SINGER OEDIPUS WITH QUINTET:

Here I stand a wanderer
On life's journey
At the close of the day
Hungry and tired
Beaten by the rain;

Won't you give me shelter
All I need is a resting place
Promised so long ago.

The blind men force their way into the church. The two Quintets face off.

CHORAGOS QUINTET AND BALLADEER:

Stop! Do not go on
This place is holy!
Stop! Do not go on
You cannot walk this ground!
Stop! Do not go on
Daughters of Darkness bar the way
Saying, "Stop!
Do not go on!"

CHORAL DIALOGUE: "WHO IS THIS MAN?"

CHORAGOS (Tunes up with organ):

Who is this man?
What is his name?
Where does he come from?

PREACHER:

And when he heard that, he was afraid,
And he turned to his daughter and said:
"God in Heaven, what will become of me now, child?"

EVANGELIST:

And she said:
"Tell them, Father, you cannot hide."

CHORAGOS:

Who is this man?
What is his name?
Where does he come from?
What is his race?
Who was his father?

THE SEIZURE OF THE DAUGHTERS

SINGER OEDIPUS:

When I was sick with my own life's evil
When I would—

QUINTET:

--gladly have left the earth

SINGER:

You had no mind to—

QUINTET:

--give me what I wanted!

SINGER:

You see a City and all its people
Being kind to me, so you
Take me away!

QUINTET:

Evil kindness!

SINGER:

Evil kindness!

That's the kind of kindness you—

QUINTET:

--offer me!

CHOIR:

You'd take him away
But you would not take him home
You'd take him away
To a prison outside the walls.

SINGER:

You'd take me away
To a prison outside the walls.

SINGER:

Creon! You have taken them
Who served my naked eyepits as eyes
On you and yours forever
May God, watcher of all the world,
Confer on you such days as I have had
And such age as mine!

CHORAL ODE FROM ANTIGONE: "NUMBERLESS ARE THE WORLD'S WONDERS"

QUARTET (With the Choir):

Numberless are the world's wonders
But none more wonderful than man
The storm gray sea yields to his prow
Huge crests bear him high
Earth, holy and inexhaustible,
Is graven where his plows have gone

Numberless are the world's wonders
But none more wonderful than man
The lightboned birds clinging to cover
Lithe fish darting away

All are taken, tamed in the net of his mind
The wild horses resign to him

Numberless are the world's wonders
But none more wonderful than man
Words and thought rapid as air
He fashions for his use
And his the skill that deflects the arrows of snow
The spears of winter rain

From every wind he has made himself secure
From every wind he has made himself secure
From all but one...all but one
In the late wind of death he cannot stand

Antigone Ode – Fitts and Fitzgerald

ODE 1

CHORUS: [STROPHE 1

Numberless are the world's wonders, but none
More wonderful than man; the stormgray sea
Yields to his prow, the huge crests bear him high;
Earth, holy and inexhaustible, is graven
With shining furrows where his plows have gone
Year after year, the timeless labor of stallions.

[ANTISTROPHE 1

The lightboned birds and beasts that cling to cover,
The lithe fish lighting their reaches of dim water,
All are taken, tamed in the net of his mind;
The lion on the hill, the wild horse windy-maned,
Resign to him; and his blunt yoke has broken
The sultry shoulders of the mountain bull.

[STROPHE 2

Words also, and thought as rapid as air,
He fashions to his good use; statecraft is his,
And his the skill -that deflects the arrows of snow,
The spears of winter rain: from every wind
He has made himself secure—from all but one:
In the late wind of death he cannot stand.

[ANTISTROPHE 2

O clear intelligence, force beyond all measure!
O fate of man, working both good and evil!
When the laws are kept, how proudly his city stands!
When the laws are broken, what of his city then?
Never may the anarchic man find rest at my hearth,
Never be it said that my thoughts are his thoughts.

Note: Choral songs were divided into stanzas: strophe (turn), antistrophe (turn the other way), and epode (added song) that were sung while the chorus moved (danced). While singing the strophe

an ancient commentator tells us they moved from left to right; while singing the antistrophe they moved from right to left.

Questions to consider as you read/watch *Antigone*

Please answer the questions in the back of your journal.

The drama begins at dawn, after a night in which there has been a war in Thebes between armies led by the two sons of Oedipus. Keep in mind that the Greek theater was in the open air, and that the first performances of the day would begin at daybreak. Thus, imagine that the time of day of the setting would be identical to the performance time.

Overview points to note:

As you read/watch the first scene, consider the gravity of the city's condition and how aware Antigone seems of it.

Throughout the play, Antigone and Creon will talk much about friends and enemies. Think about what each means by these terms. You will find, in general, Antigone and Creon tend to use the same words but mean different things by them.

Questions/Considerations

Why does Antigone assume that Creon's order is directed against her and Ismene? When Creon appears later, consider whether his conduct and language in fact supports her assumption.

Do you sympathize at all with Ismene's caution? Does Antigone treat her fairly?

Why is Antigone so concerned with glory? Should she be?

After the initial dialogue the Chorus emerges for their first choral ode (*stasimon*), which concerns the previous night's battle. Contrast the picture of Polynices drawn there with Antigone's earlier discussion of her brother; does your opinion of him, and of Antigone's position, change at all?

The chorus evokes Dionysus (handout), the first of several times this god is mentioned. Why should the chorus call upon Dionysus?

Creon enters. It is very important that you do not project Creon's later conduct back into his first speech. Read this speech carefully, consider his values and beliefs, and ask yourself whether there is anything wrong with his principles, whether in Greek terms or your own. Later, compare Creon's subsequent actions with the principles he articulates here.

Throughout this scene, pay close attention to the assumptions Creon makes about gender.

When Creon talks about the gods and the law, is he talking about the same types of gods as Antigone does?

Second stasimon, perhaps the most famous choral ode in Greek tragedy. What image of man does this ode present? In this vision, what is human greatness? What are the limits of human ability and action? When can a daring man get into trouble?

Choral odes often generalize a given problem specific to the play's action into a statement about human life as a whole. Is that the case here? If so, then is the chorus alluding to Antigone, or to Creon, or to both?

Why is Creon so surprised when the Sentry brings in Antigone?

Antigone is compared to a mother bird, not the last time she is referred to as maternal in this play. Is there anything strange or ironic about Antigone being represented as a mother?

Antigone's defense to Creon is very important, so read/watch it carefully.

Ismene defends Antigone and asks Creon how he could kill his own son's bride. Has there been any reference to this relationship before?

Contrast this *stasimon* with the previous one. Is this ode's thought and tone similar or different? What, if anything, has changed?

Compare the Creon in this scene with the one who first entered the play. Has he changed at all in language or conduct?

To what does Haemon appeal in his attempt to save Antigone?

Does Haemon threaten his father, as Creon thinks?

Why does Creon chose the particular method of execution that he does? What does it say about him?

The ancient Greeks had two words for "love"; *philia*, meaning something like "friendship", and *eros*, which has more to do with passion. When the chorus talks about "love" in the ode, which of the two do they mean? And why is the chorus generalizing about love here?

Note the chorus' reference to Antigone's "bridal vault". What do they mean by referring to a wedding chamber? This will be an important image in the last part of the play. Antigone becomes a "Bride of Death" (or "Bride of Hades"). To understand the importance of this metaphor, you might benefit from reading the Hymn to Demeter, which tells the story of Demeter and Persephone. (handout about Demeter) Strangely, the maternal imagery continues with Antigone as well, as she tries to compare herself with Niobe (handout about Niobe). After reading about Niobe, consider what Antigone does and does not share with that mythical figure?

How would you characterize the chorus' exchange with Antigone here?

Consider Antigone's speech. Is this speech consistent with what she has argued before?

Is Antigone's faith in the gods wavering here?

Consider what these myths have in common with each other, and with the story of the play at this point.

What does the failure of Tiresias' sacrifice have to do with Polynices and Antigone?

What, specifically, in Tiresias' warnings leads Creon to change his mind?

Why does the chorus call on Dionysus in this ode?

Why does Antigone chose to commit suicide? Does it suggest her mother's death, or is there an important difference?

Creon's wife is only on stage momentarily, yet she plays a key role in Creon's disaster. What does her suicide mean to him?

Is Creon a tragic figure? Do you feel sympathy for him at the end as someone who initially tried to do good yet was overwhelmed by circumstance, or do you believe that he is a bullying, misogynistic control-freak who gets what he deserves? Try to come up with arguments for both sides. Could the play have been called *Creon*, instead?

Conversely, what, specifically, makes Antigone a tragic figure? Think about what, exactly, you mean by such words as "tragedy" and "tragic".

Antigone and Ismene Argument

ANTIGONE: The same blood
Flows in both our Veins, doesn't it, my sister,
The blood of Oedipus. And suffering,
Which was his destiny, is our punishment too,
The sentence passed on all his children.
Physical pain, contempt, insults,
Every kind of dishonour: we've seen them all,
And endured them all, the two of us.
But there's more to come. Now, today...
Have you heard it, this new proclamation,
Which the king has made to the whole city?
Have you heard how those nearest to us
Are to be treated, with the contempt
We reserve for traitors? People we love!

ISMENE: No one has told me anything, Antigone,
I have heard nothing, neither good nor bad
About anyone we love...

ANTIGONE: I thought you hadn't. That's why I asked you
To meet me here, where I can tell you everything
Without any risk of being overheard.

ISMENE: What is it then? More terrible news?
Something black and frightening, I can see that.

ANTIGONE: Well, what do you think, Ismene? Perhaps
You can guess. We have two brothers,
Both of them dead. And Creon has decreed
That a decent burial shall be given to one,

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.
 Do as you please. Live, by all means.
 The laws *you* will break are not of man's making.
ISMENE: I reverence them. But how can I defy
 The unlimited power of the State? What weapons
 Of mine are strong enough for that?
ANTIGONE: Fine. That's a good excuse. I'll go
 And shovel the earth on my brother's body.
ISMENE: I'm frightened, Antigone. I'm frightened for you.
ANTIGONE: Don't be frightened for me. Fear for yourself.
ISMENE: For God's sake, keep it quiet. Don't tell anyone.
 I'll keep our meeting secret.
ANTIGONE: Don't you dare!
 You must tell everybody, shout it in the streets.
 If you keep it secret, I shall begin to hate you.
ISMENE: There's a fire burning in you Antigone,
 But it makes me go cold just to hear you!
ANTIGONE: I'm not doing it to please you. It's for him.
ISMENE: This obsession will destroy you! You're certain to fail!
ANTIGONE: I shall fail when I have failed. Not before.
ISMENE: But you know it's hopeless. Why begin
 When you know you can't possibly succeed!
ANTIGONE: Be quiet, before I begin to despise you
 For talking so feebly! *He* will despise you
 Too, and justly. You can go now. Go!
 If I'm mad, you can leave me here with my madness
 Which will doubtless destroy me soon enough.
 Death is the worst thing that can happen,
 And some deaths are more honourable than others.

ISMENE: If you've made your mind up. . . Antigone, it's madness...

Remember, I love you . . . whatever happens...

Exit Antigone and Ismene in opposite directions

Haemon and Creon argument

HAEMON: Father, the most enviable of a man's gifts
Is the ability to reason clearly,
And it's not for me to say you are wrong,
Even if I were clever enough, or experienced enough,
Which I'm not. But it's also true to say
That some men think differently about these things,
And as your son, my most useful function,
It seems to me, is to keep you in touch
With what other people are thinking,
What they say, and do, and approve or disapprove of,
And sometimes what they leave unsaid.
The prospect of your disapproval is great
Silence of most men's tongues, and some things
Are never said, for fear of the consequences.
But I can sometimes hear what people whisper
Behind their hands: and everywhere, I hear sympathy
Expressed for this unfortunate girl,
Condemned, as she is, to a horrifying death
That no woman has ever suffered before,
And unjustly, in most people's eyes.
In burying her brother, who was killed
In action, she did something most people consider
Decent and honourable — rather than leaving him
Naked on the battlefield, for the dogs to tear at
And kites and scavengers to pick to the bone.
She should be given a medal for it,
Those same people say, and her name inscribed
On the roll of honour. Such things are whispered
In secret, Father, and they have reached my ears.
Sir, your reputation matters to me
As much as your good health and happiness do,
Indeed, your good name matters more.
What can a loving son be more jealous of
Than his father's reputation, and what could please
A father more than to see his son's concern
That people will think well of him?
Then let me beg you to have second thoughts,
And not be certain that your own opinion

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.

2013 APSI for English

The Tempest: the magic of Shakespeare



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Handout for Tempest in the Lunchroom

THE TEMPEST 1.1

Boatswain!

Here, master. What cheer?

Good, speak to th' mariners. Fall to 't yarely, or we run ourselves aground. Bestir, bestir!

Heigh, my hearts! Cheerly, cheerly, my hearts! Yare, yare! Take in the topsail. Tend to th' Master's whistle.—Blow till thou burst thy wind, if room enough!

Good boatswain, have care. Where's the Master? Play the men.

I pray now, keep below.

Where is the Master, boatswain?

Do you not hear him? You mar our labor. Keep your cabins. You do assist the storm.

Nay, good, be patient.

When the sea is. Hence! What cares these roarers for the name of king? Tocabin! Silence! Trouble us not.

Good, yet remember whom thou hast aboard.

None that I more love than myself. You are a councillor; if you can command these elements to silence, and work the peace of the present, we will not hand a rope more. Use your authority. If you cannot, give thanks you have lived 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.

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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 "lack 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* important 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.)

Activities

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 choose 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 separate 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 ...

Activities

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.

Our revels now are ended. These our actors,
As I foretold you, were all spirits and
Are melted into air, into thin air:
And, like the baseless fabric of this vision,
The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.

William Shakespeare

From ***The Tempest***, Act 4 Scene 1

Ye elves of hills, brooks, standing lakes and groves,
And ye that on the sands with printless foot
Do chase the ebbing Neptune and do fly him
When he comes back; you demi-puppets that
By moonshine do the green sour ringlets make,
Whereof the ewe not bites, and you whose pastime
Is to make midnight mushrooms, that rejoice
To hear the solemn curfew; by whose aid,
Weak masters though ye be, I have bedimm'd
The noontide sun, call'd forth the mutinous winds,
And 'twixt the green sea and the azured vault
Set roaring war: to the dread rattling thunder
Have I given fire and rifted Jove's stout oak
With his own bolt; the strong-bas'd promontory
Have I made shake and by the spurs pluck'd up
The pine and cedar: graves at my command
Have waked their sleepers, oped, and let 'em forth
By my so potent art. But this rough magic
I here abjure, and, when I have required
Some heavenly music, which even now I do,
To work mine end upon their senses that

This airy charm is for, I'll break my staff,
Bury it certain fathoms in the earth,
And deeper than did ever plummet sound
I'll drown my book.

William Shakespeare

From *The Tempest*, Act 5, Scene 1

Further Work

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?

CALIBAN

Be not afeard. The isle is full of noises,
Sounds and sweet airs that give delight and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears, and sometime voices
That, if I then had waked after long sleep,
Will make me sleep again; and then, in dreaming,
The clouds methought would open, and show riches
Ready to drop upon me, that when I waked,
I cried to dream again.

The Tempest 3.2.148-156

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? 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.

Comparison of Shakespeare's *Tempest* and *Forbidden Planet*

<http://docs.lib.purdue.edu/cgi/viewcontent.cgi?article=1214&context=clweb>

...many films have tried -- with varying degrees of success -- to institute a dialogue with the bard's work that could go a little further than a simple cinematographic adaptation. One of the more improbable-looking members of this group is briefly discussed by Virginia Vaughan and Alden T. Vaughan in their introduction to the latest Arden edition of *The Tempest*. While examining the Freudian interpretations of Caliban's character, they write: "Caliban as 'id' became a palpable thread in twentieth-century psychoanalytic interpretations of *The Tempest*, a notion more dramatically presented in the 1956 science-fiction film, *Forbidden Planet*. Now a cult classic, this postwar film transports its Prospero figure to Altair-IV, a distant planet, where Professor Morbius (Walter Pidgeon) continues his scientific investigations, builds robots (Robby, the film's Ariel) and raises his daughter Altaira (the Miranda figure played by Anne Francis). When a spaceship from earth invades the planet, Altaira falls in love with its handsome captain (Leslie Nielsen), but their romance is threatened by an invisible force that nearly destroys the spaceship and kills several of its crew. The dramatic finale reveals that the mayhem is caused by the Professor's own inner psyche, projected on to an electromagnetic force (Caliban), which implements Morbius's repressed anger at the man who would take away his daughter and jealousy at her love for another man. Only with the destruction of Professor Morbius can the calibanic force be quelled" (Vaughan and Vaughan in *Shakespeare* 111-12).

This, in a nutshell, is the plot of *Forbidden Planet*, together with a hint or two about some of its themes. When the film came out, reviewers were uncharacteristically enthusiastic about its strange blend of Shakespeare and 1950s science fiction. "Shakespeare takes a journey into space," the headline above Alan Brien's review for London's *Evening Standard* proclaimed, and Brien went on to argue that Cyril Hume, the film's scriptwriter, had "produced the most rumbustiously enjoyable of all Hollywood planetary melodramas, apparently by dressing *The Tempest* in space suits" (qtd. in Rosenthal 150). Today, after almost fifty years of continuous advances in special effects technology, it is easy to watch *Forbidden Planet* with a feeling of nostalgia. This, however, is misleading. If we look more carefully, and if the technological state of the art of 1950s science fiction cinema is factored in, not only will it become apparent that the film truly represents a special effects tour de force, but we will also discover that the sense of wonder which is the cornerstone of all good science fiction, greatly enriched in its scope and meaning by an intelligent use of several of *The Tempest*'s main themes, is still by and large intact. *Forbidden Planet* has stood the test of time much better than would appear at first sight, and in any

case much better than the great majority of contemporary science fiction productions. In fact, it is now regarded as one of the most influential films in the history of sci-fi cinema, and not simply within the United States.

The island is not simply unnamed, however. It is a *lso* unexplored, and this is where the experiences of Prospero's unwilling guests come in. As the storm that brought their ship to the island subsides, the Neapolitans find themselves split into three separate groups: Ferdinand, Alonso with the rest of the court party, and Stephano with -later- Trinculo and Caliban. For most of the play's duration, they all tour the mysterious territory in an attempt to find any survivors other than themselves, and in the process they discover the marvels it has to offer. They all keep hearing strange sounds and unearthly music, coming from invisible sources up in the air. Ferdinand immediately meets Prospero and Miranda, falls in love with the latter, receives a taste of the former Duke's powers before being enslaved and freed again, finds a wife and sees a wondrous masque with Prospero's spirits as actors. Alonso, Sebastian, Antonio and Gonzalo are put to sleep by Ariel (to protect Alonso and Gonzalo from the others' murderous intentions); upon waking they are treated to a vanishing banquet, followed by a terrifying troupe of harpies who engender in them a state of guilty stupor from which only Prospero can free them. Stephano and Trinculo meet Caliban, who immediately proceeds to show the stupefied seamen the natural marvels surrounding them; they hatch with him a plot to kill Prospero and become lords of the island, are chased and stung by Ariel and the rest of the spirits, and are finally discovered by Prospero himself inside his house, wearing his robes. All this moving about and stumbling on incredible things institutes a twin process of exploration and discovery which, resulting as it does in a continuous stream of marvels parading in front of the characters' -and our- eyes, constitutes one of the chief attractions of Prospero's domain. The island is, in short, the perfect place to experience and exercise our sense of wonder, precisely because it has no name and has never really been explored. A hypothetical definitive answer to the America vs. Africa debate will therefore tell us nothing fundamental, for the same reasons that make it pointless to pinpoint the precise location of Trantor, the techno-gothic city-planet of Asimov's *Foundation* trilogy, or to find the exact inspiration for the sand-planet Arrakis in Frank Herbert's *Dune*.....

...So now it is 1956, and even before the space probes and HST everybody knows that the universe is, in that immortal champion of all understatements, a pretty big place. Scriptwriter Hume and director Fred McLeod Wilcox want to make a film based on *The Tempest* that can preserve the play's sense of wonder, together with a few other themes the two happen to be keen on. What better way of doing so than placing Prospero's island in outer space and enlarging it a little bit? Instead of a lonely patch of earth in the middle of the Mediterranean we now have Altair IV, so called because it is the fourth nearest planet to its parent star, Altair, and instead of a wooden brig being tossed by the elements we have a saucer-shaped starship calmly traveling toward the planet at an appreciable multiple of the speed of light. Prospero is now Doctor Morbius, a philologist stranded on Altair IV with his daughter Altaira when the survey ship of which he was a member, the *Bellerophon*, is destroyed with all its crew by an invisible force of unknown nature. The Ferdinand character is now Commander Adams, captain of the "United Planets cruiser C-57-D, now more than a year out from Earth base on a special mission to the planetary system of the great main sequence star, Altair." The mission is, of course, to rescue the crew of the *Bellerophon*, from whom Earth has not received a single transmission

in nineteen years. We have the island and the characters. We have also retrieved our previously lost sense of wonder, and naturally there will be lots of incredible things happening on the planet.

In my opinion, the reason Wilcox and Hume chose *The Tempest* as the basis for their film is that the play is a very fertile ground for a science-fictional treatment of Shakespearean themes. To suggest that the play is science fiction would probably be a little too much, but I do not think that describing it as a form of proto-sci-fi would be too far-fetched. Consider the title, first of all: in Shakespeare's time, the term "tempest" represented "the alchemical term for the boiling of the alembic to remove impurities and transform the base metal into purest gold; if we see Prospero's Simone Caroti, *Science Fiction, Forbidden Planet*, and Shakespeare's goal as the transformation of fallen human nature -- Caliban, Antonio, Sebastian and Alonso- from a condition of sinfulness to a higher level of morality, the play's episodes mirror the alchemical process" (Vaughan and Vaughan in *Shakespeare* 64-65). When Prospero comments that "My charms crack not" (5.1.2) and later invites Alonso to "cure thy brains/(now useless) boiled within thy skull" (5.1.59-60), he is referring to the refining of his project of psychological and moral engineering, for which he had been preparing himself ever since he and his infant daughter were stranded on the island, twelve years before the events narrated in the play. Like every self-respecting mad doc scientist, Prospero has studied, planned and waited, and has not acted until the times were ripe and his powers were at their peak. We could therefore see *The Tempest* as a prototypical representation of a pseudo-scientific experiment, a process of cognition employing estranging factors with rationally conceived means for rationally conceived ends.

If *The Tempest* represents a proto-experiment, it necessarily follows that Prospero is a protoscientist. First of all, the Folio edition of the play capitalizes the term "Art" when it refers to Prospero's powers. "Art" implies study, intellectual labor and hours of practice, not the association one would have in mind when thinking of magic (which is usually something one has either been given or just has), and moreover, Prospero's powers also derive from his books and his staff, in other words from his tools. A further layer of believability is provided while the former duke is reminding Ariel of his suffering at Sycorax's hands: "It was a torment / To lay upon the damned, which Sycorax / Could not again undo. It was mine art, / When I arrived and heard thee, / That made gape the pine and let thee out" (1.2.289-93). Here Prospero is not simply saying that his powers are stronger than Sycorax's. He is also referring to a series of treatises written by such neo-Platonic scholars as Plotinus, Porphyry and Iamblichus (translated by Marsilio Ficino) on the difference between the black arts and the white arts. Those works were certainly familiar to Shakespeare, who wove them into the texture of the play because he knew that his audience would have recognized them as well. The result is a clear definition of the abilities and limitations (admittedly very few) inherent in Prospero's powers, not so much to define them with respect to those of Sycorax (who after all has been dead for more than twelve years at the moment the play opens), but rather to clarify his abilities and moral stature vis-à-vis the situation that is about to develop with the arrival of the Neapolitans: "Prospero is often described as a theurgist, a practiser of 'white magic,' a rigorous system of philosophy that allows the magician 'to energize in the gods or control other beneficent spiritual intelligences in the working of miraculous effects.' The antithesis of theurgy is 'goety' or 'black magic:' its evil practitioner produces magic results by disordering

the sympathetic relationships of nature or by employing to wicked ends the powers of irrational spirits" (Vaughan and Vaughan in Shakespeare 62).

While the evil magician uses the powers of the irrational, the good theurgist studies a rationally constructed "rigorous system of philosophy" that enables him to work with nature, not against it. In *The Tempest*, irrationality (epitomized by Caliban, Sebastian and Antonio) is evil, rationality (Prospero, Ariel, Gonzalo, Ferdinand) is good. The same kind of conflict between morally upright rational attitudes and the evils of an irrational behavior features prominently in *Forbidden Planet*, but as the Vaughans recognize in their introduction to *The Tempest*, Hume and Wilcox gave it a new twist. Linking the Suvinian twin elements of estrangement and cognition to Freud's theories, they used this strange hybrid as the carrier wave for a psychoanalytical treatment of the clash between the two conflicting sides in the Janus face of human nature: the Apollonian, rational world-view of the conscious mind and the Dionysian, rabidly-instinctual-and-proud-of-it irrationality of the unconscious. A brief look at the film's plot will quickly clarify the issue: *Forbidden Planet* is, for all intents and purposes, a multi-layered compendium of cognitively validated marvels. First of all, it is already set in the future, which of course is extraordinary for the audience but not for the characters. This situation, together with the matter-of-fact attitude the crew of the starship displays towards such exotic elements as faster-than-light drive, teleportation and beam weapons, further excites our sense of wonder. The perception of a plausible, rational environment is strengthened by the characters' use of well-structured 20th -century terminology to indicate hierarchies within the command structure of the ship, engineering problems, physical principles and biological factors. The behavior of the starship's crew is exactly what one would expect from the crew of a vessel on a rescue mission, and their reactions to what happens on Altair IV is a more than educated extrapolation of what a normal group of people would do in a similar situation. When Commander Adams tells Morbius that the cruiser is there to rescue him, he is warned by the doctor to avoid landing on the planet. Morbius appreciates their concern for his safety but he is all right, thank you very much. This time, Prospero wants to remain in exile. Who will not be all right if they land on Altair IV, they are informed, are the Captain and his crew. As Adams and his two highest-ranking officers finally meet Morbius, they discover that the only living beings on the planet are himself and his daughter. Everybody else is dead. The force that destroyed them is -- in an interesting inversion of Ariel's power- invisible, incomprehensible, unstoppable, and soon begins to attack the starship, killing many of its crew. This force is something nobody is able to understand -- not the audience, of course, but not the characters either.

The hunt for the truth is on then, and in the way Adams and his men set about finding it *Forbidden Planet* reveals its fundamental nature. Footprints and energy signatures are examined, even the readings of the instruments connected with the cruiser's protective energy barrier at the time of the creature's attacks, while Adams engages in some old-fashioned pumping of witnesses for information. In the process, he manages to fall in love with Altaira, who naturally reciprocates. It is Adams's tactics that yield the best results. When he and his officers enter Morbius's inner sanctum, the doctor is finally forced to show them his discovery: a great number of planet-sized generators built by an unimaginably evolved alien race, the Krell. After a million years of continuous evolution, the Krell were annihilated in one single night, just as they were on the verge of an evolutionary breakthrough that would have

allowed them to leave their baser instincts and physical bodies behind. By connecting their minds to the generators and tapping the well-nigh infinite energies these machines were able to muster, they would have become pure psychic energy, sheer quanta of unadulterated rationality free of the physical constraints of a messy, inefficient body as well as of the irrationality of the unconscious, the ultimate rationalist's dream. Predictably enough, their murderer is the same force that destroyed the Bellerophon and is now busy trying to slaughter Adams's crew. The final revelation comes as a result of yet another act of cognition: the ship's medical officer and Adams pool their mental efforts and discover that the Krell were annihilated by their own subconscious. As the monstrous generators were connected to the minds of every Krell individual, their "id" recognized the threat of annihilation they posed and protected itself, using the unimaginable energies produced by the machines to destroy everyone on the planet. Of course, when all the Krell died their subconscious died with them, but now there is Morbius. During their first meeting, the doctor had told Adams that he was the only one of the Bellerophon's crew who did not want to leave the planet, owing to his enthusiasm for the alien artifacts, an enthusiasm that the others did not share. The truth was a little different: the doctor had been the first to stumble on the discovery, and had been quick to connect his mind to the generators (which, of course, were still in perfect working order); what he had found was nothing less than the combined power of a dozen stars, all at his disposal. The Krell were an entire population, conceivably numbering several billions, and their minds, Adams and his men are told, were immeasurably more advanced and capable than ours. Yet they were destroyed in one single night. What would happen if one mere human being were to receive all that power in one single gulp, without intermediaries or sharers? As far as Morbius' conscious mind is concerned, nothing beyond a great enthusiasm for an unprecedented scientific discovery, and possibly a strong conviction of the need to advocate its careful study in the strongest possible terms. For the doctor's "id," however, it is a different story altogether. One does not share power, plain and simple. In the course of our all-too-often-barbaric history, we have come to learn this lesson quite well, almost always at a terrible price. Roman Emperors, Asian Khans, Medieval warlords, and twentieth-century dictators of all kinds and descriptions, have never failed to do the utmost to amass as great a quantity of personal power as possible, irrespective of whether a single human being could actually do something with this much at his disposal. This has nothing to do with rational considerations, of course, but it has everything to do with the Freudian irrational, the child-king that wants everything his way and is more than happy to annihilate any obstacle barring him from his goal. Fantasies of empowerment are extremely seductive, and once satisfied, practically impossible to let go of. Doctor Morbius faces this situation on Altair 4: when his companions decide to leave the planet to whatever fate awaits it, his subconscious is well aware that to agree to such a course of action would mean severing its connection to the machines that make it near-omnipotent, and the incalculable de-powering that would result would equal death, or something even worse. It is simply unacceptable. Of course, Morbius constructs a series of rational arguments against leaving, but they are only a smoke-screen to cover the real reason: one does not share power, or let go of it. When the crew of the Bellerophon is ready to leave, safely tucked in their anti-g hammocks on board the ship, the doctor's "id" sucks power from the generators and defends itself, destroying everyone and everything.

It is nineteen years after the Bellerophon's destruction now, and Commander Adams and his men have come to Altair IV, charged with the mission of rescuing the doctor and his daughter and taking them back to earth. The forces of the irrational are threatened once again, and once again, they wake from dormancy. They want to survive, and like every threatened animal, they lash out. For all those readers of *The Tempest* who root for Caliban and wish he would not be so impotent in front of Prospero's arts, this is a dream scenario. Sycorax's deformed, helpless offspring is now connected to dozens of planet-sized generators. He is well-nigh omnipotent, and he is not happy. As soon as Morbius realizes what he has let himself do, he also knows how to stop himself: in an act of sacrifice that mirrors Prospero's giving up of his powers, the doctor steps directly in the path of the calibanic force he has unleashed. As his own unconscious kills him, he triumphs over it. Just before dying, he gives Adams the necessary instructions for the destruction of the generators. A force of this magnitude cannot be left in the hands of the unprepared, and mankind has a long way to go before it can hope to use it without the terrible consequences that sealed the fate of the Krell. As the United Planets starship heads back home, with Adams at the helm and Miranda at his side, everybody is treated to the final explosion that marks the end of Altair IV and their adventure. As the captain himself remarks, their encounter with the marvelous has given them a number of valuable lessons, and it is their responsibility to face the future with greater wisdom.

Both *Forbidden Planet* and *The Tempest* represent an intelligent reflection on the uses and misuses of power, and every character has a role to play in it, from minor figures like the ship's boatswain (rather amusingly mirrored by Earl Holliman's perennially thirsty cook) to major players like Alonso or Antonio (who are without direct counterparts in *Forbidden Planet*). However, its cornerstone is once again represented by the twin character of Prospero/Morbius. In the play, this theme is introduced right at the beginning. When Gonzalo approaches the ship's boatswain to give him advice, the man answers back: "You are / a councilor; 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!" (1.1.20-23). Evidently, not even the wise Gonzalo knows when it is time to let others do their job. The Neapolitans' arrogant assumption that they can give advice to experienced seamen during a storm is only the first in a long line of instances where the dangerous nature of power is examined. In fact, it is Prospero himself who recognizes that his exile on the island was caused by his excessive dedication to his arcane arts: "those being all my study, / The government I cast upon my brother / And to my state grew stranger, being transported / And rapt in secret studies" (1.2.74-77).

It is fundamental to understand that those same powers that make Prospero so terrible on his island cost him his dukedom in the first place. If he had not engaged himself in them, he would have remained powerful....

.....For someone who is supposed to be the very embodiment of rational enlightenment, he goes by a rather unsettling name: "Morbius" is a slight reconfiguration of the Latin *morbus* and the Italian *morbo*, both names meaning "disease," both of the body and of the mind, and the dangerous duality such a name implies is mirrored in the doctor's relationship towards the two aspects of his

nature. Morbius has kept his Caliban inside, repressed and unrecognized for more than nineteen years. His apparently rational discourse conceals a seething, raging psyche over which he has no control. To further compound the problem, his Ariel is a robot, not a human being. It cannot help him. When he finds his life on Altair IV (his powerful life, with the energy output of a dozen suns at his command) threatened, and when he finds that his daughter has found another man, he unleashes a force which he, lacking as he does Prospero's greater psychological awareness, will only be able to stop by killing himself. That Morbius does so, that he is finally able to make the ultimate unselfish decision and destroy himself in order to let others live, testifies to the basically good nature of the character.

SCENE I. On a ship at sea: a tempestuous noise of thunder and lightning heard.

Enter a Master and a Boatswain

Master

Boatswain!

Boatswain

Here, master: what cheer?

Master

Good, speak to the mariners: fall to't, yarely,
or we run ourselves aground: bestir, bestir.

Exit

Enter Mariners

Boatswain

Heigh, my hearts! cheerly, cheerly, my hearts!
yare, yare! Take in the topsail. Tend to the
master's whistle. Blow, till thou burst thy wind,
if room enough!

Enter ALONSO, SEBASTIAN, ANTONIO, FERDINAND, GONZALO, and others

ALONSO

Good boatswain, have care. Where's the master?
Play the men.

Boatswain

I pray now, keep below.

ANTONIO

Where is the master, boatswain?

Boatswain

Do you not hear him? You mar our labour: keep your cabins: you do assist the storm.

GONZALO

Nay, good, be patient.

Boatswain

When the sea is. Hence! What cares these roarers for the name of king? To cabin: silence! trouble us not.

GONZALO

Good, yet remember whom thou hast aboard.

Boatswain

None that I more love than myself. You are a counsellor; 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.

Exit

GONZALO

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.

Exeunt

Re-enter Boatswain

Boatswain

Down with the topmast! yare! lower, lower! Bring her to try with main-course.

A cry within

A plague upon this howling! they are louder than the weather or our office.

Re-enter SEBASTIAN, ANTONIO, and GONZALO

Yet again! what do you here? Shall we give o'er
and drown? Have you a mind to sink?

SEBASTIAN

A pox o' your throat, you bawling, blasphemous,
incharitable dog!

Boatswain

Work you then.

ANTONIO

Hang, cur! hang, you whoreson, insolent noisemaker!
We are less afraid to be drowned than thou art.

GONZALO

I'll warrant him for drowning; though the ship were
no stronger than a nutshell and as leaky as an
unstanched wench.

Boatswain

Lay her a-hold, a-hold! set her two courses off to
sea again; lay her off.

Enter Mariners wet

Mariners

All lost! to prayers, to prayers! all lost!

Boatswain

What, must our mouths be cold?

GONZALO

The king and prince at prayers! let's assist them,
For our case is as theirs.

SEBASTIAN

I'm out of patience.

ANTONIO

We are merely cheated of our lives by drunkards:
This wide-chapp'd rascal--would thou mightst lie drowning
The washing of ten tides!

GONZALO

He'll be hang'd yet,
Though every drop of water swear against it
And gape at widest to glut him.

*A confused noise within: 'Mercy on us!'-- 'We split, we split!'--'Farewell, my wife and children!'--
'Farewell, brother!'--'We split, we split, we split!'*

ANTONIO

Let's all sink with the king.

SEBASTIAN

Let's take leave of him.

Exeunt ANTONIO and SEBASTIAN

GONZALO

Now would I give a thousand furlongs of sea for an
acre of barren ground, long heath, brown furze, any
thing. The wills above be done! but I would fain
die a dry death.

Exeunt

2013 APSI for English

Earth Abides: working with various
post-apocalyptic novels to enhance close
reading skills and foster discussion



Jerry Brown

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The Comfort of Darkness

Lisa Rowe Fraustino is an associate professor of English at Eastern Connecticut State University. Her most recent novel, *"The Hole in the Wall,"* won the 2010 Milkweed Prize for Children's Literature.

We readers and writers of young adult fiction can't seem to get enough of the dark side. By the millions we've followed series like Philip Pullman's *"His Dark Materials,"* J. K. Rowling's Harry Potter books, and now Suzanne Collins's *"The Hunger Games."* In recent years we've also gravitated to individual titles like Neil Gaiman's Newbery-winning *"The Graveyard Book"* and Markus Zusak's *"The Book Thief,"* narrated by Death himself.

We want to read about the child of dystopia who makes us feel hope for humankind.

What's possessing us? The publicity machines of wealthy international publishing corporations? That's a tempting answer, and perhaps partly true. But buzz alone can't keep the readers it attracts. Only a story can do that. As my editor Ben Barnhart says, "It can be comforting, in a strange sort of way, to read a story in which the terrifying struggles and tribulations of the main character force your own problems to fade away."

Anyone who has read *"The Chocolate War,"* *"I Am the Cheese,"* or other books by Robert Cormier knows that darkness is nothing new in young adult literature. Cormier was taking critical flack for the bleakness of his endings back when J.K. Rowling and Suzanne Collins were both too young to read his books.

Like S.E. Hinton in her pathfinding 1967 novel *"The Outsiders"* and legions of young adult authors who followed her, Cormier gave us gritty contemporary realism about problems of the day. So it actually hasn't been such a huge literary leap into the shadows of fantastical dystopia.

Protagonists like Harry Potter and Katniss Everdeen may find it more challenging than Ponyboy Curtis did to "stay gold" — to hold on to his goodness, not to become jaded — but that's still the ultimate goal of young adult fiction and, I think, the source of hunger for dystopian fantasy in a decade dominated by global fears of war, terrorism, climate change, economic hardship, class divides, and a generally uncertain future for many.

No different from that quintessential literary adolescent Holden Caulfield, we want to hold on to the joy in life we felt as children. We want to hold on to our individuality, our humanity, our ability to love and connect to others. We have always wanted to hold on, but in today's global communications network we can't avoid facing overwhelming obstacles. The more we understand how small and powerless we really are against the immense forces that control our existence, the more we yearn to feel meaningful.

And so we read again and again about the child of dystopia who makes us feel hope for humankind, even if, in the case of M.T. Anderson's futuristic *"Feed,"* it turns out that the society is beyond repair. All the protagonist can do in that failed world is begin to understand and care about where we went wrong — which is exactly what the reader needs to do now to prevent a dystopian future.

<http://www.nytimes.com/roomfordebate/2010/12/26/the-dark-side-of-young-adult-fiction/the-comfort-of-darkness>

A Role for Children's Literature

Michelle Ann Abate is an associate professor of English at Hollins University in Virginia. Her most recent book is *"Raising Your Kids Right: Children's Literature and American Political Conservatism."*

While the popularity of somber young adult books like “The Hunger Games” trilogy have raised questions about the nature of current narratives for young readers, children’s literature has long engaged with weighty cultural issues, complex sociopolitical concerns, and even graphic violence.

The iconoclastic nature of young adult literature began in the 1960s, with writers tackling subjects once forbidden.

Such elements permeate even the Victorian era, commonly credited with romanticizing children and “sanitizing” children’s literature. “Alice’s Adventure in Wonderland,” “The Adventures of Huckleberry Finn” and “The Wonderful Wizard of Oz” all are loaded with social commentary and sharp political satire.

That said, the tone and content of children’s literature did experience a transformation in the 1960s and 1970s. Fueled by societal beliefs that adults ought to be more honest and open with children, new narratives began pushing the boundaries of acceptable themes and suitable subject matters.

Once-taboo topics like violence in S. E. Hinton’s “The Outsiders” (1967), sexuality in books like Judy Blume’s “Forever” (1975), and death in Katherine Paterson’s “Bridge to Terabithia” (1977) became increasingly acceptable. Because many of these books addressed what were considered “social problems” (juvenile delinquency or adolescent sexuality) they were deemed “problem novels;” and because many were aimed at a teenage audience, they were deemed “young adult” novels. Thus the young adult genre has been linked with social, political, and cultural concerns ever since.

The iconoclastic nature of young adult literature continues to this day. Fueled by boutique presses, the growth of niche markets, and promotion and sales opportunities on the Internet, books for children of all ages — not just those considered “young adult” — now discuss topics which had previously been ignored or even forbidden. With subjects ranging from marijuana use in Ricardo Cortés’s picture book “It’s Just a Plant” to oral sex in Alex Sanchez’s novel “Rainbow Boys,” these books push the boundaries of children’s literature in daring directions.

Some parents, teachers and critics praise the steady turn toward realism in children’s literature, celebrating efforts to be more honest with young people. Others, however, are alarmed by it.

As I discuss in “Raising Your Kids Right: Children’s Literature and American Political Conservatism,” a growing sense among many that books for younger readers have become increasingly liberal (in every sense of that word) has sparked a countermovement. And that has given rise to a sub-genre of works ranging from William Bennett’s anthology “The Book of Virtues” to Bill O’Reilly’s “The O’Reilly Factor for Kids” to the “Left Behind” series for kids — which aims to offset what they see as the alarmingly graphic, excessively permissive, and plainly “left-wing” agenda of contemporary children’s books by conveying more “traditional” values and conservative political beliefs.

This struggle over the role of children’s literature is not new. Since the appearance of works for young readers, authors, parents and critics have debated these questions: Is the role of these books to educate young people about the world in which they live, including its unpleasant aspects. Or, is it their responsibility to shield children from such elements? Our answer depends on our social perception of children and the cultural construction of childhood.

<http://www.nytimes.com/roomfordebate/2010/12/26/the-dark-side-of-young-adult-fiction/a-role-for-childrens-literature>

Craving Truth-telling

Paolo Bacigalupi is the author of "Ship Breaker," a 2010 National Book Award Finalist in Young People's Literature. He has also won the Hugo, Nebula and John W. Campbell Awards.

I suspect that young adults crave stories of broken futures because they themselves are uneasily aware that their world is falling apart.

The truth of the world around us is changing and teens want to read something that isn't a lie.

We might pummel them with advertising that says they should buy a new iPod, or Xbox, or Droid XYZ, and that everything in the world is shiny and delightful -- but whether we're looking at the loss of biodiversity, or the depletion of cheap and easily accessible energy, or the hazards of global warming, our children will inherit a world significantly depleted and damaged in comparison to the one our parents handed down to us. And they know it.

With "Ship Breaker," a novel set in a future when oil has run out and New Orleans has drowned under rising sea levels, I was trying to illuminate the sort of world that we adults are handing off to them. In the story, child laborers tear apart ancient oil tankers and freighters, recycling the last valuable resources from "the Accelerated Age." Quality of life is significantly reduced from our present circumstances, and judging from teenagers' responses, they crave precisely that sort of truth-telling. Which doesn't really surprise me. As a teen, I remember that I craved truth-telling as well, and devoured it wherever I could find it.

Unfortunately, the truth of the world around us is changing, and so the literature is morphing to reflect it. Teens want to read something that isn't a lie; we adults wish we could put our heads under the blankets and hide from the scary story we're writing for our kids.

<http://www.nytimes.com/roomfordebate/2010/12/26/the-dark-side-of-young-adult-fiction/craving-truth-telling>

What Poe's Publishers Could Not Imagine

Andrew Clements is the author of "Frindle," and most recently the "Benjamin Pratt and the Keepers of the School" series, among many books for younger readers. among many books for younger readers.

Growing up during the 1950s, I read many of the children's books of that period — stories like Thornton Burgess's woodland adventures, all the "Winnie the Pooh" books, "The Wind in the Willows," "The Hardy Boys," the "Tom Swift" series, the Random House Landmark books, Tom Sawyer, "Kon-Tiki" — on and on. But by grade six or so, I was becoming more aware of the world. I began to realize that all was not sweetness and light, and my literary appetite was whetted for stronger meat.

In our media-saturated lives every single awful thing that happens anywhere is pressed upon us in full-color, live-action images instantaneously.

Jack London's "The Call of the Wild" is about as far from "The Adventures of Danny Meadow Mouse" as a young reader can get. The dog in London's Klondike, Buck, devolves into as terrifying a creature as any vampire or werewolf would ever dare to be. And I loved that book, and went on to London's other novels and short stories.

I dove into Edgar Allan Poe. I read all the Sherlock Holmes mysteries, and I devoured all of the seamy Perry Mason mysteries and the outrageous James Bond thrillers — a full menu of dystopia, madness, intrigue, and international mayhem. I enjoyed the sharp contrast between my safe and normal everyday life, and the horrors and the cold-bloodedness in my reading life.

Perhaps the dystopian stories of today are darker because all of us, writers and readers alike, have become more aware of the many awful things that happen in our world. A study of world history shows that truly awful things have always happened. In our current media-saturated lives, however, every single awful thing that happens anywhere is pressed upon us in full-color, live-action images, both instantaneously and repetitively. In order for a book to seem scary today, it has to be very scary indeed.

As to the hunger for today's darker stories, I think scary tales have always had a strong appeal to people both old and young. It's one of the ways we can put the events of our own lives into perspective. And the current popularity of dystopian tales also owes a lot to Internet-age marketing — a degree of consciousness saturation that Poe's publishers could not have imagined.

<http://www.nytimes.com/roomfordebate/2010/12/26/the-dark-side-of-young-adult-fiction/what-poes-could-publishers-not-imagine>

If you are neutral about the statement stay in the center of the room, otherwise move to the corner of the room that best expresses your view on that subject. Be prepared to share why you strongly agree, agree, are neutral, disagree, or strongly disagree.

SA A N D SD	<i>[Y]oung adults crave stories of broken futures because they themselves are uneasily aware that their world is falling apart.</i>
SA A N D SD	<i>[T]eenagers who are loving the dystopian [post apocalyptic] themes are generally the ones who don't have to face it. [...] Would we be so enamored with dystopian fiction if we lived in a culture where violent death was a major concern? It wouldn't be escapism.</i>
SA A N D SD	<i>Schools are places where teens are subject to dress codes, have few free speech rights, and are constantly under surveillance, where they rise and sit at the sound of a bell. Is it any wonder that dystopian [post apocalyptic] novels speak to them?</i>
SA A N D SD	<i>[T]he current popularity of dystopian [post apocalyptic] tales also owes a lot to Internet-age marketing.</i>
SA A N D SD	<i>We want to hold on to our individuality, our humanity, our ability to love and connect to others, [...] but in today's global communications network we can't avoid facing overwhelming obstacles. The more we understand how small and powerless we really are against the immense forces that control our existence, the more we yearn to feel meaningful. And so we read again and again about the child of dystopia [post apocalypse] who makes us feel hope for humankind.</i>

Group One: Compare/Contrast Jack London's *The Scarlet Plague* with Cormac McCarthy's *The Road*. Look especially for plot similarities, uses of language, style of writing, etc. Which would appeal to your students? Why would they "like" it? Pick one of the passages and decide how you would teach the passage in class.

The Scarlet Plague by Jack London (opening)

The way led along upon what had once been the embankment of a railroad. But no train had run upon it for many years. The forest on either side swelled up the slopes of the embankment and crested across it in a green wave of trees and bushes. The trail was as narrow as a man's body, and was no more than a wild-animal runway.

Occasionally, a piece of rusty iron, showing through the forest-mold, advertised that the rail and the ties still remained. In one place, a ten-inch tree, bursting through at a connection, had lifted the end of a rail clearly into view. The tie had evidently followed the rail, held to it by the spike long enough for its bed to be filled with gravel and rotten leaves, so that now the crumbling, rotten timber thrust itself up at a curious slant. Old as the road was, it was manifest that it had been of the mono-rail type.

An old man and a boy travelled along this runway. They moved slowly, for the old man was very old, a touch of palsy made his movements tremulous, and he leaned heavily upon his staff. A rude skull-cap of goatskin protected his head from the sun. From beneath this fell a scant fringe of stained and dirty-white hair. A visor, ingeniously made from a large leaf, shielded his eyes, and from under this he peered at the way of his feet on the trail. His beard, which should have been snow-white but which showed the same weather-wear and camp-stain as his hair, fell nearly to his waist in a great tangled mass. About his chest and shoulders hung a single, mangy garment of goatskin. His arms and legs, withered and skinny, betokened extreme age, as well as did their sunburn and scars and scratches betoken long years of exposure to the elements.

The boy, who led the way, checking the eagerness of his muscles to the slow progress of the elder, likewise wore a single garment--a ragged-edged piece of bearskin, with a hole in the middle through which he had thrust his head. He could not have been more than twelve years old.

Tucked coquettishly over one ear was the freshly severed tail of a pig. In one hand he carried a medium-sized bow and an arrow. On his back was a quiverful of arrows. From a sheath hanging about his neck on a thong, projected the battered handle of a hunting knife. He was as brown as a berry, and walked softly, with almost a catlike tread. In marked contrast with his sunburned skin were his eyes--blue, deep blue, but keen and sharp as a pair of gimlets. They seemed to bore into all about him in a way that was habitual. As he went along he smelled things, as well, his distended, quivering nostrils carrying to his brain an endless series of messages from the outside world. Also, his hearing was acute, and had been so trained that it operated automatically. Without conscious effort, he heard all the slight sounds in the apparent quiet--heard, and differentiated, and classified these sounds--whether they were of the wind rustling the leaves, of the humming of bees and gnats, of the distant rumble of the sea that drifted to him only in lulls, or of the gopher, just under his foot, shoving a pouchful of earth into the entrance of his hole.

Ending

The old man shook his head sadly, and said: "The gunpowder will come. Nothing can stop it—the same old story over and over. Man will increase, and men will fight. The gunpowder will enable men to kill millions of men, and in this way only, by fire and blood, will a new civilization, in some remote day, be evolved. And of what profit will it be? Just as the old civilization passed, so will the new. It may take fifty thousand years to build, but it will pass. All things pass.

"Only remain cosmic force and matter, ever in flux, ever acting and reacting and realizing the eternal types—the priest, the soldier, and the king. Out of the mouths of babes comes the wisdom of all the ages. Some will fight, some will rule, some will pray; and all the rest will toil and suffer sore while on their bleeding carcasses is reared again, and yet again, without end, the amazing beauty and surpassing wonder of the civilized state. It were just as well that I destroyed those cave-stored books—whether they remain or perish, all their old truths will be discovered, their old lies lived and handed down. What is the profit—"

Hare-Lip leaped to his feet, giving a quick glance at the pasturing goats and the afternoon sun.

"Geel!" he muttered to Edwin. "The old geezer gets more long-winded every day. Let's pull for camp."

While the other two, aided by the dogs, assembled the goats and started them for the trail through the forest, Edwin stayed by the old man and guided him in the same direction. When they reached the old right of way, Edwin stopped suddenly and looked back. Hare-Lip and Hoo-Hoo and the dogs and the goats passed on. Edwin was looking at a small herd of wild horses which had come down on the hard sand. There were at least twenty of them, young colts and yearlings and mares, led by a beautiful stallion which stood in the foam at the edge of the surf, with arched neck and bright wild eyes, sniffing the salt air from off the sea.

"What is it?" Granser queried.

"Horses," was the answer. "First time I ever seen 'em on the beach. It's the mountain lions getting thicker and thicker and driving 'em down."

The low sun shot red shafts of light, fanshaped, up from a cloud-tumbled horizon. And close at hand, in the white waste of shore-lashed waters, the sea-lions, bellowing their old primeval chant, hauled up out of the sea on the black rocks and fought and loved.

"Come on, Granser," Edwin prompted.

And old man and boy, skin-clad and barbaric, turned and went along the right of way into the forest in the wake of the goats.

The Road by Cormac McCarthy (opening)

When he woke in the woods in the dark and the cold of the night he'd reach out to touch the child sleeping beside him. Nights dark beyond darkness and the days more gray each one than what had gone before. Like the onset of some cold glaucoma dimming away the world. His hand rose and fell softly with each precious breath. He pushed away the plastic tarpaulin and raised himself in the stinking robes and blankets and looked toward the east for any light but there was none. In the dream from

which he'd wakened he had wandered in a cave where the child led him by the hand. Their light playing over the wet flowstone walls. Like pilgrims in a fable swallowed up and lost among the inward parts of some granitic beast. Deep stone flues where the water dripped and sang. Tolling in the silence the minutes of the earth and the hours and the days of it and the years without cease. Until they stood in a great stone room where lay a black and ancient lake. And on the far shore a creature that raised its dripping mouth from the rimstone pool and stared into the light with eyes dead white and sightless as the eggs of spiders. It swung its head low over the water as if to take the scent of what it could not see. Crouching there pale and naked and translucent, its alabaster bones cast up in shadow on the rocks behind it. Its bowels, its beating heart. The brain that pulsed in a dull glass bell. It swung its head from side to side and then gave out a low moan and turned and lurched away and loped soundlessly into the dark.

With the first gray light he rose and left the boy sleeping and walked out to the road and squatted and studied the country to the south. Barren, silent, godless. He thought the month was October but he wasn't sure. He hadn't kept a calendar for years. They were moving south. There'd be no surviving another winter here.

When it was light enough to use the binoculars he glassed the valley below. Everything paling away into the murk. The soft ash blowing in loose swirls over the blacktop. He studied what he could see. The segments of road down there among the dead trees. Looking for anything of color. Any movement. Any trace of standing smoke. He lowered the glasses and pulled down the cotton mask from his face and wiped his nose on the back of his wrist and then glassed the country again. Then he just sat there holding the binoculars and watching the ashen daylight congeal over the land. He knew only that the child was his warrant. He said: If he is not the word of God God never spoke.

When he got back the boy was still asleep. He pulled the blue plastic tarp off of him and folded it and carried it out to the grocery cart and packed it and came back with their plates and some cornmeal cakes in a plastic bag and a plastic bottle of syrup. He spread the small tarp they used for a table on the ground and laid everything out and he took the pistol from his belt and laid it on the cloth and then he just sat watching the boy sleep. He'd pulled away his mask in the night and it was buried somewhere in the blankets. He watched the boy and he looked out through the trees toward the road. This was not a safe place. They could be seen from the road now it was day. The boy turned in the blankets. Then he opened his eyes. Hi, Papa, he said.

I'm right here.

I know.

An hour later they were on the road. He pushed the cart and both he and the boy carried knapsacks. In the knapsacks were essential things. In case they had to abandon the cart and make a run for it. Clamped to the handle of the cart was a chrome motorcycle mirror that he used to watch the road behind them. He shifted the pack higher on his shoulders and looked out over the wasted country. The road was empty. Below in the little valley the still gray serpentine of a river. Motionless and precise. Along the shore a burden of dead reeds. Are you okay? he said. The boy nodded. Then they set out along the blacktop in the gunmetal light, shuffling through the ash, each the other's world entire.

They crossed the river by an old concrete bridge and a few miles on they came upon a roadside gas station. They stood in the road and studied it. I think we should check it out, the man said. Take a look. The weeds they forded fell to dust about them. They crossed the broken asphalt apron and found the

tank for the pumps. The cap was gone and the man dropped to his elbows to smell the pipe but the odor of gas was only a rumor, faint and stale. He stood and looked over the building. The pumps standing with their hoses oddly still in place. The windows intact. The door to the service bay was open and he went in. A standing metal toolbox against one wall. He went through the drawers but there was nothing there that he could use. Good half-inch drive sockets. A ratchet. He stood looking around the garage. A metal barrel full of trash. He went into the office. Dust and ash everywhere. The boy stood in the door. A metal desk, a cashregister. Some old automotive manuals, swollen and sodden. The linoleum was stained and curling from the leaking roof. He crossed to the desk and stood there. Then he picked up the phone and dialed the number of his father's house in that long ago. The boy watched him. What are you doing? he said....

Ending of the Novel

Will you be all right?

Yes.

Go ahead. I'll wait for you.

He walked back into the woods and knelt beside his father. He was wrapped in a blanket as the man had promised and the didnt uncover him but he sat beside him and he was crying and he couldnt stop. He cried for a long time. I'll talk to you every day, he whispered. And I wont forget. No matter what. Then he rose and turned and walked back out to the road.

The woman when she saw him put her arms around him and held him. Oh, she said, I am so glad to see you. She would talk to him sometimes about God. He tried to talk God but the best thing was to talk to his father and he did talk to him and he didnt forget. The woman said that was all right. She said that the breath of God was his breath yet though it pass from man to man through all of time.

Once there were brook trout in the streams in the mountains. You could see them standing in the amber current where the white edges of their fins wimpled softly in the flow. They smelled of moss in your hand. Polished and muscular and torsional. On their backs were vermiculate patters that were maps of the world in its becoming. Maps and mazes. Of a thing which could not be put back. Not be made right again. In the deep glens where they lived all things were older than man and they hummed of mystery.

Group Two: Examine *After London* by Richard Jefferies; *Alas, Babylon* by Pat Frank; and *On the Beach* by Nevil Shute. Do you see any plot similarities? Compare/Contrast the style of the language and the “approach” to the subject material. Which would appeal to your students? Why would they “like” it? Pick one of the passages and decide what you would emphasize in a lesson.

***After London* – Richard Jefferies - Chapter One**

The old men say their fathers told them that soon after the fields were left to themselves a change began to be visible. It became green everywhere in the first spring, after London ended, so that all the country looked alike.

The meadows were green, and so was the rising wheat which had been sown, but which neither had nor would receive any further care. Such arable fields as had not been sown, but where the last stubble had been ploughed up, were overrun with couch-grass, and where the short stubble had not been ploughed, the weeds hid it. So that there was no place which was not more or less green; the footpaths were the greenest of all, for such is the nature of grass where it has once been trodden on, and by-and-by, as the summer came on, the former roads were thinly covered with the grass that had spread out from the margin.

In the autumn, as the meadows were not mown, the grass withered as it stood, falling this way and that, as the wind had blown it; the seeds dropped, and the bennets became a greyish-white, or, where the docks and sorrel were thick, a brownish-red. The wheat, after it had ripened, there being no one to reap it, also remained standing, and was eaten by clouds of sparrows, rooks, and pigeons, which flocked to it and were undisturbed, feasting at their pleasure. As the winter came on, the crops were beaten down by the storms, soaked with rain, and trodden upon by herds of animals.

.....

Aquatic grasses from the furrows and water-carriers extended in the meadows, and, with the rushes, helped to destroy or take the place of the former sweet herbage. Meanwhile, the brambles, which grew very fast, had pushed forward their prickly runners farther and farther from the hedges till they had now reached ten or fifteen yards. The briars had followed, and the hedges had widened to three or four times their first breadth, the fields being equally contracted. Starting from all sides at once, these brambles and briars in the course of about twenty years met in the centre of the largest fields.

.....

No fields, indeed, remained, for where the ground was dry, the thorns, briars, brambles, and saplings already mentioned filled the space, and these thickets and the young trees had converted most part of the country into an immense forest. Where the ground was naturally moist, and the drains had become choked with willow roots, which, when confined in tubes, grow into a mass like the brush of a fox, sedges and flags and rushes covered it. Thorn bushes were there, too, but not so tall; they were hung with lichen. Besides the flags and reeds, vast quantities of the tallest cow-parsnips or "gicks" rose five or six feet high, and the willow herb with its stout stem, almost as woody as a shrub, filled every approach.

***Alas, Babylon* by Pat Frank – Chapter One**

.....Florence awoke at six-thirty, as always, on a Friday in early December. Heavy, stiff and graceless, she pushed herself out of bed and padded through the living room into the kitchen. She stumbled onto the back porch, opened the screen door a crack, and fumbled for the milk carton on the stoop. Not until she straightened did her china-blue eyes begin to discern movement in the hushed gray world around her. A jerky-tailed squirrel darted out on the longest limb of her grapefruit tree. Sir Percy, her enormous yellow cat, rose from his burlap couch behind the hot water heater, arched his back, stretched, and rubbed his shoulders on her flannel robe. The African lovebirds rhythmically swayed, heads pressed together, on the swing in their cage. She addressed the lovebirds: "Good morning, Anthony. Good morning, Cleo."

Their eyes, spectacularly ringed in white, as if embedded in mint Life Savers, blinked at her. Anthony shook his green and yellow plumage and rasped a greeting. Cleo said nothing. Anthony was adventurous, Cleo timid. On occasion Anthony grew raucous and irascible and Florence released him into limitless freedom outside. But always, at dusk, Anthony waited in the Turk's-cap, or atop the frangipani, eager to fly home. So long as Cleo preferred comfortable and sheltered imprisonment, Anthony would remain a domesticated parrot. That's what they'd told her when she bought the birds in Miami a month before, and apparently it was true.

.....

As soon as she saw Dave's face, Florence could sense whether the news was going to be good or bad. On this morning Dave looked troubled, and sure enough, when he began to give the news, it was bad. The Russians had sent up another Sputnik, No. 23, and something sinister was going on in the Middle East. Sputnik No. 23 was the largest yet, according to the Smithsonian Institution, and was radioing continuous and elaborate coded signals. "There is reason to believe," Frank said, "that Sputniks of this size are equipped to observe the terrain of the earth below."

.....

"Senator Holler, of the Armed Services Committee, yesterday joined others of a Midwest bloc in demanding that the Air Force shoot down Sputniks capable of military espionage if they violate U.S. air space. The Kremlin has already had something to say about this. Any such action, the Kremlin says, will be regarded the same as an attack on a Soviet vessel or aircraft. The Kremlin pointed out that the United States has traditionally championed the doctrine of Freedom of the Seas. The same freedom, says the Soviet statement, applies to outer space."

The newsman paused, looked up, and half-smiled in wry amusement at this complexity. He turned a page on his clipboard.

"There is a new crisis in the Middle East. A report from Beirut, via Cairo, says that Syrian tanks of the most modern Russian design have crossed the Jordanian frontier. This is undoubtedly a threat to Israel. At the same time Damascus charges that Turkish troops are mobilizing..."

***On the Beach* by Nevil Shute (opening to chapter two)**

Infants take no account of Sundays or of midnight parties; by six o'clock next morning the Holmes were up and doing and Peter was on the road pedaling his bicycle with the trailer attached to fetch the milk and cream. He stayed with the farmer for awhile discussing the axle for the new trailer, and the towbar, and making a few sketches for the mechanic to work from. "I've got to report for duty tomorrow," he said. "This is the last time that I'll be coming over for the milk."

"That'll be right," said Mr. Paul. "Leave it to me. Tuesdays and Saturdays. I'll see Mrs. Holmes gets the milk and cream."

He got back to his house at about eight o'clock; he shaved and had a shower, dressed, and began to help Mary with the breakfast. Commander Towers put in an appearance at about a quarter to nine with a fresh, scrubbed look about him. "That was a nice party that you had last night," he said. "I don't know when I enjoyed one so much."

His host said, "There are some very pleasant people living just round here." He glanced at his captain and grinned, "Sorry about Moira. She doesn't usually pass out like that."

"It was the whisky. She isn't up yet?"

"I wouldn't expect to see her just yet, I heard someone being sick about two in the morning. I take it that it wasn't you?"

The American laughed. "No, *sir*."

The breakfast came upon the table, and the three of them sat down. "Like another swim this morning?" Peter asked his guest. "It looks like being another hot day."...

End of the Novel

She smiled faintly, and glanced at her watch. It showed three minutes past eight. At about ten minutes past ten Dwight would be going home, home to the Connecticut village that he loved so well. There was nothing now for her in her own home; if she went back to Harkaway she would find nothing there now but the cattle and sad memories. She could not go with Dwight because of naval discipline, and that she understood. Yet she could be very near him when he started home, only about twelve miles away. If then she turned up by his side with a grin on her face, perhaps he would take her with him, and she could see Helen hopping round upon the Pogo stick.

.....

Out of Geelong upon the fourteen miles of road to Barwon Heads and to the sea. As she passed the flooded common she felt her strength was leaving her, but there was now not far to go. A quarter of an hour later she swung right into the great avenue of macro-carpa that was the main street of the little town. At the end she turned left away from the golf links and the little house where so many happy hours of childhood had been spent, knowing now that she would never see it again. She turned right at the bridge at about twenty minutes to ten and passed through the empty caravan park up on to the headland. The sea lay before her, grey and rough with great rollers coming in from the south on to the rocky beach below.

The ocean was empty and grey beneath the overcast, but away to the east there was a break in the clouds and a shaft of light striking down on to the waters. She parked across the road in full view of the sea, got out of her car, took another drink from her bottle, and scanned the horizon for the submarine. Then as she turned towards the lighthouse on Point Lonsdale and the entrance to Port Phillip Bay she saw the low grey shape appear, barely five miles away and heading southwards from the Heads.

She could not see detail but she knew that Dwight was there upon the bridge, taking his ship out on her last cruise. She knew he could not see her and he could not know that she was watching, but she waved to him. Then she got back into the car because the wind was raw and chilly from south polar regions, and she was feeling very ill, and she could watch him just as well when sitting down in shelter.

She sat there dumbly watching as the low grey shape went forward to the mist on the horizon, holding the bottle on her knee. This was the end of it, the very, very end.

Presently she could see the submarine no longer; it had vanished in the mist. She looked at her little wrist watch; it showed one minute past ten. Her childhood religion came back to her in those last minutes; one ought to do something about that, she thought. A little alcoholically she murmured the Lord's Prayer.

Then she took out the red carton from her bag, and opened the vial, and held the tablets in her hand. Another spasm shook her, and she smiled faintly. "Foxed you this time," she said.

She took the cork out of the bottle. It was ten past ten. She said earnestly, "Dwight, if you're on your way already, wait for me."

Then she put the tablets in her mouth and swallowed them down with a mouthful of brandy, sitting behind the wheel of her big car.

Group Three: All of these stories were written with “younger readers” in mind; however, they still hold appeal for the more “mature reader”. Why? As you examine the language of “By the Waters of Babylon” how does it contrast with the selections from *Tomorrow*, *When the War Began* and *The Hunger Games*? Compare/Contrast the three selections. Which would appeal to your students? Why would they “like” it? Pick one of the passages and decide what you would emphasize in a lesson.

By the Waters of Babylon (Short Story) by Stephen Vincent Benét (opening)

The north and the west and the south are good hunting ground, but it is forbidden to go east. It is forbidden to go to any of the Dead Places except to search for metal and then he who touches the metal must be a priest or the son of a priest. Afterwards, both the man and the metal must be purified. These are the rules and the laws; they are well made. It is forbidden to cross the great river and look upon the place that was the Place of the Gods—this is most strictly forbidden. We do not even say its name though we know its name. It is there that spirits live, and demons—it is there that there are the ashes of the Great Burning. These things are forbidden—they have been forbidden since the beginning of time.

My father is a priest; I am the son of a priest. I have been in the Dead Places near us, with my father—at first, I was afraid. When my father went into the house to search for the metal, I stood by the door and my heart felt small and weak. It was a dead man's house, a spirit house. It did not have the smell of man, though there were old bones in a corner. But it is not fitting that a priest's son should show fear. I looked at the bones in the shadow and kept my voice still.

Then my father came out with the metal—good, strong piece. He looked at me with both eyes but I had not run away. He gave me the metal to hold—I took it and did not die. So he knew that I was truly his son and would be a priest in my time. That was when I was very young—nevertheless, my brothers would not have done it, though they are good hunters. After that, they gave me the good piece of meat and the warm corner of the fire. My father watched over me—he was glad that I should be a priest. But when I boasted or wept without a reason, he punished me more strictly than my brothers. That was right.

Further on in the story:

All the same, when I came to the Place of the Gods, I was afraid, afraid. The current of the great river is very strong—it gripped my raft with its hands. That was magic, for the river itself is wide and calm. I could feel evil spirits about me, I was swept down the stream. Never have I been so much alone—I tried to think of my knowledge, but it was a squirrel's heap of winter nuts. There was no strength in my knowledge any more and I felt small and naked as a new-hatched bird—alone upon the great river, the servant of the gods.

Yet, after a while, my eyes were opened and I saw. I saw both banks of the river—I saw that once there had been god-roads across it, though now they were broken and fallen like broken vines. Very great they were, and wonderful and broken—broken in the time of the Great Burning when the fire fell out of the sky. And always the current took me nearer to the Place of the Gods, and the huge ruins rose before my eyes.

End of the story:

That is all of my story, for then I knew he was a man—I knew then that they had been men, neither gods nor demons. It is a great knowledge, hard to tell and believe. They were men—they went a dark road, but they were men. I had no fear after that—I had no fear going home, though twice I fought off the dogs and once I was hunted for two days by the Forest People. When I saw my father again, I prayed and was purified. He touched my lips and my breast, he said, "You went away a boy. You come back a man and a priest." I said, "Father, they were men! I have been in the Place of the Gods and seen it! Now slay me, if it is the law—but still I know they were men."

He looked at me out of both eyes. He said, "The law is not always the same shape—you have done what you have done. I could not have done it my time, but you come after me. Tell!"

I told and he listened. After that, I wished to tell all the people but he showed me otherwise. He said, "Truth is a hard deer to hunt. If you eat too much truth at once, you may die of the truth. It was not idly that our fathers forbade the Dead Places." He was right—it is better the truth should come little by little. I have learned that, being a priest. Perhaps, in the old days, they ate knowledge too fast.

Tomorrow, When the War Began by John Marsden (at the end of the novel)

...It was nearly dark before any of us showed much life or energy. The only thing that got us going was a desire to get home, to see the other four again. We decided it was safe to use the bikes—we worked out a route that would both take us back to my place, where we'd left the Landrover, and a leapfrog pattern of travelling that would protect us from unwelcome patrols.

It's funny, when I look back on that trip, I wonder why I didn't feel any premonition. We were all too tired, I suppose, and we felt that the worst was over and now we deserved a rest. You're sort of brought up to believe that that's the way life should be.

So, at about ten o'clock we set off. We were careful, we travelled slowly, we were as quiet as possible. It was about midnight when we rode up my familiar driveway, bypassing the house and going straight to the garage. The Landrover was hidden in the bush, but I wanted some more tools from the shed. I switched the bike off and put it on its stand and then turned the corner into the big machinery shed...

... I look around me. There's Homer, making lists and drawing plans. God know what he's got in mind for us. Robyn's reading the Bible. She prays quietly every night. I like Robyn and I like how strong she is in her beliefs. Chris is writing too, probably a poem. I don't understand any of the ones he's shown me so far—I don't know if he understands them himself—but I try to make intelligent comments about them. Fi's putting in some posts for a bigger chookyard. Lee's sitting next to me, trying to make a rabbit trap. It doesn't look as if it'd catch any rabbit with an IQ of more than 10, but who knows? Maybe the rabbits have IQs in single figures. Anyway I like the way Lee stops every few minutes to stoke my leg with his lean brown fingers.

We've got to stick together, that's all I know. We all drive each other crazy at times, but I don't want to end up here alone, like the Hermit. Then this really would be Hell. Humans do such terrible things to each other that sometimes my brain tells me they must be evil. But my heart still isn't convinced.

I just hope we can survive..

The Hunger Games by Suzanne Collins – Chapter one

When I wake up, the other side of the bed is cold. My fingers stretch out, seeking Prim's warmth but finding only the rough canvas cover of the mattress. She must have had bad dreams and climbed in with our mother. Of course, she did. This is the day of the reaping.

I prop myself up on one elbow. There's enough light in the bedroom to see them. My little sister, Prim, curled up on her side, cocooned my mother's body, their cheeks pressed together. In sleep, my mother looks younger, still worn but not so beaten-down. Prim's face is as fresh as a raindrop, as lovely as the primrose for which she was named. My mother was very beautiful once too. Or so they tell me.

Sitting at Prim's knees, guarding her, is the world's ugliest cat. Mashed-in nose, half of one ear missing, eyes the color of rotting squash. Prim named him Buttercup, insisting that his muddy yellow coat matched the bright

flower. He hates me. Or at least distrusts me. Even though it was years ago, I think he still remembers how I tried to drown him in a bucket when Prim brought him home. Scrawny kitten, belly swollen with worms, crawling with fleas. The last thing I needed was another mouth to feed. But Prim begged so hard, cried eve, I had to let him stay. It turned out okay. My mother got rid of the vermin and he's a born mouser. Even catches the occasional rat. Sometimes, when I clean a kill, I feed Buttercup the entrails. He has stopped hissing at me.

Entrails. No hissing. This is the closest we will ever come to love....

...Just as the town clock strikes two, the mayor steps up to the podium and begins to read. It's the same story every year. He tells of the history of Panem, the country that rose out of the ashes of a place that was once called North America. He lists the disasters, the droughts, the storms, the fires, the encroaching seas that swallowed up so much of the land, the brutal war for what little sustenance remained. The result was Panem, a shining Capitol ringed by thirteen districts, which brought peace and prosperity to its citizens. Then came the Dark Days, the uprising of the districts against the Capitol. Twelve were defeated, the thirteenth obliterated. The Treaty of Treason gave us the new laws to guarantee peace and, as our yearly reminder that the Dark Days must never be repeated, it gave us the Hunger Games.

The rules of the Hunger Games are simple. In punishment for the uprising, each of the twelve districts must provide one girl and one boy, called tributes, to participate. The twenty-four tributes will be imprisoned in a vast outdoor area that could hold anything from a burning desert to a frozen wasteland. Over a period of several weeks, the competitors must fight to the death. The last tribute standing wins.

Taking the kids from our districts, forcing them to kill one another while we watch—this is the Capitol's way of reminding us how totally we are at their mercy. How little chance we would stand of surviving another rebellion. Whatever words they use, the real message is clear. "Look how we take your children and sacrifice them and there's nothing you can do. If you lift a finger, we will destroy every last one of you. Just as we did in District Thirteen."

To make it humiliating as well as torturous, the Capitol requires us to treat the Hunger Games as a festivity, a sporting event pitting every district against the others. The last tribute alive receives a life of ease back home, and their district will be showered with prizes, largely consisting of food. All year, the Capitol will show the winning district gifts of grain and oil and even delicacies like sugar while the rest of us battle starvation...

...There's no sense in putting it off. I take a deep breath, grip the knife handle and bear down as hard as I can. *Back, forth, back, forth!* The tracker jackers begin to buzz and I hear them coming out. *Back, forth, back, forth!* A stabbing pain shoots through my knee and I know one has found me and the others will be honing in. *Back, forth, back, forth.* And just as the knife cuts through, I shove the end of the branch as far away from me as I can. It crashes down through the lower branches, snagging temporarily on a few but then twisting free until it smashes with a thud on the ground. The nest bursts open like an egg, and a furious swarm of tracker jackers takes to the air.

.....It's mayhem. The Careers have woken to a full-scale tracker jacker attack. Peeta and a few others have the sense to drop everything and bolt. I can hear cries of "To the lake! To the lake!" and know they hope to evade the wasps by taking to the water. It must be close if they think they can outdistance the furious insects. Glimmer and another girl, the one from District 4, are not so lucky. They receive multiple stings before they're even out of my view. Glimmer appears to go completely mad, shrieking and trying to bat the wasps off with her bow, which is pointless. She calls to the others for help but, of course, no one returns. The girl from District 4 staggers out of sight, although I wouldn't bet on her making it to the lake. I watch Glimmer fall, twitch hysterically around on the ground for a few minutes, and then go still.

Group Four: As you examine *Oryx and Crake: A Novel*, *A Cantic for Liebowitz*, and *Lucifer's Hammer*, pay close attention to point of view. Compare/contrast the point of view in each of the selections. How does the point of view affect the reader? Why? Do you see similarities in the selections? Which would appeal to your students? Why would they "like" it? Pick one of the passages and decide what you would emphasize in a lesson.

Oryx and Crake: A Novel by Margaret Atwood (Mango – opening)

Snowman wakes before dawn. He lies unmoving, listening to the tide coming in, wave after wave sloshing over the various barricades, wish-wash, wish-wash, wish-wash, the rhythm of heartbeat. He would so like to believe he is still asleep.

On the eastern horizon there's a greyish haze, lit now with a rosy, deadly glow. Strange how that colour still seems tender. The offshore towers stand out in dark silhouette against it, rising improbably out of the pink and pale blue of the lagoon. The shrieks of the birds that nest out there and the distant ocean grinding against the ersatz reefs of rusted car parts and jumbled bricks and assorted rubble sound almost like holiday traffic.

Out of habit he looks at his watch – stainless-steel case, burnished aluminum band, still shiny although it no longer works. He wears it now as his only talisman. A blank face is what it shows him: zero hour. It causes a jolt of terror to run through him, this absence of official time. Nobody nowhere knows what time it is....

Voice...

He listens. The salt water is running down his face again. He never know when that will happen and he can never stop it. His breath is coming in gasps, as if a giant hand is clenching around his chest – clench, release, clench. Senseless panic.

"You did this!" he screams at the ocean.

No answer, which isn't surprising. Only the waves wish-wash, wish-wash. He wipes his fist across his face, across the grime and tears and snot and the derelict's whiskers and sticky mango juice. "Snowman, Snowman," he says. "Get a life."

Bottle...

After the Children of Crake have filed away, taking their torches with them, Snowman clambers up his tree and tries to sleep. All around him are noises: the slurping of the waves, insect chirpings and whirrings, bird whistles, amphibious croaks, the rustling of leaves. His ears deceive him: he thinks he can hear a jazz horn, and under that a rhythmic drumming, as if from a muffled nightclub. From somewhere farther along the shore comes a booming, bellowing sound: now what? He can't think of any animal that makes such a noise. Perhaps it's a crocodile, escaped from a defunct Cuban handbag farm and working its way north along the shore. That would be bad news for the kids in swimming. He listens again, but the sound doesn't recur.

There's a distant, peaceful murmur from the village: human voices. If you can call them human. As long as they don't start singing. Their singing is unlike anything he ever heard in his vanished life: it's beyond the human level, or below it. As if crystals are singing; but not that either. More like ferns unscrolling – something old, carboniferous, but at the same time newborn, fragrant, verdant. It reduces him, forces too many unwanted emotions upon him. He feels excluded, as if from a party to which he will never be invited. All he'd have to do is step forward into the firelight and there'd be a ring of suddenly blank faces turned towards him. Silence would fall, as in tragic plays of long ago when the doomed protagonist made an entrance, enveloped in his cloak of contagious bad news. On the same non-conscious level Snowman must serve as a reminder to these people, and

not a pleasant one: he's what they may have been once. *I'm your past*, he might intone. *I'm your ancestor, from from the land of the dead. Now I'm lost, I can't get back, I'm stranded here, I'm all alone. Let me in!*

End of Novel

What next? Advance with a strip of bedsheet tied to a stick, waving a white flag? *I come in peace*. But he doesn't have his bedsheet with him.

Or, *I can show you much treasure*. But no, he has nothing to trade with them, nor they with him. Nothing except themselves. They could listen to him, they could hear his tale, he could hear theirs. They at least would understand something of what he's been through.

Or, *Get the hell off my turf before I blow you off*, as in some old-style Western film. *Hands up. Back away. Leave that spraygun*. That wouldn't be the end of it though. There are three of them and only one of him. They'd do what he'd do in their place: they'd go away, but they'd lurk, they'd spy. They'd sneak up on him in the dark, conk him on the head with a rock. He'd never know when they might come.

He could finish it now, before they see him, while he still has the strength. While he can still stand up. His foot's like a shoeful of liquid fire. But they haven't done anything bad, not to him. Should he kill them in cold blood? Is he able to? And if he starts killing them and then stops, one of them will kill him first. Naturally.

"What do you want me to do?" he whispers to the empty air.

It's hard to know

Oh Jimmy, you were so funny.

Don't let me down.

From habit he lifts his watch; it shows him its blank face.

Zero hour, Snowman thinks. Time to go.

A Canticle For Liebowitz by Walter M. Miller, Jr. (Part One *Fiat Homo* "let him become man")

Brother Francis Gerard of Utah might never have discovered the blessed documents, had it not been for the pilgrim with girded loins who appeared during that young novice's Lenten fast in the desert.

Never before had Brother Francis actually seen a pilgrim with girded loins, but this one was the bona fide article he was convinced as soon as he had recovered from the spine-chilling effect of the pilgrim's advent on the far horizon, as a wiggling iota of black caught in a shimmering haze of heat. Legless, but wearing a tiny head, the iota materialized out of the mirror glaze on the broken roadway and seemed more to writhe than to walk into view, causing Brother Francis to clutch the crucifix of his rosary and mutter an Ave or two. The iota suggested a tiny apparition spawned by the heat demons who tortured the land at high noon, when any creature capable of motion on the desert (except the buzzards and a few monastic hermits such as Francis) lay motionless in its burrow or hid beneath a rock from the ferocity of the sun. Only a thing monstrous, a thing preternatural, or a thing with addled wits would hike purposefully down the trail at noon this way.

Brother Francis added a hasty prayer to Saint Raul the Cyclopean, patron of the misborn, for protection against the Saint's unhappy protégés. (For who did not then know that there were monsters in the earth in those days? That

which was born alive was, by the law of the Church and the law of Nature, suffered to live, and helped to maturity if possible, by those who had begotten it. The law was not always obeyed, but it was obeyed with sufficient frequency to sustain a scattered population of adult monsters, who often chose the remotest of deserted lands for their wanderings, where they prowled by night around the fires of prairie travelers.) But at least the iota squirmed its way out of the heat risers and into clear air, where it manifestly became a distant pilgrim; Brother Francis released the crucifix with a small Amen....

End of *Fiat Homo* section

There was a dead hog beyond the Valley of the Misborn. The buzzards observed it gaily and glided down for a feast. Later, in the far mountain pass, a cougar licked her chops and left her kill. The buzzards seemed thankful for the chance to finish her meal.

The buzzards laid their eggs in season and lovingly fed their young: a dead snake, and bits of a feral dog.

The younger generation waxed strong, soared high and far on black wings, waiting for the fruitful Earth to yield up her bountiful carrion. Sometimes dinner was only a toad. Once I was a messenger from New Rome.

Their flight carried them over the midwestern plains. They were delighted with the bounty of good things which the nomads left lying on the land during their ride-over toward the south.

The buzzards laid their eggs in season and lovingly fed their young. Earth had nourished them bountifully for centuries. She would nourish them for centuries more....

Pickings were good for a while in the region of the Red River; but then out of the carnage, a city-state arose. For rising city-states, the buzzards had no fondness, although they approved of their eventual fall. They shied away from Texarkana and ranged far over the plain to the west. After the manner of all living things, they replenished the Earth many times with their kind.

Eventually it was the Year of Our Lord 3174

There were rumors of war.

Ending

...There came a blur, a glare of light, a high thin whining sound, and the starship thrust itself heavenward.

The breakers beat monotonously at the shores, casting up driftwood. An abandoned seaplane floated beyond the breakers. After a while the breakers caught the seaplane and threw it on the shore with the driftwood. It tilted and fractured a wing. There were shrimp carousing in the breakers, and the whiting that fed on the shrimp, and the shark that munched the whiting and found them admirable, in the sportive brutality of the sea.

A wind came across the ocean, sweeping with it a pall of fine white ash. The ash fell into the sea and into the breakers. The breakers washed dead shrimp ashore with the driftwood. Then they washed up the whiting. The shark swam out to his deepest waters and brooded in the old clean currents. He was very hungry that season.

Lucifer's Hammer by Larry Niven and Jerry Pournelle (Prologue)

Before the sun burned, before the planets formed, there were chaos and the comets.

Chaos was a local thickening in the interstellar medium. Its mass was great enough to attract itself, to hold itself,

and it thickened further. Eddies formed. Particles of dust and frozen gas drifted together, and touched, and clung. Flakes formed, and then loose snowballs of frozen gases. Over the ages a whirlpool pattern developed, a fifth of a light-year across. The center contracted further. Local eddies, whirling frantically near the center of the storm, collapsed to form planets.

It formed as a cloud of snow, far from the whirlpool's axis. Ices joined the swarm, but slowly, slowly, a few molecules at a time. Methane, ammonia, carbon dioxide; and sometimes denser objects struck it and embedded themselves, so that it held rocks, and iron. Now it was a single stable mass. Other ices formed, chemicals that could only be stable in the interstellar cold.

It was four miles across when the disaster came.

The end was sudden. In no more than fifty years, the wink of an eye in its lifetime, the whirlpool's center collapsed. A new sun burned fearfully bright.

Myriads of comets flashed to vapor in that hellish flame Planets lost their atmospheres. A great wind of light pressure stripped an the loose gas and dust from the inner system and hurled it at the stars.

It hardly noticed. It was two hundred times as far from the sun as the newly formed planet Neptune. The new sun was no more than an uncommonly bright star, gradually dimming now.

Down in the maelstrom there was frantic activity. Gases boiled out of the rocks of the inner system. Complex chemicals developed in the seas of the third planet. Endless hurricanes boded across and within the gas-giant worlds. The inner worlds would never know calm.

The only real calm was at the edge of interstellar space, in the halo, where millions of thinly spread comets, each as far from its nearest brother as Earth is from Mars, cruise forever through the cold black vacuum. Here its endless quiet sleep could last for billions of years . . . but not forever. Nothing lasts forever.

Chapter One: THE ANVIL

Against boredom, even the gods themselves struggle in vain.

Nietzsche

January: The Portent

*The bay-trees in our country are all wither'd
And meteors fright the fixed stars of heaven;
The pale-faced moon looks bloody on the earth
And lean-look'd prophets whisper fearful change.
These signs forerun the death or fall of kings.*

William Shakespeare, Richard II

The blue Mercedes turned into the big circular drive of the Beverly Hills mansion at precisely five after six. Julia Sutter was understandably startled. "Good God, George, it's Tim! And dead on time."

George Sutter joined her at the window. That was Tim's car, yup. He grunted and turned back to the bar. His wife's parties were always important events, so why, after weeks of careful engineering and orchestration, was she terrified that no one would show up? The psychosis was so common there ought to be a name for it.

Tim Hamner, though, and on time. That was strange. Tim's money was third-generation. Old money, by Los Angeles standards, and Tim had a lot of it. He only came to parties when he wanted to.

The Sutters' architect had been in love with concrete. There were square walls and square angles for the house, and softly curving free-form pools in the gardens outside; not unusual for Beverly Hills, but startling to easterners. To their right was a traditional Monterey villa of white stucco and red tile roofs, to the left a Norman chateau

magically transplanted to California. The Sutter place was set well back from the street so that it seemed divorced from the tall palms the city fathers had decreed for this part of Beverly Hills. A great loop of drive ran up to the house itself. On the porch stood eight parking attendants, agile young men in red jackets.

Hamner left the motor running and got out of the car. The "key left" reminder screamed at him. Ordinarily Tim would have snarled a powerful curse upon Ralph Nader's hemorrhoids, but tonight he never noticed. His eyes were dreamy; his hand patted at his coat pocket, then stole inside. The parking attendant hesitated. People didn't usually tip until they were leaving. Hamner kept walking, dreamy-eyed, and the attendant drove away.

End of the Novel

...The asteroid was a child of the maelstrom: a round nugget of nickel-iron with some stony strata, three miles along its long axis. No man had ever seen a mastodon when the passing of mighty Jupiter plucked the nugget from its orbit and flung it out toward interstellar space.

It was on the second lap of its long, narrow elliptical orbit. The iron surface was frosted with strange ices now, as it passed the peak of the curve and began to coast back toward the Sun.

And the black giant was there. Its ring of cometary snowballs glowed broad and beautiful in starlight. Infrared light traced bands and whorls in its stormy surface. It was the only major mass out here between the stars, and the asteroid curved toward it and increased speed.

Infrared light bathed and thawed the frosted iron. The ringed planet grew huge.

The asteroid plunged through the plane of the ring a twelve miles per second. Battered and pocked with glowing craters, it receded, carrying in its own small gravitational field a spray of icy masses from the ring. They came like attendants, ahead and behind, in a pattern like the curved arms of a spiral galaxy.

The asteroid and a score of comets pulled free of the black giant and began their long fall into the maelstrom.

HEART OF DARKNESS

by Joseph Conrad

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 Manichaean 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

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.

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 marsh 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 sombre 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.

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?

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."

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?

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?

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."

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!

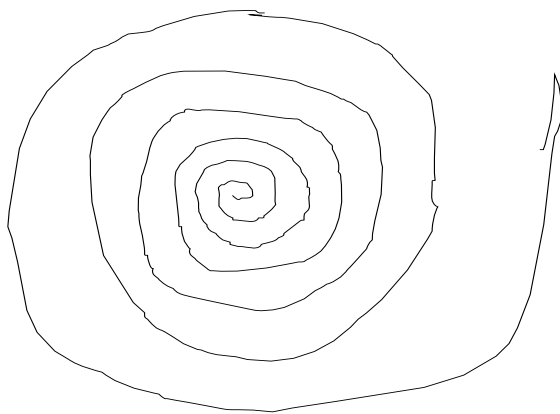
1. Describe the "harlequin." How old is he? Why is he still alive?
2. What was on the stakes outside of Kurtz's compound? Which way were they pointed? Who had they been?
3. How does Kurtz come to the boat? How does Marlow describe him? *What symbols does Marlow use to describe Kurtz?
4. What weapons 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).

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Frankenstein: In Search of My Father



Jerry Brown

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The two characters, Victor and the creature, have the most opposite beginnings, which contribute to their experiences and shape their viewpoints. Victor Frankenstein is born into an upper-middle class household in Geneva, with doting parents. He describes his childhood as one of great joy and happiness and that,

"No human being could have passed a happier childhood than my self. My parents were possessed by the very spirit of kindness and indulgence. We felt that they were not the tyrants to rule our lot according to their caprice, but the agents and creators of all the many delights which we enjoyed (Shelley).

It is this background which gives the monster's first years of life such stark contrast. When the monster received life by Victor, he was immediately abandoned by his creator. Frankenstein, who instantly abhorred his creation, fled his attic where his monster was taking in the first sensations of life. Unlike a regular newborn, the daemon is able to remember the bombardment of sensations when he received life, and is therefore more vulnerable (in a psychological manner) than a traditional baby because of his ability to later analyze what transpired.

Unable to discern his surroundings and unable to communicate, he is essentially a newborn left defenseless. The fact that his creator abandons him at his first breath will leave an even larger emotional impact in the monster, eventually contributing to his decision to wreck vengeance on his creator who deserted him at his most vulnerable moment. After several days of life, he is alone, in the forests near the town of Ingolstadt, still unaware of a multitude of basic things which allow for everyday comforts and successful survival. "I was miserable wretch; I knew, and could distinguish, nothing; but feeling pain invade me on all sides. I sat down and wept (Shelley)."

Frankenstein: The Creature speaks

"It was dark when I awoke; I felt cold also, and half-frightened, as it were instinctively, finding myself so desolate. Before I had quitted your apartment, on a sensation of cold, I had covered myself with some clothes; but these were insufficient to secure me from the dews of night. I was a poor, helpless, miserable wretch; I knew, and could distinguish, nothing; but feeling pain invade me on all sides, I sat down and wept....

.....The vegetables in the gardens, the milk and cheese that I saw placed at the windows of some of the cottages, allured my appetite. One of the best of these I entered; but I had hardly placed my foot within the door, before the children shrieked, and one of the women fainted. The whole village was mused; some fled, some attacked me, until, grievously bruised by stones and many other kinds of missile weapons, I escaped to the open country, and fearfully took

refuge in a low hovel, quite bare, and making a wretched appearance after the palaces I had beheld in the village....

.....I was, besides, endued with a figure hideously deformed and loathsome; I was not even of the same nature as man. I was more agile than they, and could subsist upon coarser diet; I bore the extremes of heat and cold with less injury to my frame; my stature far exceeded theirs. When I looked around, I saw and heard of none like me. Was I then a monster, a blot upon the earth, from which all men fled, and whom all men disowned?

"I cannot describe to you the agony that these reflections inflicted upon me: I tried to dispel them, but sorrow only increased with knowledge. Oh, that I had for ever remained in my native wood, nor known nor felt beyond the sensations of hunger, thirst, and heat!

But where were my friends and relations? No father had watched my infant days, no mother had blessed me with smiles and caresses; or if they had, all my past life was now a blot, a blind vacancy in which I distinguished nothing. From my earliest remembrance I had been as I then was in height and proportion. I had never yet seen a being resembling me, or who claimed any intercourse with me. What was I? The question again recurred, to be answered only with groans.

....."As I read, however, I applied much personally to my own feelings and condition. I found myself similar, yet at the same time strangely unlike to the beings concerning whom I read, and to whose conversation I was a listener. I sympathised with, and partly understood them, but I was unformed in mind; I was dependent on none and related to none. 'The path of my departure was free;' and there was none to lament my annihilation. My person was hideous and my stature gigantic. What did this mean? Who was I? What was I? Whence did I come? What was my destination? These questions continually recurred, but I was unable to solve them.

"Cursed, cursed creator! Why did I live? Why, in that instant, did I not extinguish the spark of existence which you had so wantonly bestowed? I know not; despair had not yet taken possession of me; my feelings were those of rage and revenge. I could with pleasure have destroyed the cottage and its inhabitants, and have glutted myself with their shrieks and misery."

"And now, with the world before me, whither should I bend my steps? I resolved to fly far from the scene of my misfortunes; but to me, hated and despised, every country must be equally horrible. At length the thought of you crossed my mind. I learned from your papers that you were my father, my creator; and to whom could I apply with more fitness than to him who had given me life?"

"At this time a slight sleep relieved me from the pain of reflection, which was disturbed by the approach of a beautiful child, who came running into the recess I had chosen, with all the sportiveness of infancy. Suddenly, as I gazed on him, an idea seized me, that this little creature was unprejudiced, and had lived too short a time to have imbibed a horror of deformity. If, therefore, I could seize him, and educate him as my companion and friend, I should not be so desolate in this peopled earth.

"Urged by this impulse, I seized on the boy as he passed and drew him towards me. As soon as he beheld my form, he placed his hands before his eyes and uttered a shrill scream: I drew his hand forcibly from his face, and said, 'Child, what is the meaning of this? I do not intend to hurt you; listen to me.'

"He struggled violently. 'Let me go,' he cried; 'monster! ugly wretch! you wish to eat me, and tear me to pieces--You are an ogre--Let me go, or I will tell my papa.'

"'Boy, you will never see your father again; you must come with me.'

"'Hideous monster! let me go. My papa is a Syndic--he is M. Frankenstein--he will punish you. You dare not keep me.'

"'Frankenstein! you belong then to my enemy--to him towards whom I have sworn eternal revenge; you shall be my first victim.'

"The child still struggled, and loaded me with epithets which carried despair to my heart; I grasped his throat to silence him, and in a moment he lay dead at my feet.

"I gazed on my victim, and my heart swelled with exultation and hellish triumph: clapping my hands, I exclaimed, 'I, too, can create desolation; my enemy is not invulnerable; this death will carry despair to him, and a thousand other miseries shall torment and destroy him.'

"As I fixed my eyes on the child, I saw something glittering on his breast. I took it; it was a portrait of a most lovely woman. In spite of my malignity, it softened and attracted me. For a few moments I gazed with delight on her dark eyes, fringed by deep lashes, and her lovely lips; but presently my rage returned: I remembered that I was for ever deprived of the delights that such beautiful creatures could bestow; and that she whose resemblance I contemplated would, in regarding me, have changed that air of divine benignity to one expressive of disgust and affright.

"Can you wonder that such thoughts transported me with rage? I only wonder that at that moment, instead of venting my sensations in exclamations and agony, I did not rush among mankind and perish in the attempt to destroy them."

In the Absence of Fathers: A Story of Elephants and Men

By [Fr. Gordon J. MacRae](#) June 20, 2012

Wade Horn, Ph.D., President of the National Fatherhood Initiative, had an intriguing article entitled “Of Elephants and Men” in a recent issue of *Fatherhood Today* magazine. I found Dr. Horn’s story about young elephants to be simply fascinating, and you will too. It was sent to me by a TSW reader who wanted to know if there is any connection between the absence of fathers and the shocking growth of the American prison population.

Some years ago, officials at the Kruger National Park and game reserve in South Africa were faced with a growing elephant problem. The population of African elephants, once endangered, had grown larger than the park could sustain. So measures had to be taken to thin the ranks. A plan was devised to relocate some of the elephants to other African game reserves. Being enormous creatures, elephants are not easily transported. So a special harness was created to air-lift the elephants and fly them out of the park using helicopters.

The helicopters were up to the task, but, as it turned out, the harness wasn’t. It could handle the juvenile and adult female elephants, but not the huge African bull elephants. A quick solution had to be found, so a decision was made to leave the much larger bulls at Kruger and relocate only some of the female elephants and juvenile males.

The problem was solved. The herd was thinned out, and all was well at Kruger National Park. Sometime later, however, a strange problem surfaced at South Africa’s other game reserve, Pilanesburg National Park, the younger elephants’ new home.

Rangers at Pilanesburg began finding the dead bodies of endangered white rhinoceros. At first, poachers were suspected, but the huge rhinos had not died of gunshot wounds, and their precious horns were left intact. The rhinos appeared to be killed violently, with deep puncture wounds. Not much in the wild can kill a rhino, so rangers set up hidden cameras throughout the park.

The result was shocking. The culprits turned out to be marauding bands of aggressive juvenile male elephants, the very elephants relocated from Kruger National Park a few years earlier. The young males were caught on camera chasing down the rhinos, knocking them over, and stomping and goring them to death with their tusks. The juvenile elephants were terrorizing other animals in the park as well. Such behavior was very rare among elephants. Something had gone terribly wrong.

Some of the park rangers settled on a theory. What had been missing from the relocated herd was the presence of the large dominant bulls that remained at Kruger. In natural circumstances, the adult bulls provide modeling behaviors for younger elephants, keeping them in line.

Juvenile male elephants, Dr. Horn pointed out, experience “musth,” a state of frenzy triggered by mating season and increases in testosterone. Normally, dominant bulls manage and contain the testosterone-induced frenzy in the younger males. Left without elephant modeling, the rangers

theorized, the younger elephants were missing the civilizing influence of their elders as nature and pachyderm protocol intended.

To test the theory, the rangers constructed a bigger and stronger harness, then flew in some of the older bulls left behind at Kruger. Within weeks, the bizarre and violent behavior of the juvenile elephants stopped completely. The older bulls let them know that their behaviors were not elephant-like at all. In a short time, the younger elephants were following the older and more dominant bulls around while learning how to be elephants.

MARAUDING IN CENTRAL PARK

In his terrific article, “Of Elephants and Men,” Dr. Wade Horn went on to write of a story very similar to that of the elephants, though it happened not in Africa, but in New York’s Central Park. The story involved young men, not young elephants, but the details were eerily close. Groups of young men were caught on camera sexually harassing and robbing women and victimizing others in the park. Their herd mentality created a sort of frenzy that was both brazen and contagious. In broad daylight, they seemed to compete with each other, even laughing and mugging for the cameras as they assaulted and robbed passersby. It was not, in any sense of the term, the behavior of civilized men.

Appalled by these assaults, citizens demanded a stronger and more aggressive police presence. Dr. Horn asked a more probing question. “Where have all the fathers gone?” Simply increasing the presence of police everywhere a crime is possible might assuage some political pressure, but it does little to identify and solve the real social problem behind the brazen Central Park assaults. It was the very same problem that victimized rhinos in that park in Africa. The majority of the young men hanging around committing those crimes in Central Park grew up in homes without fathers present.

That is not an excuse. It is a social problem that has a direct correlation with their criminal behavior. They were not acting like men because their only experience of modeling the behaviors of men had been taught by their peers and not by their fathers. Those who did have fathers had absent fathers, clearly preoccupied with something other than being role models for their sons. Wherever those fathers were, they were not in Central Park.

Dr. Horn pointed out that simply replacing fathers with more police isn’t a solution. No matter how many police are hired and trained, they will quickly be outnumbered if they assume the task of both investigating crime and preventing crime. They will quickly be outnumbered because presently in our culture, two out of every five young men are raised in fatherless homes, and that disparity is growing faster as traditional family systems break down throughout the Western world.

Real men protect the vulnerable, not assault them. Growing up having learned that most basic tenet of manhood is the job of fathers, not the police. Dr. Horn cited a quote from a young Daniel Patrick Moynihan written some forty years ago:

“From the wild Irish slums of the 19th Century Eastern Seaboard to the riot-torn suburbs of Los Angeles, there is one unmistakable lesson in American history: A community that allows a large number of young men to grow up in broken homes, dominated by women, never acquiring any stable relationship to male authority, never acquiring any rational expectations for the future – that community asks for and gets chaos.”

Larry Elder: Dorner - Another Angry Fatherless Black Man With a Gun

My new book, "Dear Father, Dear Son," talks about the No. 1 social problem in America -- children growing up without fathers.

In 1965, Daniel Patrick Moynihan wrote "The Negro Family: A Case for National Action." At the time, 25 percent of blacks were born outside of wedlock, a number that the future Democratic senator from New York said was catastrophic to the black community.

Moynihan wrote: "A community that allows a large number of young men to grow up in broken homes, dominated by women, never acquiring any stable relationship to male authority, never acquiring any rational expectations about the future -- that community asks for and gets chaos. Crime, violence, unrest, unrestrained lashing out at the whole social structure -- that is not only to be expected, it is very near to inevitable."

Today, 75 percent of black children enter a world without a father in the home.

Divorce is one thing, where, for the most part, fathers remain involved both financially and as a parent. When I pressed the point of murdering ex-cop Christopher Dorner's father, one local news source told me his father apparently died when Dorner was small. He was reportedly raised, along with his sister, by a single mom. Little else is known.

In the documentary "Resurrection," rapper Tupac Shakur, who was raised without a father, said: "I hate saying this cuz white people love hearing black people talking about this. I know f r a fact that had I had a father, I'd have some discipline. I'd have more confidence."

He said he started running with gangs because he wanted to belong, wanted structure and wanted protection -- none of which he found in his fatherless home. "Your mother cannot calm you down the way a man can," he said. "Your mother can't reassure you the way a man can. My mother couldn't show me where my manhood was. You need a man to teach you how to be a man."

Why is it when white murderers go on a rampage, the media quickly delve into the relationship or lack thereof with the killer's father? They want to know what went wrong with that relationship -- and when and how and why.

After Adam Lanza massacred 26 people and his mother in Newtown, Conn., NBC News reported: "A source close to the family said that in 2001, (father Peter) separated from Adam's mother, Nancy, but he still saw Adam every week. In 2009, the Lanzas officially divorced, when Adam was 17. ... But the source close to the Lanza family said that by 2010, Peter Lanza was dating a new woman, whom he later married, and Adam suddenly cut his dad off."

After Jared Lee Loughner murdered six and wounded 13 people in Tucson, Ariz., The Associated Press

wrote that Loughner's "relationship with his parents was strained." Newsweek quoted a Loughner neighbor who described the father as "very aggressive, very angry all the time about petty things -- like if the trash is out because the trash guys didn't pick it up, he yells at us for it."

After Eric Harris and Dylan Klebold killed 13 at Columbine High, one did not have to search long to read about their fathers. One such piece began: "The father of one of the boys was asked some years ago to jot down his life's goals in the memory book for his 20th high school reunion. His answer was succinct, straight forward and, it seemed, not unrealistically ambitious: 'Raise two good sons.'

"The other father prided himself on being his son's soul mate. They had just spent five days visiting the Arizona campus where the teenager planned to enroll in the fall, and recently discussed their shared opposition to a bill in the state legislature that would have made it easier to carry concealed weapons."

Five days after James Holmes killed 12 in the movie theater in Aurora, Colo., we learned from the Daily Mail all "about the glittering career of James Holmes' father, Robert, who has degrees from Stanford, UCLA and Berkeley and currently works as a senior scientist at FICO in San Diego." The article's headline was, "Did Colorado maniac snap after failing to meet expectations of brilliant academic father?"

But what about Christopher Dorner? The media seemingly imposed a no-fly zone of silence over even writing or talking about his father.

The Los Angeles Times, for example, wrote: "Dorner grew up in Southern California with his mother and at least one sister, according to public records and claims in (his) manifesto." Not one word about the father. We soon learn the mother's name and whereabouts. But the media are apparently incurious about Dorner's father. Why? Is it that the media expect a certain level of appropriate behavior from whites -- that when a white person commits a heinous act, we must necessarily explore what kind of relationship he had with his father?

But when it comes to black miscreants and their fathers ... crickets. Why? To ask raises uncomfortable questions about the perverse incentives of the welfare state, which hurt the very formation of stable, intact families -- the ones more likely to produce stable, non-paranoid children.

Larry Elder is a best-selling author and radio talk-show host. To find out more about Larry Elder, or become an "Elderado," visit www.LarryElder.com. To read features by other Creators Syndicate writers and cartoonists, visit the Creators Syndicate Web page at www.creators.com

Barack Obama: *Dreams from my father* (pages 26-27)

There was only one problem: my father was missing. He had left paradise, and nothing that my mother or grandparents told me could obviate that single, unassailable fact. Their stories didn't tell why he had left. They couldn't describe what it might have been like had he stayed. Like the janitor, Mr. Reed, or the black girl who churned up dust as she raced down a Texas road, my father became a prop in someone else's narrative. An attractive prop—the alien figure with the heart of gold, the mysterious stranger who saves the town and wins the girl—but a prop nonetheless.

I don't really blame my mother or grandparents for this. My father may have preferred the image they created for him—indeed, he may have been complicit in its creation. In an article published in the *Honolulu Star-Bulletin* upon his graduation, he appears guarded and responsible, the model student, ambassador for his continent. He mildly scolds the university for herding visiting students into dormitories and forcing them to attend programs designed to promote cultural understanding—a distraction, he says, from the practical training he seeks. Although he hasn't experienced any problems himself, he detects self-segregation and overt discrimination taking place between various ethnic groups and expresses wry amusement at the fact that "Caucasians" in Hawaii are occasionally at the receiving end of prejudice. But if his assessment is relatively clear-eyed, he is careful to end on a happy note: One thing other nations can learn from Hawaii, he says, is the willingness of races to work together toward common development, something he has found whites elsewhere too often unwilling to do.

I discovered this article, folded away among my birth certificate and old vaccination forms, when I was in high school. It's a short piece, with a photograph of him. No mention is made of my mother or me, and I'm left to wonder whether the omission was intentional on my father's part, in anticipation of his long departure. Perhaps the reporter failed to ask personal questions, intimidated by my father's imperious manner; or perhaps it was an editorial decision, no part of the simple story that they were looking for. I wonder, too, whether the omission caused a fight between my parents.

I would not have known at the time, for I was too young to realize that I was supposed to have a live-in father, just as I was too young to know that I need a race. For an improbably short span it seems that my father fell under the same spell as my mother and her parents; and for the first six years of my life, even as that spell was broken and the worlds that they thought they'd left behind reclaimed each of them, I occupied the place where their dreams had been.

The Heart Grows Smarter
By DAVID BROOKS
Published: November 5, 2012

If you go back and read a bunch of biographies of people born 100 to 150 years ago, you notice a few things that were more common then than now.

First, many more families suffered the loss of a child, which had a devastating and historically underappreciated impact on their overall worldviews.

Second, and maybe related, many more children grew up in cold and emotionally distant homes, where fathers, in particular, barely knew their children and found it impossible to express their love for them.

It wasn't only parents who were emotionally diffident; it was the people who studied them. In 1938, a group of researchers began an intensive study of 268 students at Harvard University. The plan was to track them through their entire lives, measuring, testing and interviewing them every few years to see how lives develop.

In the 1930s and 1940s, the researchers didn't pay much attention to the men's relationships. Instead, following the intellectual fashions of the day, they paid a lot of attention to the men's physiognomy. Did they have a "masculine" body type? Did they show signs of vigorous genetic endowments?

But as this study — the Grant Study — progressed, the power of relationships became clear. The men who grew up in homes with warm parents were much more likely to become first lieutenants and majors in World War II. The men who grew up in cold, barren homes were much more likely to finish the war as privates.

Body type was useless as a predictor of how the men would fare in life. So was birth order or political affiliation. Even social class had a limited effect. But having a warm childhood was powerful. As George Vaillant, the study director, sums it up in "Triumphs of Experience," his most recent summary of the research, "It was the capacity for intimate relationships that predicted flourishing in all aspects of these men's lives."

Of the 31 men in the study incapable of establishing intimate bonds, only four are still alive. Of those who were better at forming relationships, more than a third are living.

It's not that the men who flourished had perfect childhoods. Rather, as Vaillant puts it, "What goes right is more important than what goes wrong." The positive effect of one loving relative, mentor or friend can overwhelm the negative effects of the bad things that happen.

In case after case, the magic formula is capacity for intimacy combined with persistence, discipline, order and dependability. The men who could be affectionate about people and organized about things had very enjoyable lives.

But a childhood does not totally determine a life. The beauty of the Grant Study is that, as Vaillant emphasizes, it has followed its subjects for nine decades. The big finding is that you can teach an old dog new tricks. The men kept changing all the way through, even in their 80s and 90s.

One man in the study paid his way through Harvard by working as a psychiatric attendant. He slept from 6 p.m. to midnight. Worked the night shift at a hospital, then biked to class by 8 in the morning. After college, he tried his hand at theater. He did not succeed, and, at age 40, he saw himself as “mediocre and without imagination.” His middle years were professionally and maritally unhappy.

But, as he got older, he became less emotionally inhibited. In old age, he became a successful actor, playing roles like King Lear. He got married at 78. By 86, the only medicine he was taking was Viagra. He lived to 96.

Another subject grew up feeling that he “didn’t know either parent very well.” At 19, he wrote, “I don’t find it easy to make friends.” At 39, he wrote, “I feel lonely, rootless and disoriented.” At 50, he had basically given up trying to socialize and was trapped in an unhappy marriage.

But, as he aged, he changed. He became the president of his nursing home. He had girlfriends after the death of his first wife and then remarried. He didn’t turn into a social butterfly, but life was better.

The men of the Grant Study frequently became more emotionally attuned as they aged, more adept at recognizing and expressing emotion. Part of the explanation is biological. People, especially men, become more aware of their emotions as they get older.

Part of this is probably historical. Over the past half-century or so, American culture has become more attuned to the power of relationships. Masculinity has changed, at least a bit.

The so-called Flynn Effect describes the rise in measured I.Q. scores over the decades. Perhaps we could invent something called the Grant Effect, on the improvement of mass emotional intelligence over the decades. This gradual change might be one of the greatest contributors to progress and well-being that we’ve experienced in our lifetimes.

A version of this op-ed appeared in print on November 6, 2012, on page A29 of the New York edition with the headline: The Heart Grows Smarter.

Leonard Pitt interview NPR Fathers

ED GORDON, host:

I'm Ed Gordon, and this is NEWS AND NOTES.

This Sunday is Father's Day, but not everyone will be celebrating. People who have absent fathers or abusive fathers may see the holiday as a painful reminder of a troubled present or past.

Pulitzer Prize winning columnist Leonard Pitts grew up with a disappearing, alcoholic father, but he's gone on to be a role model for his own children. So, what makes the son of an absent or abusive father into a good dad himself? That's the theme of Leonard's book, *Becoming Dad: Black Men and the Journey to Fatherhood*."

Pitts spoke with NPR's Farai Chideya.

FARAI CHIDEYA reporting:

Tell us first about your father. Was he ever kind to you?

Mr. LEONARD PITT (Author, *Becoming Dad*): Few and far between, I guess were his kindnesses. And not - I don't remember kindnesses specifically to me, but there were times when he would come in when he was not drunk, and he was not in a mood. And the house would be a lot lighter than it would otherwise be. He would be - he would be very fun to be around. He'd be, you know, laughing and cracking jokes. And, you know, he'd make you laugh. So, in that regard, yeah.

CHIDEYA: Did you ever want to kill him?

Mr. PITTS: Yeah. I remember probably the last major fight that, you know, went on in the house was the one where he - it's detailed in the book - the one where he pulled a gun for the second time - a rifle for the second time, and where I wound up with a cut across my face. And I remember jumping on his back and pounding the side of his head. And I really wanted to, you know, at that point, I really wanted to take him out.

I was a little older then, you know, and I think, you know, as you get older, you've got all these pent up resentments and emotions and you're older now; you can do something about it. So, you know, yeah, I think at that point, I would like to have done that, in that moment.

CHIDEYA: So how did you heal those wounds when you became a father and were you afraid to be a father?

Mr. PITTS: I think I was afraid to be a father, but the thing is that I was a father before I had a choice in the matter, really. I fell in love with a woman who already had two kids. As for healing, I think writing the book was my way of healing, to tell you the truth. I don't even think that I'd realized that there was something that needed to be healed until I got into writing the

book and dealt with a lot of these men and their unresolved feelings towards their father and the realization that I had a lot of those same feelings and needed to do something about it, or else see it carried forward into the next generation, which I did not want to do.

CHIDEYA: You profile a series of men who had absent or abusive fathers, some of whom went on to abuse other people in their lives...

Mr. PITTS: Mm-hmm.

CHIDEYA: ...some of whom became exemplary fathers like yourself...

Mr. PITTS: Right.

CHIDEYA: Give us an example of just two of the men that you spoke with.

Mr. PITTS: Oh, my goodness! There was a gentleman that I met in Yonkers. This guy, in another life, you know, could have been president of the United States or could have been chairman of the Federal Reserve or something, because he just had this magnetism about him. And yet, the fact that his father - I believe his father was abusive, if I'm recalling the story correctly. And, you know, the life that he had lived with his father just sort of sent him on this downward spiral of drugs and of misdeeds.

And he had wound up abusing the woman who he said was, you know, life and breath to him. And he was in recovery when we met and was trying to salvage his life. But I just looked at this guy and then, it's like, what could you have been, had your life not taken, you know, this detour?

There's another gentleman that I interviewed - a guy named David - who, at first, assured me that he didn't want his father's approval, you know, it didn't matter that his father had ignored him and mistreated him. And, you know, we sort of left the interview there. And then, at the end, as I'm walking out, he says - he whispers almost to himself - even now, I want his approval, even now. And it's sort of like, you get this sense of, you know, of how he has lied to himself about this so much and for so long that I don't think even he realized how much he was hurt by the fact that his father had not been there for him.

CHIDEYA: This book focuses on African-American men. And you have pictures and descriptions, and interviews with people...

Mr. PITTS: Mm-hmm.

CHIDEYA: ...from many different walks of life. What are the special challenges that face African-American men and African-American fathers?

Mr. PITTS: The challenges that face us as African-American men and as fathers are multifold. And I guess they all, you know, many of them spring from the same place that a lot of other African-American woes spring. It's, you know, from racism in the society. But then I think what's happened is that we, you know, our families have sort of mutated in response to this to

where it has become the norm that dad is not home; it's not an exception. What's an exception, what's "weird," and several people in the book reference this, is when dad is home. When mom and dad are married with children, I think that's regarded as outside the norm, as something that's weird.

I think the challenge that we face as African-American men is to reclaim our place in our families and in our communities. The challenges that we face is to understand that our value to our communities and our homes goes beyond the monetary, which is where everybody always stops, you know. But that we as men bring something special to a household that cannot, by and large, be duplicated by women.

CHIDEYA: Can you tell us about Mark(ph) and Germaine(ph), both of whom ended up dealing with unexpected pregnancies when they were teenagers...

Mr. PITTS: Yeah.

CHIDEYA: ...and you talked to these two young guys.

Mr. PITTS: Yeah, I interviewed them. I had not planned it that way, but they basically book-ended one another. Germaine was a kid who grew up with, you know, essentially no father and with a mom, who, you know, was rather abusive, as well. And he, you know, was in and out of trouble and suddenly he's expecting a child. And he's saying that, I don't know, you know, I don't know what kind of father I'm going to be. I want to do better, but I don't know.

Germaine was a teenage father, also from a stable, you know, two-parent home in Los Angeles. And he faced, you know, fatherhood with a lot more confidence, with a lot more of a sense of, you know, knowing the territory, knowing the lay of the land and knowing that this was something that he could do.

What was really troubling to me was that after - toward the end of working on the book and after the respective children had been born, I went looking for both of them to find out, you know, how things were going. And Germaine, you know, was good and was progressing along and was upbeat. And Mark, I couldn't even find. It really spoke to me of the power of, you know, being raised in a stable environment versus, you know, sort of raising yourself on the streets.

CHIDEYA: At the same time, though, you come from a household where you had to deal with this abuse...

Mr. PITTS: Mm-hmm. Right.

CHIDEYA: Not absence, but abuse, and you became a good father. So what gives people like yourself the ability to transcend that?

Mr. PITTS: I tell people I was fortunate enough to have been raised by Wonder Woman. And I know that every boy idolizes his mom, but my mom was really something else. And I think the determining factor was that she had a way of instilling in us this fact, this idea that she had

expectations of her children. There were certain things that you just did not do if you were Agnes Pitts' son or daughter.

CHIDEYA: Can you give us a Father's Day message for anyone who may have had a difficult father or an absent father; maybe someone who is a young father who's looking for inspiration.

Mr. PITTS: I think that as the children of father's who are either absent or abusive, there's - we are one of two things: we are either a reflection or a rejection of dad. And I would encourage, particularly that young father, if your dad was not the father that you wanted him to be, then you obviously got to be a constant rejection of him. But the thing that you have to remember is that you are not there to be to that child the father that you didn't have. You're there to be the father that that child needs and wants.

CHIDEYA: Leonard, happy Father's Day.

Mr. PITTS: And happy Father's Day to you, too. Thank you very much.

CHIDEYA: Leonard Pitts Jr. won the Pulitzer Prize in 2004 for his syndicated column. His book is *Becoming Dad: Black Men and the Journey to Fatherhood*.

GORDON: That was NPR's Farai Chideya.

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I don't have any tattoos. I haven't developed a drug addiction. I'm in a stable relationship with a wonderful man. I've always been a straight-A student. Rather disappointingly, as I enter my mid-20s, I have come to realize that—at least on the surface—I am a daughter that most parents would agree has rather avoided the classic pitfalls that might cause them sleepless nights. And, while recognizing that I am extremely lucky, this list of somewhat dubious accomplishments (if being too squeamish to get a tattoo might be called that) also makes me rather cross. Because I've never understood why my father might not want to know me.

Now, it's not that I'm perfect. In fact, I'm a long way from it. But he doesn't know me well enough to *know* that I'm not perfect. He's only ever heard the positive headlines, never witnessed the tantrums and trauma behind them. Despite doing everything in a rather boring, conventionally "correct" way, and never having given him an excuse to intermittently exclude me from his life, he's never wanted to feature more than passingly in mine. I neither deserve nor want pity, as I have a wealth of loving relationships that more than compensate for his absence. But, over the last year or so, I've become increasingly reflective on what our cultural take on fathers is.

If the importance of fathers is emotional as well as financial, as the late 20th century psychological literature has affirmed, what discourse is in place for those who are missing one? And if that discourse seems to rest on our overwhelming sense of loss or inability to form healthy relationships with men, what is in place for those who have defied this?

Our conception of fatherless daughters derives almost entirely from psychoanalytic theory. The narrative that fatherless daughters are damaged isn't a useful one. It provides too easy a get-out for those who want to ignore the fact that the most important factors to allow lone parents and their children to flourish are social and economic support.

But the cultural vision of the father-role has failed to evolve in any positive way since the mid-20th century. The surviving trope is largely redundant, just as the image of the fatherless daughter is negative and largely false. Of course, experiences of fatherlessness are stunningly varied. I'm not claiming that all children who have grown up without a father figure emerge unscathed. Rather that having one image of fatherlessness isn't useful, and our weak but pervasive image of fatherhood contributes to this.

Modern families are increasingly complex entities, and—despite the complications and tensions arising from this—are stronger and more beautiful for it. It seems to me that the traditional meanings attached to "fatherhood" have failed to keep up with the shape of our families. We are slowly coming to recognize the multiple ways that families might be healthy and loving, and are reinterpreting the traditional "nuclear" family into something more diverse and accepting. Is it time to re-examine what our images are of fatherlessness?

I suspect that my feelings toward my father's absence have been more stimulated by the cultural perception of the essentialness of paternal love than by any tangible privation. We've certainly changed our understanding of lone mothers. Might it be time to formulate a new and more

nuanced understanding of what it means to be the *child* of a single mother? There are many of us around, quietly going about our daily lives, without ever having been taken to play football in the park (my mother was more one for taking me swimming; again, not exactly a deprivation), trying to avoid the look of "Oh, you must be unable to form meaningful relationships with men/have abandonment issues/have a difficult relationship with your mother."

No really, I'm fine. I just want to know why he doesn't want to know me. And why I still care.

Let's acknowledge that all children should grow up in a loving and supportive environment, and that this can take many shapes and forms. Let's recognize that the heteronormative model of two-parent families isn't the only valid space to raise healthy and emotionally nourished children. Let's decide to evolve our ideas of what parenting means and how to do it well. Since fathers don't have to be biologically related to the children they're raising to be wonderful parental figures, and the embodiment of "traditional" fatherly attributes doesn't have to be male, what does being a dad actually mean?

It's not enough to rest on the tired trope of fathers-are-important-because-children-need-*men*. And nothing creeps me out more than the father-as-protector cliché (I learned to get up and brush myself off after falling over just fine, thanks). Fatherhood isn't about personifying gendered qualities or attributes. Fathers don't have a distinct role to play purely by virtue of their role in the procreative act, and certainly not a uniform one.

The fact is that there are many ways of being a good father, and it's about being a good role model of a *person*, not of a particular gender. I want my (future) children to have a relationship with their (future) father not because he's a man, but because he's another person to love and learn from, and he'll have qualities as an *individual*, not a gender stereotype. Parenthood for men should be an experience culturally articulated in all of its glorious modern messiness.

I think it's because there is no conversation about what fatherhood *means* that my father was able to "opt out." There is indeed a stigma around being an absent father. But this stigma doesn't do anything to help men who just don't know *how* to go about being a father. Perhaps he thinks the stigma of not getting involved at all is preferable to trying and failing.

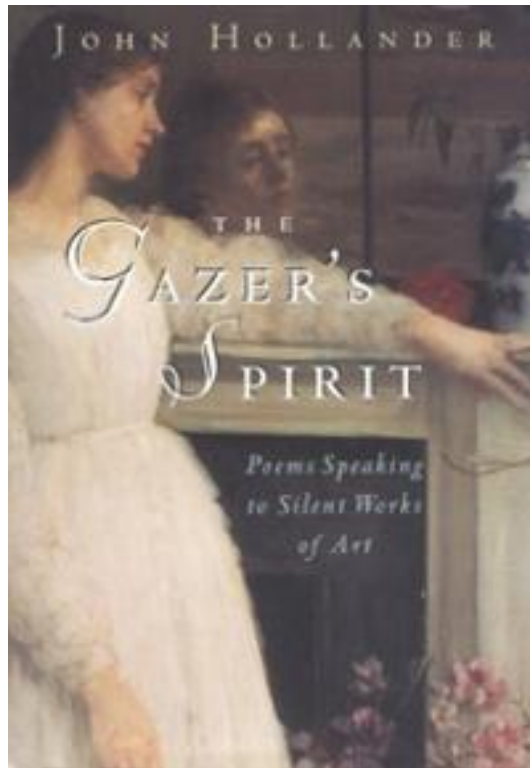
Can we seek to understand what it means to be a father without prescribing the right way to be one? If we created a space to talk about fatherhood (a conversation that *must* engage women and children), we might be able to persuade more men that being a father isn't an "all in" or "all out" experience, and that positive fatherhood comes in many forms.

I don't want my father to be a 1950s stereotype, as he's clearly not cut out for that. But I do want him to know me.

Sarah Laing is studying for a PhD in London having graduated from Oxford University in the summer. She writes on women, masculinity, and mental health. She lives with her partner but regularly visits her lovely cat and terrifying mother.

2013 APSI for English

The Gazer's Spirit: Visual Art and Poetry



Jerry Brown

jerry@jerrywbrown.com

Many of these poems and paintings can be found at:

<http://english.emory.edu/classes/paintings&poems/titlepage.html>

Brueghel's Winter

Walter de la Mare

Jagg'd mountain peaks and skies ice-green
Wall in the wild, cold scene below.
Churches, farms, bare copse, the sea
In freezing quiet of winter show;
Where ink-black shapes on fields in flood
Curling, skating, and sliding go.
To left, a gabled tavern; a blaze;
Peasants; a watching child; and lo,
Muffled, mute--beneath naked trees
In sharp perspective set a-row--
Trudge huntsmen, sinister spears aslant,
Dogs snuffling behind them in the snow;
And arrowlike, lean, athwart the air
Swoops into space a crow.

But flame, nor ice, nor piercing rock,
Nor silence, as of a frozen sea,
Nor that slant inward infinite line
Of signboard, bird, and hill, and tree,
Give more than subtle hint of him
Who squandered here life's mystery.

Winter Landscape

John Berryman

The three men coming down the winter hill
In brown, with tall poles and a pack of hounds
At heel, through the arrangement of the trees,
Past the five figures at the burning straw,
Returning cold and silent to their town,

Returning to the drifted snow, the rink
Lively with children, to the older men,
The long companions they can never reach,
The blue light, men with ladders, by the church
The sledge and shadow in the twilit street,

Are not aware that in the sandy time
To come, the evil waste of history
Outstretched, they will be seen upon the brow
Of that same hill: when all their company
Will have been irrecoverably lost,

These men, this particular three in brown
Witnessed by birds will keep the scene and say
By their configuration with the trees,
The small bridge, the red houses and the fire,
What place, what time, what morning occasion

Sent them into the wood, a pack of hounds
At heel and the tall poles upon their shoulders,
Thence to return as now we see them and
Ankle-deep in snow down the winter hill
Descend, while three birds watch and the fourth flies.

Hunters in the Snow: Brueghel

Joseph Langland

Quail and rabbit hunters with tawny hounds,
Shadowless, out of late afternoon
Trudge toward the neutral evening of indeterminate form
Done with their blood-annunciated day
Public dogs and all the passionless mongrels
Through deep snow
Trail their deliberate masters
Descending from the upper village home in lowering light.
Sooty lamps
Glow in the stone-carved kitchens.

This is the fabulous hour of shape and form
When Flemish children are gray-black-olive
And green-dark-brown
Scattered and skating informal figures
On the mill ice pond.
Moving in stillness
A hunched dame struggles with her bundled sticks,
Letting her evening's comfort cudgel her
While she, like jug or wheel, like a wagon cart
Walked by lazy oxen along the old snowlanes,
Creeps and crunches down the dusky street.

High in the fire-red dooryard
Half unhitched the sign of the Inn
Hangs in wind
Tipped to the pitch of the roof.
Near it anonymous parents and peasant girl,
Living like proverbs carved in the alehouse walls,
Gather the country evening into their arms
And lean to the glowing flames.

Now in the dimming distance fades
The other village; across the valley
Imperturbable Flemish cliffs and crags
Vaguely advance, close in, loom
Lost in nearness. Now
The night-black raven perched in branching boughs
Opens its early wing and slipping out
Above the gray-green valley
Weaves a net of slumber over the snow-capped homes.

. And now the church, and then the walls and roofs
Of all the little houses are become
Close kin to shadow with small lantern eyes.
And now the bird of evening
With shadows streaming down from its gliding wings
Circles the neighboring hills
Of Hertogenbosch, Brabant.

Darkness stalks the hunters,
Slowly sliding down,
Falling in beating rings and soft diagonals.
Lodged in the vague vast valley the village sleeps.

The Hunter in the Snow

William Carlos Williams

The over-all picture is winter
icy mountains
in the background the return

from the hunt it is toward evening
from the left
sturdy hunters lead in

their pack the inn-sign
hanging from a
broken hinge is a stag a crucifix

between his antlers the cold
inn yard is
deserted but for a huge bonfire

that flares wind-driven tended by
women who cluster
about it to the right beyond

the hill is a pattern of skaters
Brueghel the painter
concerned with it all has chosen

a winter-struck bush for his
foreground to
complete the picture

The Parable of the Blind

William Carlos Williams

This horrible but superb painting
the parable of the blind
without a red

in the composition shows a group
of beggars leading
each other diagonally downward

across the canvas
from one side
to stumble finally into a bog

where the picture
and the composition ends back
of which no seeing man

is represented the unshaven
features of the des-
titute with their few

pitiful possessions a basin
to wash in a peasant
cottage is seen and a church spire

the faces are raised
as toward the light
there is no detail extraneous

to the composition one
follows the others stick in
hand triumphant to disaster

The Man with the Hoe

Edwin Markham

God made man in His own image
In the image of God He made him.--Genesis

Bowed by the weight of centuries he leans
Upon his hoe and gazes on the ground,
The emptiness of ages in his face,
And on his back the burden of the world.
Who made him dead to rapture and despair
A thing that grieves not and that never hopes,
Stolid and stunned, a brother to the ox?
Who loosened and let down this brutal jaw?
Whose was the hand that slanted back this brow?
Whose breath blew out the light within this brain?

Is this the Thing the Lord God made and gave
To have dominion over sea and land;
To trace the stars and search the heavens for power;
To feel the passion of Eternity?
Is this the dream He dreamed who shaped the suns
And marked their ways upon the ancient deep?
Down all the caverns of Hell to their last gulf
There is no shape more terrible than this--
More tongued with censure of the world's blind greed--
More filled with signs and portents for the soul--
More packed with danger to the universe.

What gulfs between him and the seraphim!
Slave of the wheel of labor, what to him

Are Plato and the swing of Pleiades?
What the long reaches of the peaks of song,
The rife of dawn, the reddening of the rose?
Through this dread shape the suffering ages look;
Time's tragedy is in that aching stoop;
Through this dread shape humanity betrayed,
Plundered, profaned and disinherited,
Cries protest to the Powers that made the world,
A protest that is also prophecy.

O masters, lords and rulers in all lands,
Is this the handiwork you give to God,
This monstrous thing distorted and soul-quencht?
How will you ever straighten up this shape;
Touch it again with immortality;
Give back the upward looking and the light;
Rebuild in it the music and the dream;
Make right the immemorial infamies,
Perfidious wrongs, Immedicable woes?

O masters, lords and rulers in all lands,
How will the future reckon with this Man?
How answer his brute question in that hour
When whirlwinds of rebellion shake all shores?
How will it be with kingdoms and with kings--
With those who shaped him to the thing he is--
When this dumb Terror shall rise to judge the world,
After the silence of the centuries?

1195. The Man with the Hoe

A Reply

By John Vance Cheney

Let us a little permit Nature to take her own way: she better understands her own affairs
than we.—MONTAIGNE.

NATURE reads not our labels, "great" and "small";
Accepts she one and all

Who, striving, win and hold the vacant place;
All are of royal race.

Him, there, rough-cast, with rigid arm and limb, 5
The Mother moulded him,

Of his rude realm ruler and demigod,
Lord of the rock and clod.

With Nature is no "better" and no "worse,"
On this bared head no curse. 10

Humbled it is and bowed; so is he crowned
Whose kingdom is the ground.

Diverse the burdens on the one stern road
Where bears each back its load;

Varied the toil, but neither high nor low. 15
With pen or sword or hoe,

He that has put out strength, lo, he is strong;
Of him with spade or song

Nature but questions,— "This one, shall he stay?"
She answers "Yea," or "Nay," 20

"Well, ill, he digs, he sings;" and he bides on,
Or shudders, and is gone.

Strength shall he have, the toiler, strength and grace,
So fitted to his place

As he leaned, there, an oak where sea winds blow, 25
Our brother with the hoe.

No blot, no monster, no unsightly thing,
The soil's long-lineaged king;

His changeless realm, he knows it and commands;
Erect enough he stands, 30

Tall as his toil. Nor does he bow unblest:

Labor he has, and rest.

Need was, need is, and need will ever be
For him and such as he;

Cast for the gap, with gnarlèd arm and limb, 35
The Mother moulded him,—

Long wrought, and moulded him with mother's care,
Before she set him there.

And aye she gives him, mindful of her own,
Peace of the plant, the stone; 40

Yea, since above his work he may not rise,
She makes the field his skies.

See! she that bore him, and metes out the lot,
He serves her. Vex him not

To scorn the rock whence he was hewn, the pit 45
And what was digged from it;

Lest he no more in native virtue stand,
The earth-sword in his hand,

But follow sorry phantoms to and fro,
And let a kingdom go.

Number 1 by Jackson Pollock (1948)

Nancy Sullivan

No name but a number.
Trickles and valleys of paint
Devise this maze
Into a game of Monopoly
Without any bank. Into
A linoleum on the floor
In a dream. Into
Murals inside of the mind.
No similes here. Nothing
But paint. Such purity
Taxes the poem that speaks

Still of something in a place
Or at a time.
How to realize his question
Let alone his answer?

DEATH'S VALLEY.

BY WALT WHITMAN.

NAY, do not dream, designer dark,
Thou hast portray'd or hit thy theme entire:
I, hoverer of late by this dark valley, by its confines, having glimpses of it,
Here enter lists with thee, claiming my right to make a symbol too.

For I have seen many wounded soldiers die,
After dread suffering—have seen their lives pass off with smiles;
And I have watch'd the death-hours of the old; and seen the infant die;
The rich, with all his nurses and his doctors;
And then the poor, in meagreness and poverty;
And I myself for long, O Death, have breathed my every breath
Amid the nearness and the silent thought of thee.

And out of these and thee,
I make a scene, a song, brief (not fear of thee,
Nor gloom's ravines, nor bleak, nor dark—for I do not fear thee,
Nor celebrate the struggle, or contortion, or hard-tied knot),
Of the broad blessed light and perfect air, with meadows, rippling tides, and trees
and flowers and grass,
And the low hum of living breeze—and in the midst God's beautiful eternal right
hand,
Thee, holiest minister of Heaven—thee, envoy, usherer, guide at last of all,
Rich, florid, loosener of the stricture-knot call'd life,
Sweet, peaceful, welcome Death.

On the Same Picture

Intended for first stanza of "Death's Valley"

Aye, well I know 'tis ghastly to descend that valley:
Preachers, musicians, poets, painters, always render it,
Philosophers exploit—the battlefield, the ship at sea, the myriad beds, all lands,
All, all the past have enter'd, the ancientest humanity we know,
Syria's, India's, Egypt's, Greece's, Rome's:

Till now for us under our very eyes spreading the same to-day,
Grim, ready, the same to-day, for entrance, yours and mine,
Here, here 'tis limin'd.

Compare three poems and the paintings

In Goya's Greatest Scenes We Seem to See ...

By Lawrence Ferlinghetti

In Goya's greatest scenes we seem to see	
the people of the world	
exactly at the moment when	
they first attained the title of	
'suffering humanity'	5
They writhe upon the page	
in a veritable rage	
of adversity	
Heaped up	
groaning with babies and bayonets	10
under cement skies	
in an abstract landscape of blasted trees	
bent statues bats wings and beaks	
slippery gibbets	
cadavers and carnivorous cocks	15
and all the final hollering monsters	
of the	
'imagination of disaster'	
they are so bloody real	
it is as if they really still existed	20
And they do	
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, 20
 Had somewhere to get to and sailed calmly on.

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

Matisse: "The Red Studio"

W. D. Snodgrass

There is no one here.
But the objects: they are real. It is not
As if he had stepped out or moved away;
There is no other room and no
Returning. Your foot or finger would pass
Through, as into unreflecting water
Red with clay, or into fire.
Still, the objects: they are real. It is
As if he had stood
Still in the bare center of this floor,
His mind turned in in concentrated fury,
Till he sank
Like a great beast sinking into sands
Slowly, and did not look up.
His own room drank him.
What else could generate this
Terra cotta raging through the floor and walls,

Through chests, chairs, the table and the clock,
Till all environments of living are
Transformed to energy--
Crude, definitive and gay.
And so gave birth to objects that are real.
How slowly they took shape, his children, here, Grew solid and remain:
The crayons; these statues; the clear brandy bowl;
The ashtray where a girl sleeps, curling among flowers;
This flask of tall glass, green, where a vine begins
Whose vines circle the other girl brown as a cypress knee.
Then, pictures, emerging on the walls:
Bathers; a landscape; a still life with a vase;
To the left, a golden blonde, lain in magentas with flowers scattering like stars;
Opposite, top right, these terra cotta women, living, in their world of living's colors;
Between, but yearning toward them, the sailor on his red cafe chair, dark blue, self-absorbed.
These stay, exact,
Within the belly of these walls that burn,
That must hum like the domed electric web
Within which, at the carnival, small cars bump and turn,
Toward which, for strength, they reach their iron hands:
Like the heavens' walls of flame that the old magi could see;
Or those ethereal clouds of energy
From which all constellations form,
Within whose love they turn.
They stand here real and ultimate.
But there is no one here.

American Gothic

after the painting by Grant Wood, 1930

John Stone

Just outside the frame
there has to be a dog
chickens, cows and hay

and a smokehouse
where a ham in hickory
is also being preserved

Here for all time
the borders of the Gothic window
anticipate the ribs

of the house
the tines of the pitchfork
repeat the triumph

of his overalls
and front and center
the long faces, the sober lips

above the upright spines
of this couple
arrested in the name of art

These two
by now
the sun this high

ought to be
in mortal time
about their businesses

Instead they linger here
within the patient fabric
of the lives they wove

he asking the artist silently
how much longer
and worrying about the crops

she no less concerned about the crops
but more to the point just now
whether she remembered

to turn off the stove.

The Street

Stephen Dobyns

Across the street, the carpenter carries a golden
board across one shoulder, much as he bears the burdens
of his life. Dressed in white, his only weakness is
temptation. Now he builds another wall to screen him.

The little girl pursues her bad red ball, hits it once
with her blue racket, hits it once again. She must
teach it the rules balls must follow and it turns her
quite wild to see how it leers at her, then winks.

The oriental couple wants always to dance like this:
swirling across a crowded street, while he grips
her waist and she slides to one knee and music rises
from cobblestones--some days Ravel, some days Bizet.

The departing postulant is singing to herself. She
has seen the world's salvation asleep in a cradle,
hanging in a tree. The girl's song makes
the sunlight, makes the breeze that rocks the cradle.

The baker's had half a thought. Now he stands like a pillar
awaiting another. He sees white flour falling like snow,
covering people who first try to walk, then crawl,
then become rounded shapes: so many loaves of bread.

The baby carried off by his heartless mother is very old and
for years has starred in silent films. He tries to explain
he was accidentally exchanged for a baby on a bus, but he can
find no words as once more he is borne home to his awful bath.

First the visionary workman conjures a great hall, then
he puts himself on the stage, explaining, explaining:
where the sun goes at night, where flies go in winter, while
attentive crowds of dogs and cats listen in quiet heaps.

Unaware of one another, these nine people circle around
each other on a narrow city street. Each concentrates
so intently on the few steps before him, that not one
can see his neighbor turning in exactly different,

yet exactly similar circles around them: identical lives
begun alone, spent alone, ending alone--as separate
as points of light in a night sky, as separate as stars
and all that immense black space between them.

ENGLISH LITERATURE AND COMPOSITION

SECTION II

Total time—2 hours

Question 1

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

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

The Chimney Sweeper

When my mother died I was very young,
And my father sold me while yet my tongue
Could scarcely cry "'weep! 'weep! 'weep! 'weep!'"*
So your chimneys I sweep & in soot I sleep.

Line

5 There's little Tom Dacre, who cried when his head
That curl'd like a 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."

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

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

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

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

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

William Blake, "The Chimney Sweeper," *The Complete Poetry and Prose of William Blake*, ed. David V. Erdman (1789; 1794; Berkeley: University of California Press, 1965).

(1789)

The Chimney Sweeper

A little black thing among the snow
Crying "'weep, 'weep,'" in notes of woe!
"Where are thy father & mother? say?"
"They are both gone up to the church to pray."

Line

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

10 "And because I am happy, & dance & sing,
They think they have done me no injury,
And are gone to praise God & his Priest & King,
Who make up a heaven of our misery."

William Blake, "The Chimney Sweeper," *The Complete Poetry and Prose of William Blake*, ed. David V. Erdman (1789; 1794; Berkeley: University of California Press, 1965).

(1794)

2005 AP ENGLISH LITERATURE SCORING GUIDELINE

Question #1: William Blake's Chimney Sweeper Poems

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, its style, its 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 comparison/contrast of the two poems and present an insightful analysis of the relationship between them. Although the writers of these essays offer a range of interpretations and choose to emphasize different poetic techniques, these papers provide convincing readings of **both** poems and 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 comparison/contrast of the two poems and an effective analysis of the relationship between them. They are less thorough or less precise in their discussion of the themes and techniques, and their analysis of the relationship between the two poems is less convincing. These essays demonstrate the writer's ability to express ideas clearly with references to the text, although they do not exhibit the same level of effective writing as the 9-8 papers. While essays scored 7-6 are generally well written, those scored a seven (7) demonstrate more sophistication in both substance and style.
- 5** These essays respond to the assigned task with a plausible reading of the two poems and their relationship, but they may be superficial in analysis of theme and technique. They often rely on paraphrase, but paraphrase that contains some analysis, implicit or explicit. Their comparison/contrast of the relationship between the two poems may be vague, formulaic, or inadequately supported by references to the texts. There may be minor misinterpretations of one or both poems. These writers demonstrate control of language, but the writing 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 two poems. The analysis may be partial, unconvincing, or irrelevant, or may ignore one of the poems completely. Evidence from the poems 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 misreadings 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 poems themselves. They may contain serious errors in grammar and mechanics. These essays may offer a complete misreading or be unacceptably brief. Essays scored a one (1) contain little coherent discussion of the poems.
- 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.

William Blake portrays two young boys in his poems The Chimney Sweeper. These poems not only share the same title but they have similar story lines, characters, and dialect. If it had not been for the stylistic techniques and small details these poems would be one in the same.

These poems were not written that far apart and share many of the same qualities. Both poems are about young boys who are chimney sweepers. These boys don't have parents, caused either by death or abandonment. They were both forced into this work because of their lack of family. Not only do they share similar backgrounds ~~but~~ but their dialect is the same.

← Both boys are unable to say sweep. Blake shows this by using "weep! weep!"

Another thing both poems share are their views on God. The message conveyed about God through Blake's poems is that of misery and joylessness. In the first poem, ~~the~~ line 20 says, "He'd have God for his father & never want joy." Basically ~~Tom said~~ if Tom has God he will never want anything more than that. He will spend his life joyless until he is in God's kingdom. This similar message is conveyed in lines 11 and 12 in the second poem, "And are gone to praise God & his Priest & King, / Who make up a ~~new~~ heaven of our misery." God has made life miserable for this boy. There is no hope for either of these boys to change their fates, so they stay stuck in their similar ~~at~~ situations.

Although these poems share some qualities they do vary in other aspects. For instance the boy in the first poem is not completely alone. He knows



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

L₂

other chimney sweepers and has a friend Tom who sweeps with him. On the other hand, the second boy is alone, without a parent or a friend.

That is only the beginning the poems tones also vary. The first poem has an uplifting and positive tone toward the end. This is conveyed through "warm", "not fear harm", "happy". ~~And the~~ The second poem is ended on misery which gives the poem a negative tone.

As far as techniques go the rhyming differs between the two. The first is made up of rhyming couplets, while the second ~~is~~ every other line rhymes. Although each varies in length their stanzas are the same length of four lines.

Although these poems share the same title they do vary in their styles and stories slightly. Overall it seems you could add ~~them~~ ~~to~~ them together and not tell the difference.

#

The attitudes Blake conveys in the two poems are distinctly different. The poem written in 1789 begins much like the one written in 1794 does, but then continues in a more optimistic attitude than the latter one. Both begin with the rhyme scheme AABB. In the first quatrain of each, Blake provides the background that the chimney sweepers ~~was~~ were very young. The parents in both have abandoned their children. The speaker in the first poem, though, seeks to make the best of the circumstances he's in: "Hush, Tom! Never mind it, for when your head's bare/ you know that the soot cannot spoil your white hair." The sweeper in the second poem ~~never~~ resorts to "notes of woe."

The poem written in 1789 consists of rhyming couplets in six quatrains. At one point Blake conveys the image of "coffins in ~~black~~ black," but then the Angel released the children from the coffins and the poem is then sprinkled with ~~the~~ happier ~~images~~ imagery, such as "green plain," "sun," "clouds," and "wind." The poem ends with the optimistic line: "So if all do their duty, they ~~are~~ need not fear harm."

While in the first poem an angel had released the children from the coffins, no such



freedom ~~is~~ is bestowed upon the child in the 1794 poem. The rhyme scheme following the first quatrain is also different. In the first poem, Blake employs CCDD, but in the second switches to CACD. The clash in attitudes is signified by the difference in the rhyme scheme following the first quatrain. In the second poem, we see the image of "A little black thing among the snow." The contrast in colors signifies the child's dark existence, a life lacking in joy. ~~The image~~ while in the first poem God was looked upon as a benefactor: "He'd have God for his father and never want joy," in the second poem God does nothing to alleviate the child's misery: "... God and his priest... who make up a heaven of our misery."

It is apparent from the two poems that Blake's opinion regarding the employment of children as chimney sweeps had changed from 1789 to 1794. By 1794, his poem no longer expressed hope for the children. Through the use of rhyme and imagery, Blake differentiates between the attitudes he had held at the different times. The children in the 1794 poem are fated for a life of misery. Even God has abandoned these children.

#

The chimney sweep children live a life of woe, sleeping in soot & working day after day. This life is accepted, even praised by their parents, as the children suffer their lives away with smiles on their faces.

~~William Blake's~~ William Blake's "The Chimney Sweeper" from 1789 opens in tragedy. The speaker, narrating his experiences ~~in~~ in first person to directly relate his life to the readers, lost his mother at a very young age. He cannot turn to his father, for his father "sold" him to be a chimney sweep. This idea of being "sold" connotes the image of a slave, worthless & owned by society. If the child's own father treats his chimney sweep son as a slave, then how must the rest of society ~~regard~~ regard him? Certainly not very well, as he tells us, "in soot I sleep." The child is sleeping in dirt, symbolizing his very low standing in society. Sadly, the child in this position is so young that he "could scarcely cry 'weep'" He cannot even fully pronounce his words, yet society ~~including~~ (including his father) throws him on the street to sleep in soot.

But it seems that these children can't hold on to their youth & innocence very long, as seen in the narrator's consolation to Tom Dacre that having a bald head means that "the soot cannot spoil your white ~~hair~~ hair." The connotation of the word "spoil" is one of decay & degradation, of ruin. Not only can the soot spoil white hair, but it can



also spoil lives, childhood, & innocence. In fact, the color white often symbolizes purity & innocence, something that can clearly be robbed by chimney sweeping, as seen in the soot's ability to spoil the children's white hair. This idea is reaffirmed in Tom's vision of his chimneysweeping companions "lock'd up in coffins of black." Opposite white, black is a symbol of death & loss, portraying once again the lives of these boys wasting away.

Also in this vision, we see an Angel, who tells Tom that, "if he'd be a good boy, / He'd have ~~a~~ God for his father & never want joy." This seems to be almost bribery for the children to comply with their poor state of living, coming from an Angel of God! In addition, ~~the~~ the lack of a need for joy is portrayed as a reward almost as if the Angel is saying, "You won't have joy, but you won't want it, so you'll be content," ~~there~~ a promise of a sad life paired with a request for compliance. In the end, the ~~the~~ narrator says, "So if all do their duty, they need not fear harm, advocating an obedience to the duty he had previously described as black & spoiling, as if he had been brainwashed by the Angel, representative of those above him."

5 years later, in Blake's other "The Chimney Sweeper," we are introduced to "a little black thing." The connotation of "thing" here is rather negative, not really considering the boy as a

→

human being. This seems to dually represent society's lack of concern for the sweep & the inability to recognize him under the soot from his job. As in the first poem, the boy ~~cries~~ is "crying" "weep, 'weep," with "crying" portraying a sadness for his predicament. Yet unlike the first poem, this boy cries "in notes of woe," with an even more despairing connotation. This boy has a mother & father (unlike the first), but they have "gone up to the church" in order to "praise God & his Priest & King," reminiscent of the angel that seemed to brainwash the first boy; now the parents are ~~the~~ the ones brainwashed by a higher power despite the fact that they "taught" their son "the notes of woe" (they must have known them themselves to be able to teach them...).

~~XXXXXXXXXXXX~~

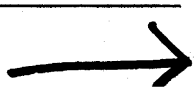
Like the "happy & warm" Tom, this second boy also appears happy, causing his parents to "think they have done (him) no injury." But ~~they~~ they clearly think wrong, as they worship those who ~~are~~ ~~are~~ a "heaven of our misery." Unlike the first boy, this chimney sweep cannot be brainwashed by a higher power; he knows of the pain of his job, yet cannot convince those above him of it.

#

In his poems, The Chimney Sweeper, William Blake uses different poetic techniques such as employing ~~imagery~~, evoking certain moods, and using different structures for each of his poems to express a common theme of pity for the chimney sweep's situation.

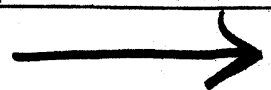
In his first poem, 3 quatrains longer than the second, his theme is more focused on a more subtle warning to the late 18th century English public, whereas his second is a more direct and concise criticism of the practice of using ~~chimney~~ sweeps children for chimney sweeps.

In his first poem, ~~Blake~~ uses Blake's tone, which is critical of the child labor undertaken by the particular chimney sweep the poem is about, is developed by first evoking pity in lines 1-4 when the speaker relates how his mother died and his father sold him into becoming a chimney sweep. The rest of this poem, composed of Tom Dacre's dream, and the boy's resolution to be good and do what they are told are meant to be empathetic to the reader, drawing on the boy's innocent picture of death and life after death where "He'd have God for his father & never want joy" (line 20).



In contrast to the first poem, the authorial tone is much more mournful than it is empathetic and cautionary. The images of death that are present in the first poem (coffins, line 14) are also present in the second quatrain of the second poem, but the ~~now~~ speaker's tone has become much more mournful and pathetic as he explains his woeful situation. This poem can be seen as a more direct didactic, aimed at those who are either in support of child labor, or those ^{neglectful} parents whose children work as chimney sweeps.

The imagery in the first poem of bright fields, coupled with death in Tom's dream, is a contrast to the imagery in the second poem, which does not appear to be bright in any case but is all dark, also dealing with death. ~~The bleak images in~~ The bleak images in the second poem contrast the speaker's views and understanding of the life and death as a chimney with that of the first. Blake's incorporation of the Church into his poetry as an ~~place~~ institution that encourages and espoused the child labor can be seen as a criticism of the church at the time.



The ~~different~~ structures of the two poems, including slight differences in rhyme scheme and poem length, the first being 6 quatrains and the second poem only 3, do not add up to much of a contrast between the two poems, but the length of the first poem, coupled with ~~it's~~ form Dacre's dream, help to emphasize the more warning tone of the poem itself.

The brevity of the second poem helps to emphasize it's sharp and harsh message that is critical of the child labor at the time.

Through using different poetic techniques, William Blake was able to express his feeling of pity for chimney sweeps and his criticism of the church and conventions of late 18th century England.

#

God, the all-knowing being, is often used to connect people, places, and things ~~under~~ through a common idea. However, while comparing both "Chimney Sweepers" by William Blake, his mere presence divides the poems, while ~~their~~ true saving grace that connects the poems is structural ~~aspects~~ ~~aspects~~.

"The angel told Tom, if he'd be a good boy, he'd have God for his father and never want joy." "Chimney Sweeper-1789" uses religious imagery as a positive, a saving grace for young chimney sweeps everywhere. By accepting God, according to Tom's dream, "their lives would improve immensely until one day they rejoined their father and 'leaping' and 'laughing' they would play in the great Kingdom of Heaven. By doing their duty and risking their lives in unstable conditions the boys would be 'happy and warm.' God in 'Chimney Sweeper 1789' is portrayed as a benevolent savior, while in 'Chimney Sweeper 1794' the opposite is true.

In "Chimney Sweeper 1794," as young ~~as~~ sweep depicts God as a malevolent, heartless character. It is He who "makes up a Heaven of our misery." God destroys all happiness in the far more cynical version of "Chimney Sweeper." While Tom finds "happiness" in his "duty," the second sweep believes his work to be dangerous and full of "woe." He dresses in "clothes of death," never believing he will ever ascend to the Kingdom that Tom believes in. The second narrator's life is far too cynical and



Question 1

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depressing to ever believe that a benevolent God is possible. In "Chimney Sweeper 1789" and "Chimney Sweeper 1794" the very thing that should connect these poems, proves to divide them and the sweeps. While the

The poems are divided in ideology, yet in structure they are remarkably similar, in fact they are identical! Both poems employ quatrains as stanzas that help to progress the respective stories of Tom and the second sweep. They also both are also written in rhyming couplets with a rhyme scheme of aabbcc. ~~Along with~~ Along with quatrains and rhyme schemes ~~the poems keep to these~~ ^{the poems} ~~and~~ employ the use of caesuras, for natural pauses. Yet aside from these structural differences the poems similarities - that most likely reflect the author's style - the poems maintain an extremely obvious similarity - ~~both~~ both poems are entitled "Chimney Sweeper," perhaps to contrast the ideologies in both poems, employing the use of irony, but neither less both poems have the same title.

William Blake, perhaps found cynicism and atheism at a ~~later~~ ^{later} date, within the time period of 1789 and 1794, thus explaining the ideological differences of both his "Chimney Sweeper" poems. Whatever the case may be, new found atheism or not, Blake retained his stylistic and structural style in both.

style structure →

#

William Blake wrote two poems in which he displayed similar conditions that the young chimney sweepers have to live through and what brings happiness to their lives.

The first poem is formed from couplets and iambic pentameter with variations in almost every stanza. In the first stanza, Blake talks about how the boy came to be a sweeper. The next stanza introduces "Tom Pacer" who has a dream through stanzas three, four, and five. Then, in stanza six, Tom awakes with happiness and contentness that the dream ~~has~~ ^{has} given him. This poem showed some hard times that sweepers had to go through and how ~~they~~ they find some peace.

The second poem has a set of couplets and is also in iambic pentameter with some variations. The second poem is much different from the first in that it doesn't tell a story but instead it just tells of a chimney sweepers thoughts. In the first poem, the sweeper has a dream in which the author uses imagery to portray to the reader how "Tom Awoke" to be "happy and warm". In the second poem, however, the sweeper never needs a dream to tell him to be happy because he is and no one can drag him down.

In both poems, it is made apparent that God has made the sweepers content



and happy with their lives. In the first poem, ~~Tom~~ Tom has a dream in which God sends an angel to him to tell him to ~~be~~ be happy and not sad, for as long as he is good, he will "have God for his ~~father~~ father and never want joy." In the second poem, God also provides the sweeper with ~~happiness~~ happiness because he says that God "make up a heaven of our misery" which means that God will be good to those who have suffered. and this thought makes the sweeper happy.

Although the two poems are very different, the author still portrays to the reader the same message that God will always watch out for the ones who suffer.

#

The ^{overall} moods of both poems differ, first of all. Poem A (^{Published in} 1789) is ~~a~~ about misery in life like Poem B (^{Published in} 1794), but unlike Poem B, Poem A ends in a happier, more joyful mood, while Poem B ends in ~~the~~ hypocritical irony and misery. Poem A Blake uses words as he describes Tom's dream ~~which~~ that enhance feelings of a happy rebirth into a new life as the children are freed ~~by~~ from coffins by an angel. It's as if they have died and revived. Blake also ~~do~~ uses setting of a river and green plains covered in sunlight to further enhance feelings of happiness as the children wash filth off their bodies. This action represents their passing on to new lives. Blake, however, casts very sympathetic feelings on us with Poem B. The speaker who was "happy upon the heath", was "clothed in clothes of death". His ^{his} search for happiness and result in misery gives us feelings of depression.

Poetic techniques are also used differently in both ~~poems~~. In poem A, Blake maintains ~~four~~ ^{six} line stanzas ~~with~~ with four lines in each stanza and a rhyming pattern ABB. Meanwhile, poem B is only half as long, having only 3 stanzas with four lines. One stanza's rhyming pattern is ABB, while the remaining two are of ABAB patterns.

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

Question 1

AAAA,


William Blake's two poems, both titled "The Chimney Sweeper" can be compared ~~on~~ through an analysis of Blake's use of poetic structure, rhyme scheme, religious and non-religious imagery, and rhythm and meter.

There are many remarkable similarities between the two poems. Both are composed of quatrains, ~~and of which~~ featuring an AA BB rhyme scheme. Both poems also feature a large amount of religious reference and imagery. In his 1789 poem, Blake writes of "an Angel who had a bright key..." ~~he~~ he uses sim-

#

A black phantom or ghost with the single purpose of cleaning up after others & then vanishing as if they he was never there. Blake writes of the demoralization of children ~~by~~ in his poems who have the unhappy job of cleaning up after others. He provides his sad & pitying commentary on a thankless job.

Although both of his poems are titled The Chimney Sweeper, which depersonalizes ~~into~~ the poem, he writes them from the point of view of a child, pulling the reader in & making him empathize with their plight. The child narration is furthered through the sing-song rhythm obtained by reading it — courtesy of the rhyming couplets. In Blake's 1789 poem, the persona begins by stating that his mother died when he was young & that his father sold him before he could properly protest his future uncivilized job of sweeping chimneys. The use of onomatopoeia in the statement, "could scarcely cry 'weep! 'weep! 'weep! 'weep!'" (3), instills the agony of the child who's not even old enough to pronounce "sweep". Additionally, the fact that the persona seems so calm & controlled when talking of his parents, only serves to magnify the pain he feels at the injustice of being a chimney sweeper. The persona, however, acts very calmly & matter-of-fact, stating, "so your chimneys I sweep & in soot I sleep" (4). The use of soft alliteration in the "s" sounds reflect this calm & accepting nature, but also serve to illustrate



the persona's sadness at what life has dealt him.

Nevertheless, the persona tries to make the best out of this situation & help others like "little Tom Dacre" accept their situation, too (5). Tom had hair "that curl'd like a lamb's back", representative of him being a young innocent child following the lead of others. He cried at the loss of his innocence, but the persona convinces him that it's better that way because then, the "soot cannot spoil [his] white hair" (8). In other words, the impurity & disgrace of his position can no longer touch him or hurt him. This practical nature is very unusual in a child, but was produced because society pushed the persona to become an adult before he was even a child.

Blake illustrates the fact that none of the chimney sweepers were allowed to be children — they are all "lock'd up in coffins of black" (12). These coffins separate them from the rest of society, they show how much the children have aged & represent the work being the death of them. When such a death nears & looms over the persona, he imagines his salvation in the form of an Angel who will carry a key & unlock him from the coffin of his nightmares, allowing him to step into the light. After being surrounded by the dark, plaguing soot, the persona relishes the bright "green plain" & "shine in the sun" (15-16). The persona then becomes his salvation — a little putti "naked & white" (17),



flying freely through the air - free from the coffin society had placed him, with his "bags left behind" (11). The possibility of leaving his past behind, provides the ~~poor~~ persona with unthinkable joy.

This joy is furthered by the fact that God would become his father. For a child, who's father sold him in to his misery, to gain another father - one who loves him - is the only salvation he needs. They wake in the dark with hope in their heart, that although they are still stuck in their coffin, they will eventually be able to claw their way out into the light.

Blake's second poem is also told from the point of view of a child - one who knows better than to believe he's going to be saved in the next life. He portrays himself as "a little black thing among the snow" (1), like an insignificant speck or stain on the "purity" of society. Blake parallels the child's cries, but the persona's parents aren't gone because of death & cruelty, they're gone because they're at church. The irony of this statement is not lost - the parents believe they can atone for their sins & all will be forgiven. The persona, however, knows better. He disguises himself & puts on the facade of conformity ~~to~~ to those around him - he dresses "in the clothes of death" & sings "the notes of woe" (7-8). The persona here accepts the fact that no salvation form



of salvation is waiting for him. He knows that the pain is caused by humans & can only be fixed by them. He aims to deceive them as he's been deceived: "they think they have done me no injury" (10). This poem ends more hopelessly than Blake's first as the persona states that humans "make up a heaven of our misery" (12). He knows there is nothing better waiting out there for him than more society-created misery.

#

2006 AP® ENGLISH LITERATURE AND COMPOSITION
FREE-RESPONSE QUESTIONS

Question 3

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

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. Do not merely summarize the plot.

You may choose a work from the list below or another appropriate novel or play of similar literary merit.

Adam Bede
Adventures of Huckleberry Finn
All the Pretty Horses
Anna Karenina
As I Lay Dying
As You Like It
The Bear
Black Boy
Bless Me, Ultima
The Bonesetter's Daughter
Ceremony
The Cherry Orchard
David Copperfield
Don Quixote
East of Eden
Ethan Frome
For Whom the Bell Tolls
Frankenstein

The Grapes of Wrath
House Made of Dawn
King Lear
Madame Bovary
Mansfield Park
A Midsummer Night's Dream
Obasan
O Pioneers!
Out of Africa
The Scarlet Letter
Tess of the D'Urbervilles
Their Eyes Were Watching God
A Thousand Acres
Tom Jones
The Vicar of Wakefield
The Way We Live Now
The Winter's Tale
Wuthering Heights

STOP

END OF EXAM

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2006 AP ENGLISH LITERATURE SCORING GUIDELINE

Question #3: Country Setting as a Source of Values

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, its style, its 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).

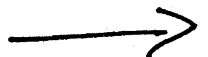
- 9-8** These well-focused and persuasive essays identify a country setting in a novel or play and analyze how that country setting functions in the work as a whole. Using apt and specific textual support, these essays fully explore the relationship between setting and the values of the characters and/or a society. Although not without flaws, these essays exhibit the writer's ability to discuss a literary work with significant insight and understanding; to sustain control over a thesis; and to write with clarity, precision, coherence and—in the case of a nine (9) essay—with particular persuasiveness and/or stylistic flair.
- 7-6** These competent essays identify a country setting in a novel or play and analyze how that country setting functions in the work as a whole. These essays have insight and understanding, but the analysis is less thorough, less perceptive, and/or less specific in supporting detail than that of the 9-8 essays. References to the text may not be as apt or as persuasive. Essays scored a seven (7) demonstrate more sophistication in substance and in style than those scored a six (6), though both 7's and 6's are generally well-written and free from significant or sustained misinterpretations.
- 5** These essays respond to the assigned task, but they tend to be superficial in analysis. They often rely upon plot summary that contains some analysis, implicit or explicit. Although the writers attempt to discuss the function of setting in the work as a whole, they may demonstrate a rather simplistic understanding of the work. Typically, these essays reveal unsophisticated thinking and/or immature writing. The writers demonstrate adequate control of language, but their essays lack effective organization and may be marred by surface errors.
- 4-3** These lower-half essays reflect an incomplete or oversimplified understanding of the work, or they may fail to develop the function of a country setting or its contribution to the work as a whole. They may rely on plot summary alone. Their assertions may be unsupported or even irrelevant. Often wordy, elliptical, or repetitious, these essays lack control over the elements of college-level composition. Essays scored a three (3) may contain significant misreadings and 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 are incoherent in presenting their ideas. They may be poorly written on several counts and contain distracting errors in grammar and mechanics. The writer's remarks are presented with little clarity, organization, or supporting evidence. Particularly inept, vacuous, and/or incoherent essays must be scored a one (1).
- 0** These essays make no more than a reference to the task.
- These essays either are 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 examination.

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The country has a connotation of being a place for the poorly educated who are so far from the city that they are amazed at the simple things in life. ~~The~~ Zora Neal Hurston's Their Eyes Were Watching God enforces this assumption by depicting characters whose ~~lives~~ personalities are a reflection of their country life. Hurston uses the country setting to strengthen the idea that the country restricts people from modern society, thereby increasing bonds between the townspeople.

With people out in the country, a common ideal brings people together and/or shapes others to share that belief. Once Janie spoke her mind in the porch outside her store, the men of the town treated her in the same manner as Jody did. It is because the town is small that Jody's ~~influence~~ treatment of Janie must have influenced the other men in town to adopt a sense of male superiority. The men's treatment could also be a cause of ~~reput~~ reputation among them, in the sense that they would be thought of as being soft if they were to treat Janie kindly. The idea of reputation is also brought up when the men were making fun of the ill-looking horse. The men made fun of the horse, while enjoying themselves at the same time, thus promoting some male bonding. It is only when Jody ~~shapp~~ bought the horse that they stopped making fun of it, mostly because Jody was an influential figure among them, and they would follow him to be on his good side. If it



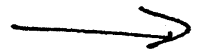
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were another person of lower influence that stopped making fun of the horse, the men would only disregard them. With the country having a small population, the people of a community would ~~want to relate~~ ~~attached to one another~~ learn to adopt the ideals of another.

As the country is separated from ~~the~~ overpopulated cities, its inhabitants would develop close relations to one another. Tea Cake was a friend to almost everyone in the town he stayed at. As a result of being secluded from a more populated region, Tea Cake and the townspeople got to know each other better. They were more knowledgeable about each other's lives and ~~would~~ developed a ~~the~~ friendship based on it. Janie also knew almost everyone in the towns that she stayed in, but only if she stayed there for a couple of weeks. Because of the size of a town, people are able to get acquainted with one another rather quickly. The size also affects the amount of times people will see each other, decreasing the chance of forgetting a person's name or face. ~~It~~ It is because ~~the~~ country towns are small that people become more acquainted with each other.

The country in Hurston's book depicts a sense of simplicity and unity. In choosing ~~to~~ a country setting, Hurston ~~achieves~~ encourages the stereotype of country people being closely united at the cost of being



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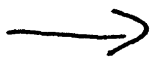
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poorly educated. However, it is because the setting is
in the country that the events in the story are
able to take place, due to the small communities of
town.

#

In many works of literature writers use a country setting to establish ^{certain} values. For example, the country may be a place of virtue and peace or one of primitivism and ignorance. In Nathaniel Hawthorne's The Scarlet Letter the country setting plays a significant role. Hester and Pearl live on the outskirts of their small town in the country, and it is while they are living there that the scarlet letter "A" that Hester wears on her chest comes to mean "able" instead of "adulteress."

In ~~the~~ The Scarlet Letter, Hester Prynne commits adultery and as part of her punishment is forced to wear a scarlet "A" on her chest everyday. Since she was looked down upon by everyone in the town she moved to the ~~country~~ outskirts in the country. While she was there she did lots of charitable work and good deeds for people in the town. She mended clothes and made food and took care of elderly people in the town. Her home on the outskirts ~~in~~ in the country became a safe place for her, a refuge that gave her strength. The people in the town began to see Hester as a courageous woman and the letter "A" came to stand for "able" ~~an~~ instead of the initial meaning "adulteress." Hester was an able woman because her place in the country provided her with the peacefulness she



Question 3

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needed to think about what she had done and the courage to face the consequences. Hester also gains the courage to reveal Chillingworth's identity to Dimmesdale and to leave the town they're in forever. However, when Dimmesdale dies after admitting his sin Hester remains in her country home where she continues to do good things for people until she dies and is buried beside Dimmesdale.

Hester was able to gain courage and become an able woman in the townspeople's eyes by living in the country, a place of peace for her.

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Question 3

In many books the countryside is often thought of as a place of happiness and enjoyment, ~~along~~ with a strong family. In the book Tess of the D'Urbervilles it is not so much shown as a wonderful place.

Tess was born and raised in a fair sized family with ~~just~~ a very small supply of money. On the journey to deliver ~~stuff~~ for her family Tess kills her family's horse, Prince. This was the first downfall on the countryside. She carried an incredible amount of guilt with her which eventually sent her to go and meet Alec. Alec was really ~~one~~ ~~too~~ make the countryside a not so great place for Tess. Alec took advantage of her and got her pregnant which was a thing that was hardly shown on back then. Society was very christian and looked a lot at values placed by the bible. Her baby's name was Sorrow only another clue that Tess couldn't enjoy life in the country.

After Tess's baby passed away she left in hopes of starting over. She soon met Angel and began working as a dairy farmer with him. This was the first time she had become happy with herself. She soon began to fall in love with Angel which also soon turned to sadness as he left her when he found out about Alec and her dead baby.

This book was truly sad and showed the countryside as a place of sorrow and sadness for Tess.

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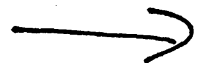
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In Jane Austen's Persuasion, a country setting is prominent for the first half of the novel, which takes place in Upper Cross. Although many writers may portray the countryside as a setting of ignorance and primitivism, Austen endows ~~the~~ her countryside with a nurturing, virtuous, and ~~and~~ peaceful quality.

The protagonist of Persuasion, Anne, goes to Upper Cross to keep her youngest sister ~~a~~ company. ~~She~~ The narrator tells readers Anne, who was always looked down on by her father & elder sister for being plain but intelligent and kind, will be happy and will fit in at Upper Cross for the two months she is to stay there. Here, the countryside is portrayed as virtuous. Only in this country^{setting} is Anne, ~~a~~ ~~super~~ held in a superior light, for her qualities of intelligence, kindness and modesty are held in high regard there. These virtuous qualities are admired in the countryside.

The country setting is also shown as a peaceful place to be. There are woods for Anne to get lost in and to think about matters. It is in Upper Cross that the reader better understands Anne's qualities, for she is constantly undergoing

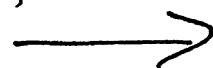


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self-reflection and self-examination there to determine how to act and how she feels about her first and only love, who has returned. Uppercross is then contrasted with Bath, which can be called a city setting. In Bath, Anne is constantly surrounded by others and has little time to reflect on how she should act and the characters of the people around her. Thus, she makes some blunders in acting towards her love, Captain Wentworth, and the person he is jealous of, her cousin Mr. Eliot. It is not peaceful enough in the city for Anne to ponder over life's worries.

Uppercross, lastly, is portrayed as a nurturing place for Anne. She does not have to go through the tedious etiquettes that are expected of in the city and she is constantly near her valued friends & her guardian, Lady Russell. Under the influence of these people, Anne is able to better understand ~~what she~~ who she is and develop into a woman who does not blame herself for her past (of ~~refusing~~ ~~first~~ refusing Wentworth's first offer of marriage) or others. Thus, she



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is nurtured by the comfortable quality of the countryside, where all her friends are near. All unwanted influences; such as Anne's father, elder sister, wicked cousin and conspiring acquaintance, Mrs. Clay; are gone from the country setting of Uppercross.

Since Anne is the main character in Persuasion, and the country setting has such a large influence over Anne, it then functions as a backdrop to Anne's character development in Persuasion. Without this setting, it would be difficult for readers to see Anne's growth, to understand her superior qualities as a character, and to see how Austen views a country setting compared to a city-setting as given by Bath. It is Uppercross that then becomes synonymous with Anne, our heroine of the novel.

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The *Scarlet Letter* by Arthur Miller has a setting that affects the entire work. If the setting of the book had been different the entire meaning of it and the impact it made on literature might have been lost. The book was set in a small New England town where the ideal of the pure Queen Elizabeth was idolized.

At the time of the book, the idea of adultery was abhorrent to the Puritan society. The fact that the main character Hester Prynne had a child out as a result of her sin was like a double blow to the town. At this time the people took their religion and belief in God very seriously and often to the extreme, since this was the only acceptable outlet of their passions. At another time or place the idea of a woman wearing an "A" or another symbol to mark her for having sinned would be considered absurd, but in this setting it was considered perfectly acceptable.

While the time and people in the book didn't change the location and atmosphere did. The book took place in two locations, the town and the forest. The forest was used as an escape for some of the major characters. It was a place where social rules didn't apply and there was no pretense or complexities that often result because of them. Nature uncovered many of the lies going on in the town, it was where Hester and Dimmesdale would meet and where Pearl spent most of her time. The forest and natural setting of the book helped to illustrate Pearl's elemental character and served to provide insight into all the character's as well.

The colony's mix of wilderness and location was a mix



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of wildness and proper conduct. It had a hypocritical and condemning society that was characteristic of the time and place. The atmosphere thus created helped promote the feelings and helped the characterization of the book.

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William Faulkner uses the country setting of his home Mississippi in all his novels. This creates a context for his characters which he knows and understands. He is a master at making his country settings reflect the backward, insulated, static and slow moving feel of the South. By doing so, he quietly and non-judgementally makes his characters reflect their setting and how they fit into the puzzle. In *Light in August*, Faulkner uses an interplay of characters all happenstance to be caught in the same rural setting in order to show the effect it has on their actions.

Lena Grove, the novel's protagonist, wanders across three states on country roads in search of her boyfriend. Her futile search reflects ~~the~~ ^{her} hopefulness and naivety. The country also functions to facilitate Lena's quest. Faulkner's rural people are happy to help Lena along her way, at least until they discover that she had a bastard child. When the ~~people~~ find that she is not married, nobody is willing to help her have her child.

Joe Christmas is a drifter who is torn by his biracial background. The country plays a very important role in that the people are accommodating so long as they believe he is white. Whenever Joe is discovered to be part black, he is outcast and hated by the rural Southerners. He wanders along country roads for twenty years, until they bring him to a town called Jefferson, which happens to be where Lena Grove believes her husband to be.

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Christmas is forced to live a rambling, shadowy life by virtue of the fact that he happened upon a small southern country town, where everyone knows each other and views are insulated and at times backward.

Faulkner creates haunting scenes to show the full effect of living in these insulated country towns. Perhaps the best example of the stifling effect of prejudice and blind hatred is when the town of Jefferson gathers to watch Miss Burden's house burn down. Faulkner describes the gathering as a Roman carnival and the sheriff must take a black man in order to have someone to accuse of the crime and in order to lynch someone. The reverend Hightower is another example of the effect of insulated rural views. Hightower is excluded from society because the townspeople do not agree with his marital relations.

Light in August provides some of Faulkner's best examples of rural southern social structure and exposed some of its problems and downfalls. He does this by making his characters integral parts of the setting, so that we can only understand the characters by evaluating where they are. Faulkner chooses a country setting in most of his novels because it is what he knows and because it is so effective at mirroring the actions and thoughts of his characters.

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Question 3

Nature can be a good or an evil. The country can create a refuge or capture you and steal you away from a sense of security. However, can it do both? In Joseph Conrad's Heart of Darkness the protagonist found evil in a river, ~~that~~ however he also found himself.

In Heart of Darkness a man travels on a boat down South Africa's Thames River. The river is shaped like a snake to represent evil, which it undoubtedly is. Kurtz finds a new way of living while on the river. When Kurtz is first on the river he is haunted by the dozens of black African slaves dying from heat and exhaustion. However, the reader soon realizes that it only gets worse from there. The further Kurtz travels down the river the worse everything gets. ~~Kurt~~ By the time Kurtz makes it deep inside the river, he can't take the emotional & physical struggle anymore. He is not only struggling with the river, but with himself. Just as he is on the travel out of the river, he is on a travel of self discovery.

The country Nature is what forced Kurtz

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Question 3

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to find himself

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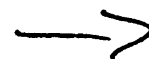
~~Can~~ ^{Can} the setting of a novel really affect its meaning?

In the Adventures of Huckleberry Finn, the setting plays an enormous role in the story. The novel begins in a small town and then follows the journey of Huck and Tom as they try to escape. The setting of Huck Finn, first in the picturesque town and then on the Mississippi River ^{and its banks}, helps to show the hypocrisy of the South and the great knowledge Huck obtains through his journey.

The town in which the novel begins is seen as a typical town, but as the further insight allows ~~you~~ us to see its hypocritical and superficial nature. One thinks of a southern town as one with pretty houses with compound porches and flowers. That is what Huck's town seemed to be. Typical families lived there with their slaves. As Huck becomes more knowledgeable he realizes how ugly the town really is. They could not possibly be considered Christian because they think it is okay to own another human being. They think they are "civilised" but Huck comes to realize they are not. In the novel the town represents the South and what Huck and Jim are trying to escape: hypocrisy and racism.

The Mississippi River, where most of the novel occurs, turns into a safe haven for Huck and Jim as they travel. The two friends ~~first~~ meet on the banks of the river and then travel down it together on their way to freedom. This journey is a journey of knowledge for Huck. He comes to realize what is wrong in the world. He comes to see Jim as a human being and as his friend. He learns that slavery should not be allowed and no one has the right to own another human. The river allows Huck to come to these realizations.

The shores of the Mississippi also ~~provided~~ gave knowledge to Huck. When he stayed with the Feeding family he realized how significant their troubles were. The Feeding family died for a cause they did not know



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

about. When Huck stayed with Tom's aunt he again saw hypocrisy. Although they were the only intact family in the novel, they also believed in slavery. Huck saw this as deplorable as he could no longer respect those who believed in hurting another person. Both of these stops on their journey allowed Huck to remember why he was running away, a reminder of another incident of Southern hypocrisy.

The setting of *The Adventures of Huckleberry Finn* are essential to the plot. The contrast between the river and land show Huck's separation from what was accepted in the South. His knowledge came from comparing the two experiences and reasoning what was right in his own mind. The river allowed him to grow and the knowledge of land allowed him to understand what was bad in those places. The setting of the novel effectively demonstrates the contrast between Huck's ignorance and newfound knowledge.

##

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

~~The setting~~ of Edith Wharton's Ethan Frome is a classic example of the ^{physical} setting mirroring the actual plot & ~~inner~~ introspectives of the characters in the novel. The rural, harsh, ^{harshly} cold New England countryside Wharton describes with icy accuracy is a ~~a~~ harbor for prurience &

^{because of the isolation & harshness of climate} ignorance with few bright spots or passion. This lack of passion & suffocating ignorance contained in the physical setting of harsh, cruel cold & leafless trees mirrors the sentiments of the main character, Ethan Frome, who is numbed, deadened & ultimately physically & psychologically maimed by this environment as he attempted to pursue passion once but found he could not escape fate, chance and enslavement to consequences along with the cruel, cold irony of life.

With the constant backdrop of harsh & bitter ice & snow with gray skies & not a sign of animal life that is New England in winter, an intelligent yet obedient & passive man, Ethan, goes about the everyday struggle for existence in this harsh outer climate & in a similar inner climate in his home as he cares for an invalid, hypochondriac wife who has robbed him of joy & emotion & made him a slave to her whims & mystical needs for attention. Frome never wanted to marry her in the first place but inevitably he fell prey to her

→

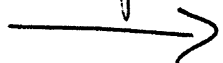
Write in the box the number of the question you are answering on this page as it is designated in the examination.

Question
#

(3)

extreme sense of loyalty & duty & married her. But just as occasionally a blossom can be found in the dead of winter, Trame meets a young girl named Mattie. She is a physical symbol of invigoration, passion & joy. The setting is bleak & gray, Mattie stands out with her vigor, wearing a red ribbon & having color in her face. The color contrast of a New England winter & Mattie's red provides ~~still~~ vivid imagery that breathes life into the novel & Trame himself.

But just as New England winters & weather can change in a heartbeat from cold to freezing to a sudden, decapitating blizzard so can fate. ~~also~~ Trame, in his one act of "disobedience" and his first attempt to embrace life, take control & feel again is slapped in the face by fate once more. As he & Mattie decide ~~the~~ the only way to feel love & be together is to sled into a tree & die in each others arms, the snow & dreaminess become more dramatic and Trame's plan is disastrous as a blizzard. They both live but Mattie is mentally & physically maimed while Trame must live in excruciating pain for the rest of life as he cares for now two unwell women, in a small cabin, in the bitter cold of New England. And once again, the focus of his life returns to survival & existence like most other living organisms that inhabit this particular



Country setting.

The physical cruelty of the country setting is what causes the physical isolation of people living in the area described in Wharton's novel, & with isolation comes the privation & ignorance of those living with Trone who cannot understand the actions of a strange & solemn man who seemed to uphold the ideals of loyalty, modesty, & absolute obedience to life's consequences. No one could understand why Trone would suddenly so vigorously embrace passion, but in my opinion, living in such a harsh physical & mental setting would cause anyone to become desperate. In this case, the country setting ~~set~~ first stifled then suffocated the main character.

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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)

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?

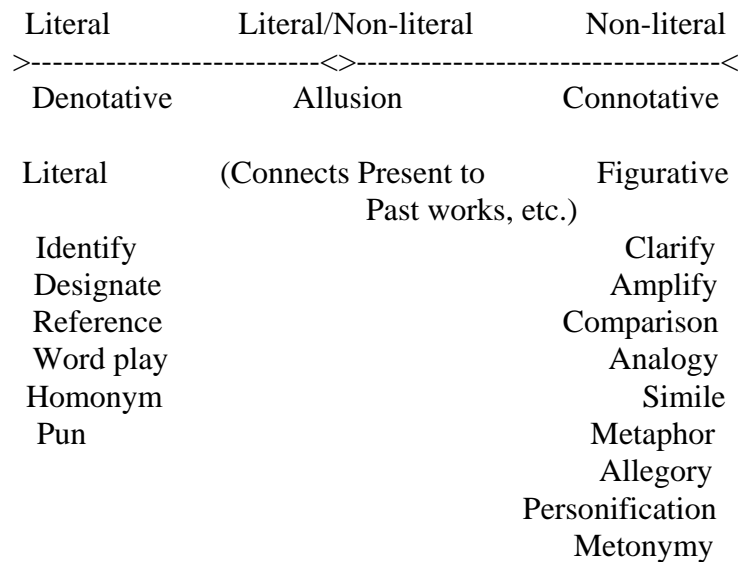
Is there a contrast in the amount of information possessed by the audience as the play proceeds and the knowledge that various individual characters have? If so, what is the effect of the contrast?

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:

$$\frac{160}{\text{Pages}} \div \frac{20}{\text{Days}} = \frac{8}{\text{Pages a Day}}$$

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

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.

Steps in Reading a Work for Analysis or Interpretation

- 1. Observe details of Text: Action, Information, Language**
- 2. Establish Connections among Observations: 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

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)

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		