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AP English Literature and Composition For New AP Teachers



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AP[®] English Literature APSI 2017
Table of Contents

AP [®] Equity and Access Policy	1	Carol Jago article on tone	141
AP [®] English Literature and Composition	2	Interpreting Figurative Language	142
Levels of Reading	4	Short examples for Figurative Language	143
The Psychological Comforts of Storytelling	5	A Humument (A Human Document)	145
Curriculum: The Key to Boosting Knowledge Retention	7	Poetry Comparisons	147
"Arithmetic" - Carl Sandburg	9	Edgar Allan Poe	150
BAT the prompt	10	"The Tell-Tale Heart"	150
"Anthem For Doomed Youth" - Wilford Owen	11	Murder He Wrote – How People Die in Poe’s stories	157
"The Meaning of Poetry"	12	Sonnet – “To Science” (analysis)	158
"How to Read a Poem"	12	Question 2 – 1994 – Two poems about Helen	161
"Writing About Poetry"	13	Question 2 – 1994 – Student Samples – 9s	161
"What to remember when analyzing poetry "	14	Opening to the “House of Usher”	164
"To an Athlete Dying Young" - A. E. Housman	16	“The Conqueror Worm”	165
TWIST!	17	Ending to “The Premature Burial”	167
"Irony" - Sharon Kingston	18	Carl Sandburg and Langston Hughes Poetry	170
"The Death of the Ball Turret Gunner" - Randall Jarrell	21	38 definitions of poetry	170
Soliloquy - "Henry IV, Part II"	22	“Arithmetic”	172
Poetry Terms	25	“Doors”	172
Writing Graphic	26	“Jazz Fantasia”	173
Question One Student Samples (typed) 2016	27	Acting out Carl Sandburg’s short poems	174
Question Two Student Samples (typed) 2016	34	“Grass”	176
Question Three Student Samples (typed) 2016	41	Comparison of “Polonius’s Advice” from <i>Hamlet</i>	
"The Known World" - Edward P. Jones "Teaching the		and “A Father To His Son” – Sandburg	177
Passage and Scoring the Essays" - Karen Werkenthin	49	“Hallelujah, I’m a Bum” – Folk Song – Sandburg Collection	179
Helping Students begin to improve their writing	85	“Mother to Son” – Hughes	180
1993 Poem: “The Centaur” – May Swenson	86	“Hold fast to dreams”	180
1993 Poem – Student Samples analyzed	87	“Theme for English B”	181
1996 – Judge Pyncheon – Hawthorne	93	“Problems”	182
1996 – Judge Pyncheon – Student Samples (analyzed)	94	“The Negro Speaks of Rivers”	183
1996 – Question 3 – “Happy Endings”	96	“Dream Variations”	184
1996 – Question 3 – Student Samples (analyzed)	96	“Lincoln Monument: Washington”	184
1997 – Question 3 – “Social Occasions”	101	“The Weary Blues”	185
1997 – Question 3 – Student Samples (analyzed)	101	“Batter my heart” – the (meta)physical poets	186
Reading Samples from Ursula Le Guin’s book		“Batter my heart” – John Donne	186
<i>Steering the Craft</i>	104	“The Collar” – Herbert with MC questions	188
“How the Rhinoceros Got His Skin” (excerpt) – Kipling	105	“The Flea” – John Donne (sample assignment)	193
<i>Huckleberry Finn</i> (excerpt) – Twain	106	“To his Coy Mistress” – Marvell	194
“Time Passes” – Virginia Woolf	107	“A Valediction: Forbidding Mourning” – Donne	197
<i>Little Dorrit</i> (excerpt) – Dickens	108	Emily Dickinson – Two Poems	199
<i>Lord of the Rings</i> (excerpt) – Tolkien	109	“Scaffolding” – Seamus Heaney	200
Multiple-Choice Test Taking Strategies	110	“To the Harbormaster” – Frank O’Hara	200
Percentages of Question Types	112	“To Waken an Old Lady” – William Carlos Williams	201
1982 MC Exam stems	114	“I Am In Need Of Music” – Elizabeth Bishop	201
1987 MC Exam stems	115	William Butler Yeats – Two Poems	202
1991 MC Exam stems	116	“Fooling with Words” - Selections from the PBS	
1994 MC Exam stems	118	documentary with Bill Moyers	203
1999 MC Exam stems	119	Ray Bradbury Short Stories	215
2004 MC Exam stems	120	“There Will Come Soft Rains”	215
2009 MC Exam stems	122	Writing Assignment (sample)	221
2012 MC Exam stems	123	Literary Analysis in Sentence Outline Form (Hilsabeck)	223
Prose and Poetry from 1982- 2012 exams	126	Elements of Fiction	224
Multiple Choice Devices 1982-2009	127	“The Fruit at the Bottom of the Bowl” – Bradbury	226
MC Vocabulary – 1982-2009	132	Comedic Criticism: Tracking and Taming Irony and	
Projecting your score	135	Satire	234
The Important of Tone	136	Satire Chart	235
“Theme music” game	136	“The Chimney Sweeper” – Two Poems – Blake	236
Tone Words	137	“I’m Nobody” – Emily Dickinson	238
Using art to teach tone in Literature	138	“The History Teacher” – Collins	239
Movie Clips game – Tone and Mood	141	<i>Just in Time for Spring</i> - Weiner	240

<i>11 Scientifically Proven Reasons You Should Go Outside</i>	241
“Baby Cakes” – Neil Gaiman”	244
“In Sunlight or in Shadow/Stories Inspired by the Painting of Edward Hopper”	247
“The Music Room” – Stephen King	250
“Autumn At the Automat” – Lawrence Block	255
<i>Murder in the Cathedral</i> – T.S. Eliot	266
Close Reading excerpts from the play	268
Reading Questions for Students	279
The Christmas Morning Sermon	283
<i>The Poisonwood Bible</i> – Barbara Kingsolver	285
Opening of the Book	285
Figurative Language and Literary Devices	288
The responses of the daughters to the “army” ants	289
Interview with Barbara Kingsolver	296
<i>Quiet The Power of Introverts in World That Can’t Stop Talking</i> – Susan Cain	299
Writing a graham cracker poem	317
Newspaper Poetry	318
“The Red Hat” – Rachel Hadas	319
<i>The Great Gatsby</i> – 1-9	320
AP Literature Action Plan for the year	348

College Board AP Equity and Access Policy Statement

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

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

We encourage educators to:

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

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

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

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

AP[®] ENGLISH LITERATURE AND COMPOSITION



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

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

AP English Program

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

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

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

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

AP English Literature and Composition Course Overview

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

PREREQUISITE

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

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

AP English Literature and Composition Course Content

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

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

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

AP English Literature and Composition Exam Structure

AP ENGLISH LITERATURE AND COMPOSITION EXAM: 3 HOURS

Assessment Overview

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

Format of Assessment

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

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

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

- Students have 2 hours to write essay responses to three free-response prompts from the following categories:
 - A literary analysis of a given poem
 - A literary analysis of a given passage of prose fiction (this may include drama)
 - An analysis that examines a specific concept, issue, or element in a work of literary merit selected by the student

AP ENGLISH LITERATURE AND COMPOSITION SAMPLE EXAM QUESTIONS

Sample Multiple-Choice Question

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

The chief effect of the first paragraph is to

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

Sample Free-Response Prompt

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

"The Author to Her Book"

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

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

Level One – Literal – Factual

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

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

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

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

Level Two – Interpretive – Inferential

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

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

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

Level Three – Experiential – Connecting – Abstract

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

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

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

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

The Psychological Comforts of Storytelling

 theatlantic.com/health/archive/2014/11/the-psychological-comforts-of-storytelling/381964/

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

 theatlantic.com/education/archive/2015/08/the-power-of-curriculum/400976/

When Knowledge Is Unforgettable

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

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

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

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

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

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

Continued use can actually make knowledge indelible.

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

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

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

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

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

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

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

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

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

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

Carl Sandburg

Arithmetic

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

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

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

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

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

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

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

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

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

Tell me what you think is going on in the above poem. What "sense" do you make of it? Is it just nonsense? Or is Sandburg suggesting something about "life".

BAT the prompt.

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

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

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

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

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

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

a. What are the facts given to me?

b. What are the implications of these facts?

2. Advice

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

3. Task

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

<p>ANTHEM¹ FOR DOOMED YOUTH Wilford Owen September - October, 1917</p> <p>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</p>	<p>Note the Title: why is it meaningful? Why the contrast of “anthem” and “doomed”?</p> <p>What does the choice of the word “cattle” suggest?</p> <p>What do the comparisons throughout the poem (<i>bells</i> to <i>gun fire</i>, etc.) suggest? The personification? The repetition? How do they effect the tone?</p> <p>The poem shifts from the “sound of war” to?</p> <p>What is ironic about the choice of sonnet form?</p>
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Notes for students

¹ Anthem - perhaps best known in the expression "The National Anthem;" also, an important religious song (often expressing joy); here, perhaps, a solemn song of celebration

² passing-bells - a bell tolled after someone's death to announce the death to the world

³ patter out - rapidly speak

⁴ orisons - prayers, here funeral prayers

⁵ mockeries - ceremonies which are insults. Here Owen seems to be suggesting that the Christian religion, with its loving God, can have nothing to do with the deaths of so many thousands of men

⁶ demented - raving mad

⁷ bugles - a bugle is played at military funerals (sounding the last post)

⁸ shires - English counties and countryside from which so many of the soldiers came

⁹ candles - church candles, or the candles lit in the room where a body lies in a coffin

¹⁰ pallor - paleness

¹¹ dusk has a symbolic significance here

¹² drawing-down of blinds - normally a preparation for night, but also, here, the tradition of drawing the blinds in a room where a dead person lies, as a sign to the world and as a mark of respect. The coming of night is like the drawing down of blinds.

Source: *Basic English Revisited* by Patrick Sebranek and Verne Meyer, the Write Source,
June 1992. ISBN: 0939045761

The Meaning of Poetry

Here are three common **false** notions about the meanings of poems:

1. Poems have no meaning. (Only a person who, through careless reading, lack of exposure to poetry, or deep skepticism, has never found personal meaning in a poem would dare to say this.)
2. Poems can mean anything you want them to. (This is really the same falsehood as the first, with the added belief that in the absence of obvious external meaning, one's private feelings are of ultimate importance. You can use your mother's fried chicken for a doorstopper, too, if you feel like it, but won't get much nutrition that way.)
3. Every poem should have one basic meaning which can be stated in a sentence. (If the meaning of a poem could be stated in a sentence, all good poets would quit. Each good poem is the shortest way of saying *all* that it says.)

How to Read a Poem

Here is a list of methods for reading poems for more understanding and enjoyment:

1. *Read slowly*, syllable by syllable. You wouldn't comb your hair with a garden rake; don't speed-read a poem.
2. *Read aloud* (except in the library). Ignore the smirks of strangers.
3. *Read a poem over and over again*, once to let the strangeness wear off, again to recognize the form, a third time to assimilate the themes and images, a fourth time to hear the music of the language, and as many more times as you wish to probe the questions raised by the earlier readings. The best poems will give back far more than you ask of them.
4. *Try to catch the "arc" of the whole poem* rather than stopping at individual lines as if they could stand by themselves. The "drift" of the whole poem may provide a clue to some of the difficult phrases.

Conventional forms like the sonnet or ballad often have conventional "arcs," but when you have recognized the familiar pattern, pay special attention to any notable variations from that pattern. Remember, too, that blank spaces may also be informative parts of the structure.

5. *Listen for voices*. A poet will sometimes purposely mimic the speech of other types of people. If you miss the false voice, you'll miss the irony of the poet's technique, and you may get the meaning of the poem just backwards.
6. When you encounter imagery appealing to the senses ("bee-loud glade"), *call up your own past sensations*; do not treat images as slot-filling pieces of data. Feel the smallness of the bees, hear the electric energy of their buzzing; sense the sheltered coolness of a glade, and finally sense the poet's seeming pleasure (or other emotion) in the whole scene.
7. *Take pleasure in the artfulness of poetic language*, even if the poem is about suicide, lost love, or some hopeless state of affairs. Poetry always has two faces; one face may look on life's ugliness and despair, but the other always looks hopefully on the power of language to express the theme in fitting form.

8. *Use your memory.* First, use memory to hold the early lines of a poem in mind as you pass on to the succeeding ones; doing so is necessary if you want to catch patterns as they develop. Second, use your memory to recall any feelings you have had similar to those presented in the poem; doing so will place you in a dialogue with the poet, a technique guaranteed to improve comprehension of whatever you read.
9. *Trust the poet,* even if you do not immediately grasp the poem's meaning. If there is any doubt that the poet is in control of his words and ideas, give the poet the benefit. If after the 352nd reading, however, the poem still makes no sense, you may begin to suspect that the poet doesn't understand it either.
10. *Anticipate, in two ways.* First, as you read the poem, try to play the role of poet and guess where the poem will go next. You will then be reading creatively, even if the poem completely reverses your expectations. Second, approach the poem with the expectation that as a result of reading it, you may learn to view some aspect of life in a whole new way. Not to read with that sort of openness is not to appreciate fully the power of poetry.

Writing About Poetry

Before you can possibly begin writing about a poem, you must first understand what the poem is saying. You must consider the poem as a whole and as the sum of its parts. This requires careful attention to the details, rhymes, rhythms, and symbolism which together create poetry. Follow the suggestions given earlier in this unit on how to read a poem and get as close to the meaning and significance of the poem as you possibly can. Then follow the suggestions below:

1. **Paraphrase** (put in your own words) the poem. Your paraphrase will be the *prose meaning*, or denotative meaning, of the poem. It may be a simple story, a brief description, or a statement of an emotion or feeling. Putting the poem in your own words will give you only the surface-level meaning of the poem, not the *total meaning*. However, this is an essential first step whenever you write about poetry.
2. **Interpret** the poem. In other words, put into writing what the poem means to you. (It is important to remember that each word in a poem has three parts: sound, denotation, and connotation.) Because the total meaning of a poem is based on sound and feeling as well as print, you must read the poem out loud before you attempt to interpret it. Your interpretation will then be based on the sounds, feelings, and images, as well as the "words," of the poem. Be prepared to support your interpretation with references to the poem.
3. **Examine** the poem. Look carefully at the individual elements which make up the poem and how each element contributes to the overall effectiveness of the poem. In other words, try to figure out what makes this poem work (or not work). Among the elements to examine are the theme, the tone, the structure, the central purpose, the speaker and the occasion, the use of figurative language, and the use of rhyme, rhythm, and repetition.
4. **Evaluate** the poem. Based on your examination of the poem, decide where and how the poem succeeds or fails. (Remember, the value of a poem is determined by the impact it has on the reader; if the poem had an effect on you, it has value.) Support your feelings by referring to specific passages in the poem.
 - a. Does the poem say anything interesting? Does it sound good? Does the poem use rhyme, rhythm, and repetition effectively? Or does the poem follow a pattern which becomes predictable or monotonous?

- b. Did the poem have any impact on you as a reader? Is it likely the poem will have a similar effect on other readers?
 - c. Does the poem bring the reader a new outlook or a better understanding of the subject? Does it recreate a worthwhile experience and allow the reader to participate in it?
 - d. Is the poem powerful enough to involve not only the reader's senses, but also his intelligence, emotions, and imagination?
 - e. Does the poem contain language which appeals to the reader's senses? Does the language help create an effective image of what is being described?
 - f. Does the poet use figurative language effectively (simile, metaphor, allusion, personification, symbol, etc.)?
 - g. Does the poet use language which is unusual or language which is difficult to understand (archaic, colloquial, ornate, rhetorical)?
 - h. Is the poet's tone exactly what it appears to be, or does he use language which is intentionally ambiguous, mocking, or contradictory (irony, paradox, pun, understatement, overstatement)?
 - i. What is your overall feeling about the poem?
5. **Compare** your poem. You can compare the poem you are writing about to another poem, a short story, a novel, a film, or some other literary work. You will most likely compare only one element of the poem to the other work although it is possible several points may be comparable.
 6. **Read** other poems. This might include other poems written by the same author, poems written in the same form or style, or poems written on the same theme. Reading of this kind should give you additional insight into the poem you are writing about.
 7. **Read** related material. Among the materials which would prove beneficial would be biographical sketches or articles about the poet, books on how poetry is written or analyzed, and books written about the particular time period referred to in the poem.

What to remember when analyzing poetry

1. **Answer the prompt. Remember: AP** means **A**nswer the **P**rompt
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

TWIST!

<p>Tone: How does the author's tone convey the author's meaning? Does the author's tone shift throughout the piece? If so, why do you think it shifts? How does the shift convey meaning?</p>	<p>Text-based evidence:</p>
<p>Diction (Word Choice): How does the author's choice of words convey his/her intended meaning?</p>	<p>Text-based evidence:</p>
<p>Imagery: Observe the images that come to mind from the detail the author gives.</p>	<p>Text-based evidence:</p>
<p>Style: Is the author's style formal? Casual? Satirical? Sarcastic? etc...</p>	<p>Text-based evidence:</p>
<p>Theme: What are the common themes that run through the piece?</p>	<p>Text-based evidence:</p>

Sharon Kingston, Coronado High School: Irony and Antithesis: The Heart and Soul of AP English Literature
Texas Christian University, APSI 2005

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.

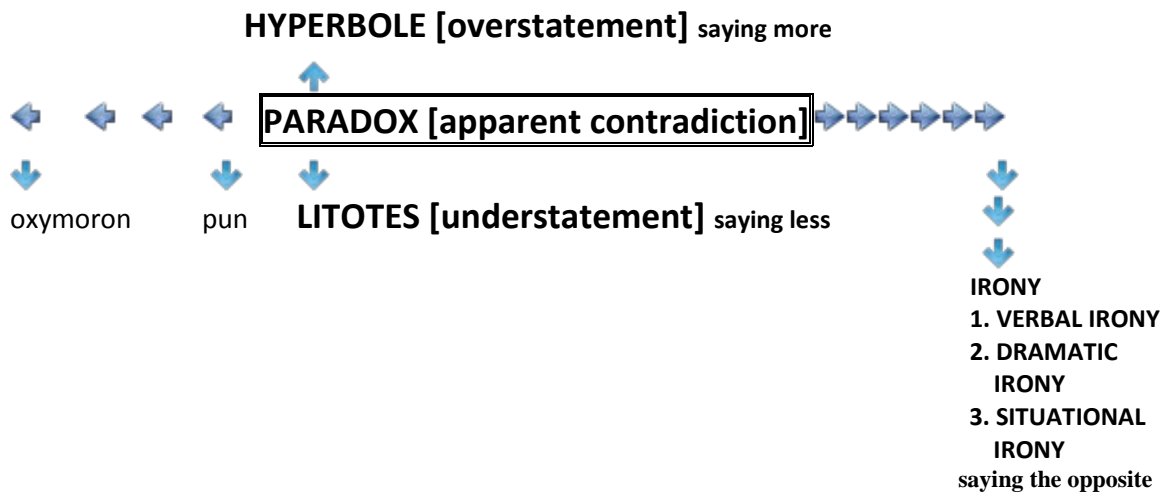
The Tools of Verbal Fencing... some of them ..

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 rum 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...

<p>The Death of the Ball Turret Gunner Randall Jarrell</p> <p>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.</p>	<p>The poem was published in 1945. Why is that relevant to its meaning?</p>
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Jarrell's Note

"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, ..."

My Analysis:

Theme: What does the speaker say about life?

Thesis statement: What do I say the speaker has to say about life?

My opening paragraph:

In the following soliloquy from Shakespeare's *Henry IV, Part II*, King Henry laments his inability to sleep. In a well-organized essay, briefly summarize the King's thoughts and analyze how the diction, imagery, and syntax help to convey his state of mind.

<p>How many thousand of my poorest subjects Are at this hour asleep! O sleep! O gentle sleep! Nature's soft nurse, how have I frightened thee, That thou no more wilt weigh my eyelids down, And steep my senses in forgetfulness? Why rather, sleep, liest thou in smoky cribs, Upon uneasy pallets stretching thee, And hush'd with buzzing night-flies to thy slumber, Than in perfum'd chambers of the great, Under the canopies of costly state, And lull'd with sound of sweetest melody? O thou dull god, why liest thou with the vile In loathsome beds, and leav'st the kingly couch A watch-case or a common 'larum-bell? Wilt thou upon the high and giddy mast Seal up the ship-boy's eyes, and rock his brains In cradle of the rude imperious surge, And in the visitation of the winds, Who take the ruffian billows by the top, Curling their monstrous heads and hanging them With deaf'ning clamour in the slippery clouds, That with the hurly death itself awakes? Canst thou, O partial sleep, give thy repose To the wet sea-boy in an hour so rude, And in the calmest and most stillest night, With all appliances and means to boot, Deny it to a King? Then, happy low, lie down! Uneasy lies the head that wears a crown.</p>	<p>Highlight, in one color, negative diction and other word choices that stand out to you, including unfamiliar words.</p> <p>In another color, highlight imagery in the passage. In the space provided, list the images Shakespeare employs in this soliloquy.</p> <p>In a third color, highlight elements of syntax and repetition. (Underline in cases of text that has already been highlighted.) In the space provided, describe the syntax used.</p> <p>IMAGES:</p> <p>SYNTAX:</p>
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Henry IV – SCORE 5

King Henry is prodigiously vexed by his inability to sleep. In addressing sleep itself, with the use of an apostrophe, he hopes to persuade it to fall upon him by asking various rhetorical questions. He pleads with sleep for it to abandon its partiality, and bestow upon him some rest, as it does upon the commoners. However, at the end of the passage, his indignation turns into resignation, as he realizes that he can do little to alter his situation. The transition in King Henry's state of mind is conveyed through the soliloquy's powerful images, revealing word choice, and peculiar sentence structure. The king feels sorry for himself. He feels that it is not fair that others, even the poor and vile, be able to sleep, and that he, the king, be deprived of rest. He asks sleep why it discriminates against him, and not the commoners, the loathsome members of society, or a ship-boy, whom sleep could lead to death. Henry IV's indignation is evident as he employs powerful images to contrast his noble situation with the deplorable state of the masses. He refers to their resting place as "smoky cribs" and "loathsome beds", while calling his own "perfum'd chambers" and "kingly couch".

King Henry's conscience is not free of self-doubt. He believes that he might have done something to scare sleep away, and asks it "how (has he) frighted (it)." Because he is deprived of sleep, it is of great value to the king, who refers to it as "Nature's soft nurse", and "dull god". The contrast between the tenderness conveyed in the former and the hostility conveyed in the later address, help to illustrate the transition in Henry IV's state of mind as his self loathing is replaced by anger towards sleep.

Henry IV – SCORE 7

In his soliloquy, King Henry asks sleep repeatedly why it favors visiting simple, poor minds over providing an escape from mental turmoil to the powerful rich. His combination of concrete and figurative language to describe different social situations creates an atmosphere of polarity. While a repetition of rhetorical questions exemplifies the king's frustration with sleep, King

Henry's use of literary techniques portray an elevated status, and his mutating tone displays a gradual rise in anger.

King Henry uses several literary devices to enhance his description of both sleep and setting. Apostrophe furthers emotional intensity; the king directly addresses a personified abstraction, sleep, through first his interjections "O sleep! O gentle sleep!", second his usage of "thou" (lines 4,6,12,15,&23), and third the appositive phrase "O partial sleep." Sleep takes on human attributes by way of its implied comparison with "Nature's soft nurse" and King Henry's accusation of partiality ("partial sleep"), which indicates bias or prejudice, inclinations that inhibit a person's judgment. His description of his own living quarters includes alliteration ("canopies of costly . . . sound of sweetest . . . kingly couch") and consonance ("calmest and most stillest"), repetitions of sound which soften the setting. In explaining his subjects' humble abodes, King Henry utilizes onomatopoeia ("buzzing night-flies") in order to elaborate on the shantiness of their "smoky cribs"; flies congregate around filth, for example landfills. In addition, the king employs visual imagery in the description of the "hour so rude" at sea to fully arouse a sensation of turbulence in his audience: "giddy mast, slippery clouds."

Passage structure coupled with the repetition of sentence structure causes King Henry's speech to be quite persuasive; sleep should grant him repose. The entire soliloquy contains eight complete sentences,

five of which are questions, and the other three are exclamations. At the beginning of the king's questions, which are complex sentences, he states the main idea, or subject and verb, and then expands on that idea with a series of details ("Why rather, sleep, liest . . . sweetest melody?"). In such cumulative sentences, his rambling (expansion) conveys his distraught at sleep's partiality. Succinct, simple sentence exclamations appear at the beginning and end of the passage. At first, King Henry attempts to woo sleep, coax it into a visitation ("gentle sleep . . . Nature's soft nurse"). However, at the end of the passage, directly following the zenith of his hostility towards sleep ("Canst thou, O partial sleep, . . . Deny it to a King?"), he resigns from his efforts, ironically weary, tired ("Then, happy low, lie down! Uneasy lies the head that wears a crown!").

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;">----- 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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Prompt:
delivers the task

Character

- revelation

Diction

- word choice/connotation
- dialect
- style

Setting/Atmosphere

- sense of place & time

Introduction:
gives author & title,
restates task, and pre-views "so what"

Tone

- attitude
- emotion

Point of View

- narrative voice

Significant insight into human experience

So What?

Imagery

- sense → emotion

Irony

- discrepancy

Figurative Language

- metaphor, etc.
- allusion



Syntax

- sentence patterns
- pace

Conflict

- internal & external

Structure

- building blocks

Conclusion:
ideally takes your insight
beyond the essay

CSE: Claim: Say what is so.
Support: Where is it so? Show it!
Explanation: How or why is it so?

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

Essays are typed as written by students

Sample A Score 1

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

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

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

Sample B Score 2

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

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

Sample C Score 3

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

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

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

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

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

Sample D Score 4

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

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

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

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

Sample E Score 5

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

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

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

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

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

5 These essays respond to the assigned task with a plausible analysis of Wilbur’s use of poetic elements to describe the juggler and what the description reveals about the speaker, but tend to be superficial or pedestrian in their analysis of the description and of the use of poetic elements. They often rely on paraphrase, which may contain some analysis, implicit or explicit. Their analysis of the description and what it reveals or of Wilbur’s use of poetic elements may be vague, formulaic, or minimally supported by references to the text. There may be minor misinterpretations of the poem. These writers demonstrate some control of language, but their essays may be marred by surface errors. These essays are not as well conceived, organized, or developed as 7-6 essays.

Sample R Score 6

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

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

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

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

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

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

7-6 These essays offer a reasonable analysis of Wilbur's use of poetic elements to convey how the speaker describes the juggler and what that description reveals about the speaker. They are less thorough or less precise in their analysis of Wilbur's description of the juggler and what it reveals about the speaker, and their analysis of Wilbur's use of poetic elements is less thorough or convincing. These essays demonstrate the writer's ability to express ideas clearly, making references to the text, although they do not exhibit the same level of effective writing as the 9-8 papers. Essays scored a seven (7) present better-developed analysis and more consistent command of the elements of effective composition than do essays scored a six (6).

Sample G Score 7

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

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

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

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

7-6 These essays offer a reasonable analysis of Wilbur's use of poetic elements to convey how the speaker describes the juggler and what that description reveals about the speaker. They are less thorough or less precise in their analysis of Wilbur's description of the juggler and what it reveals about the speaker, and their analysis of Wilbur's use of poetic elements is less thorough or convincing. These essays demonstrate the writer's ability to express ideas clearly, making references to the text, although they do not exhibit the same level of effective writing as the 9-8 papers. Essays scored a seven (7) present better-developed analysis and more consistent command of the elements of effective composition than do essays scored a six (6).

Sample H Score 8

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

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

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

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

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

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

9-8 These essays offer a persuasive analysis of Wilbur's use of poetic elements to convey how the speaker describes the juggler and what that description reveals about the speaker. The writers of these essays offer a range of interpretations. They provide convincing readings of the description of the juggler, what it reveals about the speaker, and Wilbur's use of poetic elements such as imagery, figurative language, and tone. They demonstrate consistent and effective control over the elements of composition in language appropriate to the analysis of poetry. Their textual references are apt and specific. Though they may not be error-free, these essays are perceptive in their analysis and demonstrate writing that is clear and sophisticated, and in the case of a nine (9) essay, especially persuasive.

Sample I Score 9

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

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

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

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

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

9-8 These essays offer a persuasive analysis of Wilbur's use of poetic elements to convey how the speaker describes the juggler and what that description reveals about the speaker. The writers of these essays offer a range of interpretations. They provide convincing readings of the description of the juggler, what it reveals about the speaker, and Wilbur's use of poetic elements such as imagery, figurative language, and tone. They demonstrate consistent and effective control over the elements of composition in language appropriate to the analysis of poetry. Their textual references are apt and specific. Though they may not be error-free, these essays are perceptive in their analysis and demonstrate writing that is clear and sophisticated, and in the case of a nine (9) essay, especially persuasive.

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

Essays are typed as written by students

Sample B Score 1

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

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

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

Sample I Score 2

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

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

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

Sample C Score 3

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

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

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

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

4-3 These lower-half essays fail to offer an adequate analysis of the passage. The analysis may be partial, unconvincing, or irrelevant; the writers may ignore the portrayal of the complex relationship between the characters or the use of elements to develop the relationship. These essays may be characterized by an unfocused or repetitive presentation of ideas, an absence of textual support, or an accumulation of errors. Essays scored a three (3) may contain significant misreading and/or demonstrate inept writing.

Sample G Score 4

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

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

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

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

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

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

4-3 These lower-half essays fail to offer an adequate analysis of the passage. The analysis may be partial, unconvincing, or irrelevant; the writers may ignore the portrayal of the complex relationship between the characters or the use of elements to develop the relationship. These essays may be characterized by an unfocused or repetitive presentation of ideas, an absence of textual support, or an accumulation of errors. Essays scored a three (3) may contain significant misreading and/or demonstrate inept writing.

Sample A Score 5

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

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

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

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

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

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

5 These essays respond to this assigned task with a plausible reading of the passage, but tend to be superficial or thin in their discussion of Hardy’s portrayal of the complex relationship between the two characters. While containing some analysis of the passage, implicit or explicit, the discussion of how elements such as tone, word choice, and detail contribute to the portrayal of complex relationship may be slight, and support from the passage may tend toward summary or paraphrase. While these writers demonstrate adequate control of language, their essays may be marred by surface errors. These essays are not as well conceived, organized, or developed as 7-6 essays.

Sample H Score 6

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

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

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

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

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

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

7-6 These essays offer a reasonable analysis of Hardy's portrayal of the complex relationship between the two characters. The writers provide a sustained, competent reading of the passage, with attention to elements such as tone, word choice, and detail. Although these essays may not be error-free and are less perceptive or less convincing than 9-8 essays, the writers present their ideas with clarity and control and refer to the text for support. Essays scored a seven (7) present better developed analysis and more consistent command of the elements of effective composition than do essays scored as six (6).

Sample E Score 7

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

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

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

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

7-6 These essays offer a reasonable analysis of Hardy's portrayal of the complex relationship between the two characters. The writers provide a sustained, competent reading of the passage, with attention to elements such as tone, word choice, and detail. Although these essays may not be error-free and are less perceptive or less convincing than 9-8 essays, the writers present their ideas with clarity and control and refer to the text for support. Essays scored a seven (7) present better developed analysis and more consistent command of the elements of effective composition than do essays scored as six (6).

Sample F Score 8

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

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

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

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

9-8 These essays offer a persuasive analysis of Hardy's portrayal of the complex relationship between the two characters, Michael Henchard and his daughter Elizabeth-Jane. The writers make a strong case for their interpretation of the complex relationship between two characters. They may consider elements such as tone, word choice, and detail, and they engage the text through apt and specific references. Although these essays may not be error-free, their perceptive analysis is apparent in writing that is clear and effectively organized. Essays scored a nine (9) reveal a more sophisticated analysis and more effective control of language than do essays scored an eight (8).

Sample D Score 9

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

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

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

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

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

9-8 These essays offer a persuasive analysis of Hardy's portrayal of the complex relationship between the two characters, Michael Henchard and his daughter Elizabeth-Jane. The writers make a strong case for their interpretation of the complex relationship between two characters. They may consider elements such as tone, word choice, and detail, and they engage the text through apt and specific references. Although these essays may not be error-free, their perceptive analysis is apparent in writing that is clear and effectively organized. Essays scored a nine (9) reveal a more sophisticated analysis and more effective control of language than do essays scored an eight (8).

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

Essays are typed as written by students

Sample C Score 1

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

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

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

Sample E Score 2

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

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

Sample A Score 3

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

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

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

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

4-3 These lower-half essays fail to offer an adequate analysis of the motives for a character's deception and how that deception contributes to the meaning of the work as a whole. The analysis may be partial, unsupported, or irrelevant, and the essays may reflect an incomplete or oversimplified understanding of the significance of what motivates the character's deception. They may not develop and analysis of the contribution of the character's deception to the meaning of the work as a whole, or they may rely on plot summary alone. These essays may be characterized by an unfocused or repetitive presentation of ideas, an absence of textual support, or an accumulation of errors; they may lack control over the elements of college-level composition. Essays scored a three (3) may contain significant misreading and/or demonstrate inept writing.

Sample I Score 4

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

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

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

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

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

4-3 These lower-half essays fail to offer an adequate analysis of the motives for a character's deception and how that deception contributes to the meaning of the work as a whole. The analysis may be partial, unsupported, or irrelevant, and the essays may reflect an incomplete or oversimplified understanding of the significance of what motivates the character's deception. They may not develop and analysis of the contribution of the character's deception to the meaning of the work as a whole, or they may rely on plot summary alone. These essays may be characterized by an unfocused or repetitive presentation of ideas, an absence of textual support, or an accumulation of errors; they may lack control over the elements of college-level composition. Essays scored a three (3) may contain significant misreading and/or demonstrate inept writing.

Sample H Score 5

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

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

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

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

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

Sample D Score 6

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

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

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

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

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

7-6 These essays offer a reasonable analysis of the motives for the character's deception and how the deception contributes to the meaning of the work as a whole. The essays analyze what motivates the character's deception and how the work as a whole is shaped by it. While the papers have insight and understanding, their analysis is less thorough, less perceptive, and/or less specific in supporting detail than that of the 9-8 essays.

Sample G Score 7

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

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

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

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

7-6 These essays offer a reasonable analysis of the motives for the character's deception and how the deception contributes to the meaning of the work as a whole. The essays analyze what motivates the character's deception and how the work as a whole is shaped by it. While the papers have insight and understanding, their analysis is less thorough, less perceptive, and/or less specific in supporting detail than that of the 9-8 essays.

Sample F Score 8

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

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

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

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

9-8 These essays offer a well-focused and persuasive analysis of the motives for the character's deception and how the deception contributes to the meaning of the work as a whole. Using apt and specific textual support, these essays analyze what motivates the character's deception and how the work as a whole is shaped by it. Although these essays may not be error-free, they make a strong case for their interpretation and discuss the literary work with significant insight and understanding. Essays scored a nine (9) reveal more sophisticated analysis and more effective control of language than do essays scored an eight (8).

Sample B Score 9

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

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

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

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

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

9-8 These essays offer a well-focused and persuasive analysis of the motives for the character's deception and how the deception contributes to the meaning of the work as a whole. Using apt and specific textual support, these essays analyze what motivates the character's deception and how the work as a whole is shaped by it. Although these essays may not be error-free, they make a

strong case for their interpretation and discuss the literary work with significant insight and understanding. Essays scored a nine (9) reveal more sophisticated analysis and more effective control of language than do essays scored an eight (8).

2014 AP English Literature & Composition Exam

Question 2: Jones' *The Known World*

Teaching the Passage & Scoring the Essays



Presented by

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Question 2

The following passage is from the novel *The Known World* by Edward P. Jones. Read the passage carefully. Then, in a well-organized essay, analyze how the author reveals the character of Moses. In your analysis, you may wish to consider such literary elements as point of view, selection of detail, and imagery.

The evening his master died he worked again well after he ended the day for the other adults, his own wife among them, and sent them back with hunger and tiredness to their cabins. The young ones, his son among them, had been sent out of the fields an hour or so before the adults, to prepare the late supper and, if there was time enough, to play in the few minutes of sun that were left. When he, Moses, finally freed himself of the ancient and brittle harness that connected him to the oldest mule his master owned, all that was left of the sun was a five-inch-long memory of red orange laid out in still waves across the horizon between two mountains on the left and one on the right. He had been in the fields for all of fourteen hours. He paused before leaving the fields as the evening quiet wrapped itself about him. The mule quivered, wanting home and rest. Moses closed his eyes and bent down and took a pinch of the soil and ate it with no more thought than if it were a spot of cornbread. He worked the dirt around in his mouth and swallowed, leaning his head back and opening his eyes in time to see the strip of sun fade to dark blue and then to nothing. He was the only man in the realm, slave or free, who ate dirt, but while the bondage women, particularly the pregnant ones, ate it for some incomprehensible need, for that something that ash cakes and apples and fatback did not give their bodies, he ate it not only to discover the strengths and weaknesses of the field, but because the eating of it tied him to the only thing in his small world that meant almost as much as his own life.

This was July, and July dirt tasted even more like sweetened metal than the dirt of June or May. Something in the growing crops unleashed a metallic life that only began to dissipate in mid-August, and by harvest time that life would be gone altogether, replaced by a sour moldiness he associated with the coming of fall and winter, the end of a relationship he had begun with the first taste of dirt back in March, before the first hard spring rain. Now, with the sun gone and no moon and the darkness having taken a nice hold of him, he walked to the end of the row, holding the mule by the tail. In the clearing he dropped the tail and moved around the mule toward

the barn. (45)

The mule followed him, and after he had prepared the animal for the night and came out, Moses smelled the coming of rain. He breathed deeply, feeling it surge through him. Believing he was alone, he smiled. He knelt down to be closer to the earth and breathed deeply some more. Finally, when the effect began to dwindle, he stood and turned away, for the third time that week, from the path that led to the narrow lane of the quarters with its people and his own cabin, his woman and his boy. (50)

His wife knew enough now not to wait for him to come and eat with them. On a night with the moon he could see some of the smoke rising from the world that was the lane—home and food and rest and what passed in many cabins for the life of family. He turned his head slightly to the right and made out what he thought was the sound of playing children, but when he turned his head back, he could hear far more clearly the last bird of the day as it evening-chirped in the small forest far off to the left. (55)

He went straight ahead, to the farthest edge of the cornfields to a patch of woods that had yielded nothing of value since the day his master bought it from a white man who had gone broke and returned to Ireland. “I did well over there, “that man lied to his people back in Ireland, his dying wife standing hunched over beside him, “but I longed for all of you and for the wealth of my homeland.” The patch of woods of no more than three acres did yield some soft, blue grass that no animal would touch and many trees that no one could identify. Just before Moses stepped into the woods, the rain began, and as he walked on the rain became heavier. Well into the forest the rain came in torrents through the trees and the might summer leaves and after a bit Moses stopped and held out his hands and collected water that he washed over his face. Then he undressed down to his nakedness and lay down. To keep the rain out of his nose, he rolled up his shirt and placed it under his head so that it tilted just enough for the rain to flow down about his face. When he was an old man and rheumatism chained up his body, he would look back and blame the chains on evenings such as these, and on nights when he lost himself completely and fell asleep and didn’t come to until morning, covered with dew. (60)

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**AP® ENGLISH LITERATURE AND COMPOSITION
2014 SCORING GUIDELINES**

Question 2 (Edward P. Jones' *The Known World*)

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

9–8 These essays offer a persuasive analysis of how Jones reveals the character of Moses through literary elements. The essays make a strong case for their interpretation of how the character is revealed. They may consider literary elements such as point of view, selection of detail, and imagery, and they engage the text through apt and specific references. Although these essays may not be error-free, their perceptive analysis is apparent in writing that is clear and effectively organized. Essays scored a 9 reveal more sophisticated analysis and more effective control of language than do essays scored an 8.

7–6 These essays offer a reasonable analysis of how Jones reveals the character of Moses through literary elements. The writers provide a sustained, competent reading of the passage, with attention to literary elements such as point of view, selection of detail, and imagery. Although these essays may not be error-free and are less perceptive or less convincing than 9–8 essays, the ideas are presented with clarity and control and the text is referenced for support. Essays scored a 7 present better-developed analysis and more consistent command of the elements of effective composition than do essays scored a 6.

5 These essays respond to the assigned task with a plausible reading of the passage, but they tend to be superficial or thin in their discussion of how Jones reveals the character of Moses through literary elements. While containing some analysis of the passage, implicit or explicit, the discussion of how literary elements contribute to the revelation of character may be slight, and support from the passage may tend toward summary or paraphrase. While these essays demonstrate adequate control of language, they may be marred by surface errors. These essays are not as well conceived, organized, or developed as 7–6 essays.

4–3 These lower-half essays fail to offer an adequate analysis of the passage. The analysis may be partial, unconvincing, or irrelevant; the essay may ignore how Jones reveals the character of Moses or may ignore the use of literary elements. These essays may be characterized by an unfocused or repetitive presentation of ideas, an absence of textual support, or an accumulation of errors. Essays scored a 3 may contain significant misreading, demonstrate inept writing, or both.

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

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

— These essays are entirely blank.

**2014 AP Literature Exam
Student Samples for Q2
Excerpt from *The Known World* by Edward P. Jones**

Prompt: “Analyze how the author reveals the character of Moses. In your analysis, you may wish to consider such literary elements as point of view, selection of detail, and imagery.”

C

In the excerpt from “The Known World” by Edward P. Jones, Moses is introduced firstly by the means of pronouns, and having a master who is dead, then a paragraph in he is depicted as “he, Moses, finally freed himself...” Even in death his master comes before him until the realization that he now has no master, he is freed, in a sense.

F

In the Known World by Edward P. Jones, Moses, is described as a captive and hard working slave. Even after his master died, he worked endlessly and didn't tend to his family. His preference was the field for “in his small world” it “meant almost as much as his own life”. The imagery and selection of detail reveal his imprisonment to his familiarity.

The details such as the name, Moses, and the title itself enhance his shackles and stubbornness in his “Known World.” Moses, a biblical character, was sent by God to free his people. Similarly, Moses (in the passage) obtained his freedom yet finds himself subject to the land. It states Moses remains for “fifteen hours” engradning the time

B

In Edward P. Jone's novel of “The Known World”, Moses is one of the slaves that work for fifteen hours a day. The author reveals the character of Moses by describing his work experience, how hard he works and what he does after work. Through this, the readers are able to make out what kind of person Moses is. Edward P. Jone's use of imagery and selection of detail further emphasize the personality and feelings of Moses.

Through the use of Mose's hard work experience, the author slowly incorporates tiny details of what Moses does on a daily basis. By describing the scenery so elegantly and precious, the reader can infer that Moses values nature and his surrounding a lot. Jones incorporates bits of what Moses sees and what he does, while Jones is describing the setting. This allows us, the readers, to see the reactions of Moses after working on a field for fifteen hours. It is said that Moses eats the dirt because it is so meaningful to him. Through the eating of dirt, he allows and wants himself to be tied down by the dirt he has worked with for so long. From this, we can imply that Moses is in love with nature and simply adores the natural things that occur from time to time, such as rain. After work, Moses does not eat with his family. He chooses to walk along a path that would soon lead him into a forest. Alone. Through solidarity, Edward Jones shows the readers that Moses enjoys being by himself with nature and just relaxing.

It can then be inferred that those who respect and marvel at nature, have great patience and a desire for peace and quiet. By describing the setting and the reactions

and movements of Moses, the author essentially tells the readers what kind of person Moses is.

I

Slavery has always had a big impact on the world as this passage reiterates the feelings and attitudes of a slave. Edward P. Jones portrays Moses through his use of imagery and detail so we as readers can better understand Moses' point of view.

Jones opens this passage with details and an image of Moses who "had been in the fields for all of fifteen hours" (lines 14-15). Through the image of the sun only "a five-inch-long memory of red orange laid out in still waves," (lines 11-12) we can tell Moses is a loyal and hard-worker. Not only is he a hard-worker, but we can see he takes pride and joy in what he does for "He was the only man in the realm, slave or free, who ate dirt" (lines 23-24). This image enables us to see his passion for the earth and allows us to see the world through his point of view. "He ate it not only to discover...as his own life," (lines 28-31) allows the reader to see that he is owned, but he finds joy in the simple things of life such as the dirt and rain. "Moses smelled the coming of rain," (lines 47-48) so that he could "be closer to the earth" (line 50), allows us to see that Moses finds passion in good things.

Moses' character is shown when "he lost himself completely," (line 88) in his escape from a hard day of work. His identity is seen in a new perspective through these images of harsh field days to the transition of the earth, where he can escape and be closer to what he loves. Moses' character is loyal, hard working, and down to earth. He is able to be happy in the simplest of realms.

D

In an excerpt from "The Known World" by Edward P. Jones, the experience of a slave, Moses, is told, and his character is explored. Through the use of Imagery, and selection of detail, Jones exposes and characterizes Moses, showing his strong appreciation for life and nature.

Jones uses imagery to show Moses' appreciation for the world and life as a whole, despite the brutal reality that he is a slave. For example the image when Moses "finally freed himself of the ancient and brittle harness that connected him to the oldest mule," shows that each day Moses is tied down and restrained. However, this image of restraint soon becomes one of endurance and hopefulness when he's able to appreciate "all that was left of the sun...a five-inch-long memory of red orange laid out in still waves across the horizon." This emphasizes Moses appreciation of the world around him and all of its beauties, despite the hardships he faces every single day. Towards the end of the excerpt, his respect and appreciation is further illuminated when "he lost himself completely and fell asleep and didn't come to until morning, covered with dew." Moses' losing himself to nature, is an expression of his gratitude for the world, showing that he is happy and grateful of the world and its liveliness and natural gifts, such as this rainstorm, despite his strenuous life during the entirety of the day.

Through a specific selection of detail, Jones further emphasizes Moses emotional attachment to the outside world. First, Moses' consumption of dirt, because eating it "tied him to the only thing in his small world that meant almost as much as his

own life.” This shows that Moses has a strong love and passion for the world and its nature. By selecting the detail that Moses eats the dirt, Jones is expressing that Moses wants to be closer and create a stronger attachment with nature. In addition, Jones specifically tells the reader that the edge of cornfield that Moses loses himself in, “had yielded nothing of value since the day his master had bought it.” However, this patch of land becomes useful and of important to Moses. For, he utilizes this land to escape and grow closer to nature and the world entirely. Jones chooses specific details in order to suggest Moses’ strong and passionate love for nature.

Moses is a slave, who completes strenuous tasks throughout the entirety of the day. However, through the use of imagery and selection of detail, Jones is able to show Moses’ appreciation and love for the world despite his brutal life as a slave. Moses is able to find enjoyment and happiness in the world and be thankful and appreciative of the life he has been given, no matter how difficult it seems to be.

G

Moses is seen as a quiet outsider in his own world. The passage narrates the events around him describing the pain and poor conditions around him. Yet despite his strange habits the audience cannot help but feel compassion and unknowing respect for Moses. Moses and those around him add depth and reality to the passage. Without them there could be no contrast to Moses. Through point of view, selection of detail, and imagery the audience can see the daily life of Moses and see through his actions the reflection of his character.

Point of view is essential to this narration as it provides insight to not only Moses’ actions but how different he is from his surroundings. The quote “He was the only man to eat dirt but while the bondage of woman...” His actions prove Moses to not be preoccupied with bodily needs like nutrition. Instead the author uses a third person point of view to allow the audience to be an observer and recount Moses’ daily life without him knowing to show a side of innocence while also loneliness. Moses does not taste dirt out of childish desire of hunger he instead does it as a spiritual desire to remind him about life. The point of view stays third person even when describing the Irish man, “I did well over there, that man lied”. This insight into the view of the Irish man is used to contrast with Moses. He never tries to seem better off than he really is, he is a simple, honest man. The two points of views allow the audience to see how much different Moses is from his surroundings. While others are focused on themselves Moses eats dirt to connect himself to the land, an extension of himself.

The selection of detail throughout the passage reveals the inner character of Moses. The little quirks he does shows how Moses truly is when looking past his strange dirt eating habits. Moses is a hard worker as “he had been in the field for all fifteen hours” and “didn’t come to until morning covered in dew”. These details show the work ethic of Moses and how he works himself past the point of exhaustion. These details show how he has no sense of time and is simply working on the land and symbolically himself. The attention to detail in the taste of the dirt shows how Moses is actually seeing the changes around him, as “this was July and July dirt tasted even more like sweetened metal than did the dirt of June or May”. Again Moses appears to have no sense of time and relies on the dirt to put him back into the material world. As

Moses falls back to the dirt as a crutch it reveals how he is simply floating through or just existing through this life.

Imagery in the passage shows the harsh environment of Moses yet enhances his soft nature. Through the description of the sun it shows how draining the work load is "...Moses freed himself of the ancient and brittle harness that connected him...memory of the red-orange laid out in waves". This shows how Moses is simply a worker and observer. He appears to lack any depth as he is only connected to the field through his work and mule. The simple nature of Moses is then seen in the imagery of the rain "then he undressed down to his nakedness and lay down. To keep the rain out of his nose, he rolled up his shirt." Although at first Moses is seen to be very simple, he does not run inside and claim shelter. He is very naturalistic as he embraces nature and it shows how although he is disconnected from people that he is very connected to the land.

A quiet observer Moses is further characterized by point of view, selection of detail, and imagery. Through his actions and surroundings it is clear how Moses is simple yet complex in his own unique ways. The undying work ethic of Moses portrays him to never be extravagant in human matters and keeps to himself and the land. The passage characterizes Moses to be alone yet collected, simple yet complex, and existing while not being fully present.

A

In the excerpt from *The Known World*, Edward P. Jones depicts the character of Moses as a slave working the land on a plantation. Jones develops Moses' relationship with the land or with nature as a whole to indicate his relative separation or even isolation from the human community. Jones' selection of detail and point of view contribute to this characterization of Moses and his independence.

Jones' choice of detail presents Moses as distinctly separate from other people and even emphasizes his independence. The coupling of the assertion that Moses "worked again well after he ended the day for the other adults" (1-2) with the acknowledgement that it was the very "evening his master died" proves that Moses' work is self-driven and even independent of the demands of others, even those socially higher than him or in a position of power. The distinction that his wife and son joined with the rest of the people who retired to their cabins from their work at the field only emphasizes his greater isolation, even from those in a position of typical family intimacy and love. Even "the mule quivered, wanting home and rest" (16-17), which calls attention to the perverse nature of Moses' behavior as he seeks the opposite desire of the others. Jones' inclusion of Moses' tendency to eat dirt, as well as his different perceptions of the dirt with regard to the changing seasons, serves to emphasize the closer relationship that Moses has with the land in comparison with any other human or creature. Indeed, Jones reveals that "he ate it...because eating of it tied him to the only thing in this small world that meant almost as much as his own life" (28-32). The aspect of life that is most dear to him is not the companionship of another person or creature; indeed, his own wife "knew enough now not to wait for him to come and eat with them" (55-56). Rather, Moses holds most dear the land, and it is in nature rather than in companionship that he "lost himself completely" (88).

Jones' use of a third person omniscient narrator further emphasizes Moses' separation from companionship and humanity. Because the narrator is omniscient, he

can understand Moses' wife's thoughts and behaviors without Moses needing to reflect on her or even acknowledge her in any way. Since Moses himself is so isolated and independent, a point of view that would foster his interpersonal communication seems inappropriate. Jones does employ free indirect discourse with regard to his third person narrator's presentation of Moses' thoughts precisely in the way that he would think them, which grants the reader the ability to hear Moses' voice without having his speech, which seems limited by his limited human interactions.

Jones' particular selection of detail and his use of an omniscient third person narrator combine to characterize Moses as distinctly separate from the community of humanity but content and at peace with his independence and indeed his bond with nature. Despite Moses's circumstances as a slave, Jones reveals his unique ability to find solace and even freedom in having the life he chooses and his bond with the land.

H

In his novel *The Known World*, Edward P. Jones creates a character, Moses, who is completely entwined with the world around him. Exploring the themes of nature and rebirth, Jones complicates the reader's understanding of humanity, slavery, and gender roles. Through utilizing an omnipresent narrator with insights into Moses, explaining Moses' connection to nature, and the interaction with rain and rebirth, Jones reveals the character of Moses and suggests the power of interactions with the natural world.

The point of view reflects Moses' character as it reveals his calm, contemplative, and peaceful nature. The passage begins with "The evening his master died he worked again well after he ended the day for the other adults...When he, Moses, finally freed himself of the ancient and brittle harness that connected him to the oldest mule his master owned" (1-10). Moses is internally driven to work, yet work is not simply slaving for him as he is inherently connected to nature. Despite working for fifteen hours "He paused before leaving the fields as the evening quiet wrapped itself about him" (15-16). Moses is reflective and calm, aware of his situation and surroundings. He never speaks, the point of view is all an omnipresent narration, but the actions reveal Moses' character. As Moses continues to interact with the natural world, his character further develops and becomes more complex.

His interaction with the dirt heightens his connection to nature and introduces the relationship between the natural world and humanity. Moses "was the only man in the realm slave or free, who ate dirt, but while the bondage women...ate it for some incomprehensible need" (23-26). The idea that women are more connected to nature is often explored, and here Jones suggests that while tying Moses into the story showing that he is somehow more connected to nature than all of men. Moses "ate [the dirt] not only to discover the strengths and weaknesses of the field, but because the eating of it tied him to the only thing in his small world that meant almost as much as his life" (28-31). It is interesting to note that he first considers the practical application—he tastes the dirt to apply the knowledge to his farming and field work—man controlling nature. Furthermore, the dirt in the summer tastes of "sweetened metal" (33), potentially suggesting industrialization. Yet, this becomes "sour moldiness" as the fall and winter comes, representing the inevitable mortality of crops and life—this followed by "the darkness [of the night] having taken a nice hold of him" (41-42). The second reason for his consumption of dirt suggests that Moses feels that his fields and nature are equally

important to his life, representing the struggle of his bond to nature. The act of him eating the dirt represents his recognition of mortality and his deep, inherent connection to nature.

Finally, the symbolism of rebirth during the rainfall highlights Moses' connection to nature and juxtaposes society and the natural world. Moses "smelled the coming of rain" and "knelt down to be closer to the earth" (49-51). He is in tune with the natural world, and turns away from society, his cabin with his family. He then "turns his head to what "he thought was the sound of playing children" to find he "could hear far more clearly the last bird of the day" (61-62). This juxtaposition of Moses' relationship with society versus nature suggests that he is more connected to the natural world than to humanity. As the rain became heavier, Moses washes his face, takes off his clothes, and lies in the grass. This seems representative as a baptism of sorts. He is freeing himself from the chains of slavery, as his master just died. He "lost himself completely" (88) and sleeps in the forest, washed out by the rain, until the morning when he is "covered with dew"—a symbol of freshness and rebirth. Interestingly, the narrative explains that when "he was an old man and rheumatism chained up his body" (85-86) he blamed it on nights like this. This represents the complexity of humanity and freedom. This night, a representation of his freedom from slavery, binds and chains him later in life.

Jones suggests through the complexity of Moses' character developed through point of view, symbolism, and imagery of interactions with nature, the complexity of freedom and the freeing power of the natural world. Nature is almost revered in this passage, suggesting the intense power of the natural world and connections to it.

E

In his characterization of Moses, Edward P. Jones uses a wealth of vivid, living detail and imagery of nature's fullness of life to present a man who is more earth than man. Moses is a laborer works the land daily and thus has a deep and close connection to it. Jones's language of relationship and life in association with the land and the nature around Moses reveals Moses as a man whose life, joy, suffering and death all spring from the earth and his response to this wellspring of life is to return his own labors and love to the earth.

In the opening lines of the passage, Jones portrays Moses as a loyal hard worker who even in the face of death, "worked again well after he ended the day." While his humanity and his human relationships with others is plagued by "hunger and tiredness," the earth provides him with sustenance and life. In fact, Moses even eats the soil: "Moses closed his eyes and bent down and took a pinch of soil and ate it with no more thought than if it were a spot of cornbread". Here Jones emphasizes Moses's close relationship with the land, that he eats it not to feed himself but "to discover the strengths and weaknesses of the field" which "meant almost as much as his own life." But this relationship is not a forced one as one might think about a laborer who works the land. Jones uses strong human imagery to suggest an equal relationship between man and nature. Going from the "ancient and brittle harness" of his work, Moses is enveloped by a loving nature: "the evening quiet wrapped himself about him." Even when describing Moses tasting the soil, Jones uses the word, "relationship" to illustrate more directly the give-and-take sharing of the earth and Moses. The explicit

detail of of this relationship, of its changing nature in the “sweetened metal” taste of summer against the “sour moldiness” of winter seems to reflect a living, almost human relationship between the earth and the man.

The point of view of the narrative also serves to support this idea of intimate relationship. The narrator, a third person objective narrator who has some insight into the thoughts and feelings of Moses, provides an intimate portrayal of the tender and caring actions of Moses toward the earth. This point of view, like an observer, a witness, allows for a close and private view of Moses. When Moses smells the rain, “He breathed deeply, feeling it surge through him. Believing he was alone, he smiled. He knelt down to be closer to the earth and breathed deeply some more.” This moment of intimacy was meant to be a private one and almost mirrors the loving embrace between husband and wife. This description is closely followed by Moses’s thinking of home and his family; “his woman and his boy.” The contrast of Moses’s indifference to his family further highlights that Moses is a man of the land, not of people. Again, with the final scene of Moses washing in the rain and lying naked upon the wet earth, Moses enters into the earth, becomes a part of it, birthed by it and cleansed, “covered with dew” at the start of day.

The vivid imagery and close intimate detail and point of view of this passage reflects the living and almost human relationship between Moses and the earth. Edward P. Jones gives the passage a shot of life and beauty and so too does he give his character, Moses, a source of strength and joy in nature. The imagery of life in nature suggests that Moses draws his strength from the earth and not from the people who came from it and work it.

These samples are to be used for scoring practice. There are no scorers’ notes accompanying these samples.

O

In his book *The Known World*, Jones describes a plantation and the slave-life on it. Specifically, he details and characterizes Moses, a slave with very different values and attitudes than those of any other slave. Rather than embracing family life, like the other slaves, Moses develops a really personal connection with nature as a way of coping with slavery and, perhaps only temporarily, feeling free.

The only way that Moses feels like he is out of his chains, both the literal and figurative, is by embracing nature, the only aspect in his life that is truly free. Moses eats dirt because “the eating of it tied him to the only thing in his small world that meant almost as much as his own life” (29-31). He values his seemingly grotesque practice so much because by being connected and ultimately being one with nature, he is able to take on some of nature’s characteristics. Eating the dirt shows Moses the constantly changing and fleeing aspect of nature as he can taste drastic differences in the dirt from season to season. He tastes the “sweetened metal” (33) of July and the “sour moldiness” (37) of fall and winter. Similarly, he can smell “the coming of the rain” (47-48) and hear “more clearly the last bird of the day” (63) than the children playing. Jones specifically uses this imagery of many of Moses’ senses further illustrate his intense relationship with nature. Nature takes him away from slavery and puts him in an

entirely natural world, where all that matters is dirt and rain, whose nature life supercedes imprisonment and allows him to forget his struggles.

The scene with Moses laying in the rain is contrasted with his old-age rheumatism to further explain how nature gave him temporary freedom. Moses undresses “down to his nakedness” (81-82) to feel entirely freed of any constraints, such as clothes, to better feel nature and its ability change and do whatever it wishes with no one commanding it. However, his “rheumatism chained up his body” (86) once again. This chain is worse than the literal kind for Moses because now he can no longer experience nature and has no way of feeling free. He “blames[s] the chains on evenings such as these” (87) because the chains were his reasons for seeking freedom and lusting after nature.

Jones reveals Moses as one of the few slaves who was able to find some temporary form of freedom even during slavery. The point of view is directly from Moses, even though it's written in 3rd person. Jones describes details of Moses' senses and actions to hint at Moses' use of such rituals. Even though Moses was chained during slavery, the chains of rheumatism are much more detrimental because they lock him away from one aspect that gives him solace—nature.

R

Edward P. Jones reveals his character Moses through strong visual imagery and his use of third person limited point of view. Using these devices, Jones is able to convey the feeling of freedom in a slave.

The narration starts out describing the work that Moses did under his master. It evokes a gloomy and hopeless feeling, showing how his family worked themselves to exhaustion each day. But a shift occurs early on, focusing on Moses and his actions. Strong visual imagery of the sunset gives the reader the idea that Moses feels as if he is one with nature. The fact that he works under a master does not occur as he tastes the dirt and it gives him a sensation that his own people did not.

The emphasis on how often Moses feels these emotions and repeats his actions solidifies the sense of freedom and timelessness that comes with his work with the earth. He forgets his troubles and shrugs off the never-ending work to appreciate the beauty that he encounters each day. He strips down naked, showing his need to be in a more primal, more natural state when experiencing this euphoria. “When he was an old man...he would look back and blame the chains on evenings such as these, and on nights when he lost himself completely...” exemplifies this attitude.

The use of third person limited lets the reader experience all the emotions that are felt by Moses while giving details that explain his situation.

Q

This passage is very well written, it contains good diction, good imagery, good selection of detail, and it also reveals the character Moses very well.

The author Edward P. Jones describes Moses as a very intelligent man. For example when Moses smelled the coming of rain he stopped his mule to not follow him because it was going to rain. “...Moses, finally freed himself of the ancient and brittle harness that connected him to the oldest mule his master owned...” This quote not only

shows how intelligent Moses is but it also shows how much of a determined man he was.

Imagery is used well in this passage in many ways. For example, “He worked the dirt around in his mouth and swallowed, leaning his head back and opening his eyes in time to see the strip of sun fade to dark blue and then to nothing.

Detail was also very key in this passage. Author Edward P. Jones is very descriptive and he describes the characters in the passage very well.

P

Often times when one is a slave, they usually come to hate and curse the world in which they live because of their mistreatment and bondage in the world. However, this did not occur in the character of the slave Moses. In the passage “The Known World” by Edward P. Jones, the author shifts from a *<blank>* to a peaceful tone utilizing visual and olfactory imagery and selection of detail proving that only peace and freedom can be achieved through nature.

The passage “The Known World” uses many details of the sun, the soil, and weather (ultimately nature) to establish the connectivity Moses has to nature. For example, after a hard day of slave labor, Moses is shown picking up and eating dirt. Even though this act is usually seen as gross and unconventional, Moses eats dirt to tie himself to nature. The detail of Moses eating dirt shows that he does it to physically connect himself to the most important thing in his life. In this case, it is not his wife nor kids but nature. The details the narrator includes of Moses eating dirt every season and the changes of the taste of the dirt shows how Moses is continually becoming one with the land. After Moses finishes eating dirt, he notices the smell of rain and breathes it in deeply. This detail of him smelling the air proves the intoxicating effects nature has on him. Next, the narrator includes the detail of the start of rain. Water in any form, in this case rain, symbolizes the cleansing and almost baptismal effect nature has on him. These details of eating dirt and rain shows the peace and freedom one can have with nature.

Another literary device the narrator uses to describe and reveal the character of Moses is imagery. The first case of imagery in the passage occurred in the form of visual imagery. “...The sun was a five-inch-long memory of red orange laid out in still waves across the horizon...”. This visual imagery of the glorious colors of the sun and it setting behind the horizon illustrates the connectivity the protagonist has towards it. Next after the sun sets, “the evening quiet wrapped itself about him” this personification of the evening and use of tactile imagery also showcases the security and comfort Moses finds within nature. Also, the act of eating dirt satisfies Moses’ want to become one with the land by using gustatory imagery. After Moses finishes his hard day of work, he notices the onset of rain, particularly the smell of it. The narrator’s use of olfactory imagery in this case demonstrates the sensitivity nature has to Moses. As Moses returned into the forest, of which he finds the most peace and solitude, the narrator says “the patch of woods no more than three acres did yield some soft, blue grass that no animal would touch and many trees that no one could identify.” This quote, which makes use of visual and tactile imagery, demonstrates the connectivity to nature that only Moses has and the deep understanding he garners to it. This example, along with

visual, olfactory, and tactile imagery proves how only peace and freedom can be achieved through nature.

In the passage “The Known World” by Edward P. Jones, the narrator of the story primarily uses detail and imagery to reveal the character of Moses, whose name is a biblical allusion. These literary elements combined reveals the connectivity and sensitivity Moses has to nature, and explores the theme that only peace and freedom can be achieved through nature.

K

The selection from Edward P. Jones’ novel *The Known World* depicts the character of Moses as a pensive, hard-working man who lives in harmony with nature. From the beginning of the passage, it is clear that Moses leads a life full of arduous physical labor, but is not one to complain. Though it is revealed that the master has just died and Moses has already worked in the fields for 15 hours, he still remains outdoors to admire the sunset and tend to the mule. Moses’ detailed description of the sunset illustrates his appreciation for the natural world and its beauty. This affinity is further demonstrated when Moses begins to eat the dirt from the field. Though this action seems at first strange, Moses justifies his behavior by explaining, “he ate [the dirt] not only to discover the strengths and weaknesses of the field, but because the eating of it tied him to the only thing in his small world that meant almost as much as his own life” (28-31). The act of eating dirt is clearly not a social norm, even for those in Moses’ community, therefore it is clear that Moses’ connection to nature is exceptionally deep and sentimental.

Later on in the passage, Moses demonstrates once again his unique relationship with the natural world. The night has fallen, but instead of joining his family in his cabin, Moses chooses to walk through the cornfields alone. By prioritizing his love of nature over spending time with his family, Moses demonstrates the great importance he places on nature. After walking through the cornfields, Moses “undressed down to his nakedness and lay down” (81-2), and drinks the rainwater out of his hands. At this point, Moses has eaten, drank, and physically joined with nature. His actions can be attributed to the belief he stated earlier in the passage, when he revealed that he places as much value on the natural world around him as he does his own life. His actions initially seem out of the ordinary and questionable, but after closer examination, they in fact make sense. From what is revealed in the passage, it seems that Moses has worked on the fields for a long time, and values nothing more in a man than he does hard work. When describing the Irish man who gave the master the unproductive plot of land, Moses speaks of him in a scornful tone. It is clear that Moses values honesty and hard work, therefore he is displeased with the lying, unhelpful, Irish man. Moses seems to have learned that once facet of his life that is constantly reliable is nature. Though factors of nature change all the time, such as weather and sunsets, Moses knows that nature itself will always be there to comfort, aid, and dazzle him. The people and events in his life may sometimes be fickle, which is why he has learned that the one thing he can fully trust and love is nature. In the passage, the most extensive and descriptive selections are when Moses describes aspects of nature such as the “five-inch-long memory of red orange” (11-2) sunset, the instance when he eats dirt, and the explanation of how he enjoys sleeping naked in the fields and waking up “covered with dew” (89-90). The

lengthy descriptions of Moses' spiritual, physical, and emotional connection with nature delineate the large importance Moses places on the natural world, and what he holds at highest value in his life.

M

In the 1800's the life of a slave was a difficult one. In the passage *The Known World* by Edward P. Jones, the character of a slave named Moses is revealed effectively through the author's selection of detail, vivid imagery, and Moses' insightful point of view.

The imagery of the passage *The Known World* paints a picture of Moses' life clearly. The audience sees everything from "the brittle harness that connected him to the oldest mule his master owned" to him traveling to the forest in the rain. These images which are riddled with detail are the gateway for the audience to understand his point of view. The author's selection of a limited third person point of view creates a clearer image for the reader to see and feel what he is feeling. Moses' aloof tendencies are noted by the details that are revealed through his time in the fields with the old mule eating the dirt. The details that show how Moses' eats dirt often highlight the harsh treatment of slaves. He sees other houses with warmth and rest and yearns for those comforts. He does not eat with his family, showing the determination he has for a better life. While in the rain Moses strips down to wash off all of his hardship and cleanse himself of his burdens while his body is still able. Moses's character reveals a sense of normalcy to slave life through his point of view. The images that are shown do not utilize details of beatings or harshness, but more of wonder and longing, showing that Moses embodies these in his spirit.

Moses' character in *The Known World* is developed through point of view, details and imagery. The life of a slave is shown as one that is lackluster, but also not as torturous many think.

J

In his work *The Known World*, Edward P. Jones uses point of view, certain detail, and imagery to illustrate vibrantly Moses' connection to nature, caused by an attempt to identify with his true roots. Lost due to enslavement. Moses' intense, natural connection with his mule begins the revealing of his sense of unity with nature. By the "brittle harness...[connecting] him to the oldest mule," Moses is level with the animal and even more natural, level with the "oldest," most fundamental mule. Moses could not interact with anything more natural than this. Imagery pres

N

The passage from the *The Known World* by Edward P. Jones, characterizes Moses as one who understands the importance of the land. The passage begins with Moses describing how after working fifteen hours, unlike the rest who go to seek rest, he stays in the fields. It becomes prevalent that Moses has an attachment to this field and the land. "He was the only man in the realm, slave or free, who ate dirt"...eating of it tied him to the only thing in his small world that meant almost as much as his own life." This very clearly shows the importance of the Earth and the this field is to Moses. He has a strong connection to the Earth, nearly putting it as important as himself. But he is

the only one who has such desires which shows he is unique and a bit of an outcast, it is likely others do not understand him.

In the third paragraph, “Moses smelled the coming of rain,” and indeed it does rain, however when “he thought was the sound of playing children” there was none. This shows he spends more time with nature and in this field than he does with people. He chooses to be a part of the Earth than with humanity to the point when he no longer recognizes the sound of humans. “He could hear far more clearly the last bird of the day. This shows that he is much in tune for nature, showing which he prefers.

Finally the passage ends with Moses, stripping—becoming one with nature as it may be—and lays in the forest as it rains. This scene truly encompasses the aspect of nature with the Earth, the weather, and the trees. Even in the worse conditions, he is able to be at ease with this nature and fall asleep. Most would be unable to sleep if they were inside and protected, let alone when they are in the middle. Moses has the choice to go home to his family, but rather chooses to be with his field. Moses describes this field as his “small world” indicating that he doesn’t know much else beyond his world. It is because the world is known to him that he sticks himself inside it. It is predictable and a comfort. This portrays the idea that as humans, we do not like to leave our comfort zone, but rather, we further encompass it until we too are so lost in it, we too become nothing more than the landscape.

L

In “The Known World” by Edward P. Jones, Moses is an adult slave who works the fields for his master. This passage describes the night of his master’s death, although it focuses on Moses rather than his master. In the passage, the reader is able to follow Moses in his nightly routine after hours of work, a time that he spends away from any other humans and in the presence of nature. Through the use of imagery, personification, and nature, the author reveals Moses to be a man who is more connected with nature than with the rest of humanity and is truly happy when he is one with the natural world.

The author uses imagery to enhance the description of Moses’s interactions with nature and complete immersion in the natural world. Upon finishing his work with the mule in the field, Moses “finally freed himself of the ancient and brittle harness” that connected himself to the mule for work. By using the word “freed,” it is implied that the harness is holding Moses back somehow, and that a harness connection to the mule is not a real connection to nature. Even though Moses is still a slave belonging to a master even after he takes off the harness, the removal of the harness from his body seems to have some symbolism of freeing Moses from the restrictions of industrial, man-made items that relate to the earth and the exploitation of the earth. Even after he is no longer physically connected to the mule when he takes off the harness, Moses continues to stay with the mule, proving that he was not trying to free himself from the mule but rather the unnatural connection of chains between them. Moses still maintains a connection with the mule even after removing the harness, which shows that he values authentic, natural connections to animals over forced manmade ones. Later, when Moses is lying in the rain, he thinks about the times when he has “lost himself completely” while lying outside in the rain and ends up sleeping the entire night naked, wet, and outside in the woods. This imagery of “losing himself completely” in nature

shows how easily Moses can integrate himself into the natural world. Without even realizing it, his body adapts to the outside, rainy conditions and allows himself to sleep comfortably. Because he is losing himself, it is obvious that it is not a conscious decision to remain the entire night outside in the rain, but rather a subconscious reaction to being within the woods. Moses' easy and unforced relationships with nature, shown through imagery and word choice, display his strong connection to the untouched parts of wildlife.

By personifying nature, the author equates nature to a being similar to a human that Moses can interact with. When he pauses in the fields the "evening quiet wrapped itself around" Moses. This is the personification of the "evening quiet," which provides the image of Moses directly encountering the evening and being "wrapped" into the air. By personifying the evening, the author shows the relationship between Moses and the night and its similarities to that of a relationship between two humans. The author reiterates this idea of a one-on-one, distinct relationship between Moses and the outdoors in saying that the coming of winter, a time when Moses could no longer be outside as often, signified the "end of a relationship". This relationship is the relationship between Moses and the wild and the personification implies that Moses is in an almost romantic relationship with the outside world. The author again personifies the outdoors when he says that Moses felt "the darkness having taken a nice hold of him." This example once again shows the human-like relationship between Moses and the night; the nature seems to be a very strong force in Moses' life because it is able to gain control over his body in this moment. By personifying nature and having it interact directly with Moses, the author emphasizes how Moses sees nature as an equal, almost as a human, that he has a strong relationship with.

Lastly, Moses' subconscious actions show that he is even more in tune with nature than he is with other humans. When he is breathing in the soil to feel his connection with the earth, he then stands and "turned away...from the path that led to...people and his own cabin, his woman, and his boy." Although his turning could be seen as just a subtle action, it could also be argued that it signifies Moses' turning away from social interactions with other humans. As he turns his body away from the path, in his mind he is acknowledging that it is in the direction of his own family, yet he continues to turn away. He seems to be distancing himself from life within the community of his fellow slaves by staying out after hours instead of returning to his cabin. Later, when lying in the rain, Moses strips himself of his clothes "to his nakedness" to lie down and submerge himself in rain and dirt. It could be inferred from this action that Moses feels most comfortable in his most natural state—naked—and feels unnatural in his clothes. This shows a disconnect with humanity and social conformity and implies that Moses is most comfortable when he does not have to conform to unnatural restraints.

By using descriptive language and literary techniques, the author was able to make one night in Moses' life a description of Moses' character and values. In examining the imagery, personification, and allusion to natural states of being, one can see that Moses is extremely in touch with nature and is disconnected from other humans because of his relationship with nature.

These extra essays can be used for scoring practice.

U

Humble, determined, hardworking, and devoted best describe the character of Moses in *The Known World* by Edward P. Jones. Moses is not concerned with going home to his family, his personal needs, or his health but is consumed in the beauty of nature. Through point of view, selection of detail, and vivid imagery, Jones reveals the kindhearted, selfless character of Moses.

By writing *The Known World* in a first person limited point of view, the reader comes to understand Moses' actions and character. On the surface or from a third person point of view eating dirt appears strange. However, through 1st person point of view, the reader comes to see Moses eats dirt because it "tied him to the only thing in his small world that meant almost as much as his own life." Moses does not have material wealth, yet he still finds joy and value in what little he has. Eating dirt connects him to what is his. His devotion shows the kindhearted person he is which is only achieved through a first person point of view.

Jones includes very specific details to reveal qualities of Moses. The dirt Moses at "tasted even more like sweetened metal". Some of the most valuable items on this earth are made of metals. Metals fill our lives from toys to jewelry to electronic devices. Moses' valuable metals, however, are in the dirt. Through describing the metallic properties of the soil Moses consumes Jones shows the humility Moses has. Moses will find his valuables in the land not at the department store. For the land to thrive Moses must invest great time and energy working the fields.

Jones reveals the selfless character of Moses through vivid imagery. Jones writes "he undressed down to his nakedness and lay down." Moses does not need to be clothed to feel comfortable. The land and nature are his life. He does not need material items to enjoy life. He "lost himself completely" in the sheer beauty of what surrounds him. Through the image of Moses' nakedness in the raining wood, Jones shows selflessness Moses has.

Living in a society where many find joy, value, and wealth in the world of business and material items does not exist in *The Known World*. Moses finds peace in the little he has showing his humility and selflessness.

W

In Edward P. Jones' "The Known World," the character of Moses is seemingly a paradox, desirous of purity and freedom, but innately tied to nature and the earth. Jones develops this complex characterization through the symbolism of the dirt and of the rain, gustatory, olfactory, and tactile imagery, and of the details of nature.

The part of Earth accessible to humans is the dirt. One of the "Four Elements," the ground is a key part of nature. It bears us a harvest and lays a place to build. Only free men could own dirt and land. It was a symbol of the promise of life and freedom, but was also the reason Moses was a slave, to work the land. Similarly, rain, and the soaking in it, symbolizes baptism, rebirth, and new life. It is the freedom Moses so desires. Paradoxically, the rain also gave Moses rheumatism, chaining him and limiting his movements as an old man. These two competing symbols have double meanings, providing curious insight on Moses' character.

Moses eats dirt. He eats dirt because, as a slave, it is something he has control over. It is his choice. It also connects him to the land. Soil is supposed to bear life and harvest, but gustatory imagery is used to tell the reader that it is “metallic” tasting, and later has “a sour moldiness.” These images are in stark contrast to natural assumptions of harvest and life. Metals and mold are inedible. With the rain, olfactory and tactile imagery are used to describe the smell and flow of the rain. This makes the rain a deep, intimate, cleansing experience. But again, it is soiled by the resulting rheumatism. Moses never gets to escape his paradox.

Nature mirrors this paradox. Visual imagery is used to describe the beautiful and serene details of a dramatic sunset, the “evening quiet,” the forest and the birds and the rain. The environment is peaceful and lovely. But the inhabitants are anything but: the master is dead, the slaves are hungry and tired, the mule is old, with an “ancient and brittle harness.” How can such unfortunate, miserable creatures be living in such an Eden-esque environment? That is the cruel paradox of Moses life.

Cursed to be a slave forever, Moses is enthralled with symbols of freedom, which only serve to tie him down further. He experiences natural occurrences, meant to bring pleasure and new life, but his senses are assaulted. He is a part of a broken people, living in a perfect landscape. The irony of these juxtapositioned paradoxes serve to create a character that is a complex enigma, with more to him than meets the eyes.

V

Nature is a powerful force that gives some all of the vivacity and life on which they rely to survive. Moses, a slave condemned to arduous work for much of his life, finds solace and energy in nature that surrounds him. When the grueling day puts strain on him, he pulls on nature for power. Edward Pl. Jones reveals the character of Moses through his interactions with the various elements of the world around him. Jones contrasts the character’s experiences with civilization and the natural world to show what is most important to Moses, where he gets his strength, and what makes him feel most at home. In his novel *The Known World*, Jones uses powerful imagery and particular selection of detail to establish Moses’s deep connection with the natural world and his disconnection with civilization and the society in which he lives.

Edward Jones contrasts the feelings Moses experiences while working with those he experiences in nature. Jones’ particular word choice and selection of detail define Moses as a character who much prefers nature to the specific society in which he lives. At the end of his work day, Moses is “finally freed . . . of the ancient and brittle harness” (8-9). The use of the word free in this particular situation implies that the harness, which represents his job and his society, is the force that chains him down. It is the force that holds him back, something from which he feels he must free himself and escape. On the other hand, Moses’ experiences with nature give him life and power. Rather than chaining him down and draining his strength, nature gives him happiness and an apparent sense of warmth. He eats dirt in the field “because the eating of it tied him to the only thing in his small world that meant almost as much as his own life” (29-31). The thing Jones refers to is the natural world, which the dirt itself symbolizes. By eating the dirt, Moses can connect to the force which he feels is the most important to him, even as important and powerful as his own life. When Moses is walking towards the forest, he has another experience that further defines his place in nature and

civilization. After passing some cabins, “He turned his head slightly to the light and made out what he thought was the sound of playing children, but when he turned his head back, he could hear far more clearly the last bird of the day as it evening-chirped in the small forest far off to the left” (60-64). He hears the natural sounds of the animals and the forest far more clearly than the sounds of the children playing, even though he is right near the cabins and the forest is quite far away. This image further suggests that Moses has a far better connection with the natural world than with society; he has a certain affinity for nature and its majesty that doesn’t exist in his experiences with society and civilization.

Jones also uses vivid imagery of Moses’s feelings and experiences with nature to show how Moses feels himself a part of the natural world, perhaps even an extension of nature itself, Jones talks about Moses’ connection with nature as a “relationship he had begun with the first taste of dirt back in March” (38-39). When he begins walking towards the forest, he can smell “the coming of rain” (48). Jones writes that “he breathed deeply, feeling it surge through him . . . he smiled” (48-49). The connection Moses has with nature is so powerful that he feels nature’s focus in his bones; he is one with the senses and experiences of the natural world. When he has entered the forest, Moses undresses and lies down on the forest floor. Jones explains that “he lost himself completely and fell asleep and didn’t come to until morning, covered with dew” (88-90). Moses loses himself completely in the power of the nature that surrounds him.

In developing Moses as a character, Jones suggests the importance and the power of the natural world. He shows how nature gives life and energy to mankind, and suggests that it may be one of the most important forces on which man must rely for survival and an ability to thrive.

Z

The balance of man between nature and society is often a fine line, difficultly straddled. The character of Moses from Edward P. Jones’ novel *The Known World* elects to reject this balance almost completely and immerse near fully in the wonders of nature. For him, the power of nature overwhelms his bond with his fellow man, overriding any need to socialize and be with others. If there was ever a man who knew where he truly belonged, it is Moses.

At the beginning of the excerpt, Moses’ dedication is made clear. Even on “The evening his master died he worked again well after he ended the day for the other adults” (Lines 1-2), showing that Moses takes more solace in his work in the field than with the company of others. The end of the day is his time to commune with nature, while for others it is time to satiate the “hunger and tiredness” (Line 3-4) that Moses has sent them home with. Moses’s appreciation for nature is displayed through the narrator’s, albeit third person, description of the setting sun as “a five-inch long memory of red orange laid out in still waves across the horizon” (Lines 11-13). This imagery’s beauty can only be rivaled by the true experience Moses has due to its sheer vividness. Almost taking this sunset as a signal, Moses begins his meditation with mature.

The first step in Moses’s ritual is the consumption of soil. The author’s intent here is likely to demonstrate just how attached Moses is to the world around him. He eats the dirt as “if it were a spot of cornbread” (Lines 19-20), displaying a high level of familiarity and comfort to what most would call an odd activity. His reason in the act is that doing

so enables him “to discover the strengths and weaknesses of the field” (Lines 28-29) at a base level, paralleling his drive for work. However, more importantly, the process “tied him to the only thing in his small world that meant almost as much as his own life” (Lines 30-31), plainly highlighting his devotion to nature. His wife and children pale in comparison to the majesty of nature. The first portion complete, Moses moves on to the next phase.

Moses’ journey with nature continues “with the sun gone and no moon and the darkness having taken a nice hold of him” (Lines 40-41). Jones’s choice of the word “nice” likely serves to contrast Moses’s opinion of darkness with the normal perspective. While many people fear darkness, Moses welcomes its embrace. The depiction also personifies the darkness, lending more power to nature. Clearly in tune with nature, Moses next “[smells] the coming of rain” (Lines 47-48). He lets the air “surge through him” (Line 49), accepting, after the soil, another fragment of nature within. Then, neglecting the “sound of playing children” (Lines 61-62), Moses chooses to hear “the last bird of the day as it evening-chirped” (Lines 63-64). His rejection of the children and refusal to return to his wife and eat dinner, instead venturing to the forest, reveals that Moses’s true allegiance lies with nature, not civilization.

As the rain begins, Moses enters the forest, alone. He proceeds to “[collect] water that he [washes] over his face” (Lines 80-81), cleansing himself of society’s sins. Then he “[undresses] down to his nakedness and [lies] down” (Lines 81-82), eschewing the last vestiges of artificiality and returning to the pure form with which he entered the world. He “[loses] himself completely” and “[doesn’t come to until morning, covered with dew” (Lines 88-90), having given himself to nature and been reborn, like a child emerging from the womb covered in fluids. The profound imagery encapsulates Moses connection with nature. It is his mother, his father, his everything. It completes him more than his real family. When Moses is in nature, then and only then, is he at peace.

AA

Edward Jones introduces Moses as one in the same with Nature. He implements great detail and literary devices to show how worldly of a man Moses is, and his appreciation for the earth even when he has not much for himself.

Jones doesn’t introduce Moses for a few sentences, though. First describing the kind of life he lives. The author pays close attention, at first, to their lives of intensive labor, long work days, hunger and tiredness. Then, we begin to see the character of Moses. Jones begins with using imagery, to describe the beautiful scenery of the sunset and it’s “red-orange laid out in still waves”, how its surrounded by mountains. Here, we can tell by Jones’ close attention to the detail of the sunset, that this passage will be closely focused on nature and it’s impact on the character. Jones then describes Moses eating the soil. It’s such an odd act, and it catches your attention. It is not a normal thing to do, eat soil. Jones tells that only the women (pregnant) eat it for some “incomprehensible” reason, insinuating that it’s unnecessary. However, he says that Moses eats the soil mainly because it tied him to the only thing in the world with meaning to him, other than his own life. From here we can infer that he is talking about the earth and that it takes precedence over work, family, friends, etc. This is further confirmed later on in the passage when Moses sees his family waiting for him to come to supper and he turns to walk further into the forrest, to not return until the next

morning. Jones writes this with a very close relation to Moses. He writes from a 3rd person point of view, but it's as if he's right there in Moses' mind with him, and it makes it feel as though Moses is telling about his intimate relationship with nature himself. Jones describes in great detail the changing of the soil by the seasons and uses imagery to describe the tastes of the "sweetened metal" of July, or the "sour moldiness" of fall and winter. As the passage goes on, Moses's connection with nature is revealed a little more and a little more intensely. Jones describes the powerful scene of Moses being able to smell the rain, feeling it "surge" through him; he conveys it in a way that it seems as if it is Moses's drug, and he is getting some sort of insane high from it.

When Moses's attention turns to his wife and kids, Jones lacks detail in then explaining Moses's home life of simply the cabin "home and food and rest". Nothing compared to the amount of detail he uses when writing about the experiences Moses has with nature.

The end of the final paragraph is by far the most intense. Here, we get a much deeper understanding of the level of intimacy Moses has with the earth. Jones allows us to understand this through his point of view as the author. He describes to us exactly what Moses is feeling, about becoming old and feeling chained, because he just lost himself under the rain and trees for so many nights. The descriptive detail however and intense imagery in these last few sentences are really what characterizes Moses. The fact that the "rain came in torrents" and Moses "undressed to his nakedness and laid down" and then "didn't come to until morning, covered with dew" shows us that this connection Moses has with the world is indescribable. It is so intense, and he basically sees himself as one with nature. Jones allows us to see this relationship clearly through his use of detailed imagery, and his own relationship to Moses in telling the story.

X

This passage from the novel "The Known World" by Edward P. Jones shows and reveals Moses' life as a slave. This passage is told from a third person point of view. This speaker is able to reveal the love of work and hard work Moses has.

It is first revealed that Moses is a hard working slave in the first paragraph of the passage: "Moses, finally freed himself of the ancient and brittle harness that connected him to the oldest mule his master owned" (l. 8-10). This shows us that not only is Moses a slave, but he had very hard and tiring work. We know he was a hard worker because it is mentioned in the passage that he had been in the fields for more than fifteen hours that day.

Moses' hard work came from his passion and connection to work. Moses valued his work more than anything else in his life. "Moses closed his eyes bent down and took a pinch of the soil and ate it with no more thought than if it were a spot of cornbread" (l. 17-20). The passage later on goes on to say: "because the eating of it tied him to the only thing in his small world that meant almost as much as his own life" (l. 29-31). From that we can interpret that Moses ate the dirt because he had a deep connection to it and valued it because of his work. The passage also uses imagery to describe the taste of the dirt in certain months through out the year. "July dirt tasted even more like a sweet petal than the dirt of June or May" (l. 32-33). This imagery allows the reader to create a taste of the dirt and emphasize that Moses ate this dirt.

Moses, as a slave, didn't take anything for granted and he found the joys in life even through his hard times. When it started to rain on Moses he used the water to cleanse himself and he simply laid on the ground and enjoyed the rain shower. "Moses stopped and held out his hands and collected water that he washed over his face. Then he undressed down to his nakedness and lay down" (l. 79-82). These lines show the simplicity of Moses and the life of a slave.

Imagery is the most common literary device used in this passage. It creates images for the reader and allows them to see what Moses can. The intense imagery helps reveal a somber tone and Moses' attitudes. "The patch of woods of no more than three acres did yield some of the soft, blue grass that no animal would touch and many trees that no one could identify" (l. 72-75). This is just one example of the many lines of imagery used.

Moses is revealed to us as a virtuous man who works hard because of his burning passion to work. He is also viewed as a simplistic character who simply takes life as it come to him and tries to find the joys in it.

Part II—Developing an Essay

H—Score “8”

In his novel *The Known World*, Edward P. Jones creates a character, Moses, who is completely entwined with the world around him. Exploring the themes of nature and rebirth, Jones complicates the reader’s understanding of humanity, slavery, and gender roles. Through utilising an omnipresent narrator with insights into Moses, explaining Moses’ connection to nature, and the interaction with rain and rebirth, Jones reveals the character of Moses and suggests the power of interactions with the natural world.

Underline the THESIS Statement in the introductory ¶ above.

The point of view reflects Moses’ character as it reveals his calm, contemplative, and peaceful nature. The passage begins with “The evening his master died he worked again well after he ended the day for the other adults...When he, Moses, finally freed himself of the ancient and brittle harness that connected him to the oldest mule his master owned” (1-10). Moses is internally driven to work, yet work is not simply slaving for him as he is inherently connected to nature. Despite working for fifteen hours “He paused before leaving the fields as the evening quiet wrapped itself about him” (15-16). Moses is reflective and calm, aware of his situation and surroundings. He never speaks, the point of view is all an omnipresent narration, but the actions reveal Moses’ character. As Moses continues to interact with the natural world, his character further develops and becomes more complex.

Underline the TOPIC sentence in the ¶ above.

Evidence	Commentary
The passage begins with “The evening his master died he worked again well after he ended the day for the other adults...When he, Moses, finally freed himself of the ancient and brittle harness that connected him to the oldest mule his master owned” (1-10).	Moses is internally driven to work, yet work is not simply slaving for him as he is inherently connected to nature.
Despite working for fifteen hours “He paused before leaving the fields as the evening quiet wrapped itself about him” (15-16).	Moses is reflective and calm, aware of his situation and surroundings. He never speaks, the point of view is all an omnipresent narration, but the actions reveal Moses’ character.

Underline the CONCLUDING sentence in the ¶ above.

His interaction with the dirt heightens his connection to nature and introduces the relationship between the natural world and humanity. Moses “was the only man in the realm slave or free, who ate dirt, but while the bondage women...ate it for some incomprehensible need” (23-26). The idea that women are more connected to nature is often explored, and here Jones suggests that while tying Moses into the story showing that he is somehow more connected to nature than all of men. Moses “ate [the dirt] not only to discover the strengths and weaknesses of the field, but because the eating of it tied him to the only thing in his small world that meant almost as much as his life” (28-31). It is interesting to note that he first considers the practical application—he tastes the dirt to apply the knowledge to his farming and field work—man controlling nature. Furthermore, the dirt in the summer tastes of “sweetened metal” (33), potentially suggesting industrialization. Yet, this becomes “sour moldiness” as the fall and winter comes, representing the inevitable mortality of crops and life—this followed by “the darkness [of the night] having taken a nice hold of him” (41-42). The second reason for

his consumption of dirt suggests that Moses feels that his fields and nature are equally important to his life, representing the struggle of his bond to nature. The act of him eating the dirt represents his recognition of mortality and his deep, inherent connection to nature.

Underline the TOPIC sentence in the ¶ above.

Evidence	Commentary
Moses “was the only man in the realm slave or free, who ate dirt, but while the bondage women...ate it for some incomprehensible need” (23-26).	The idea that women are more connected to nature is often explored, and here Jones suggests that while tying Moses into the story showing that he is somehow more connected to nature than all of men.
Moses “ate [the dirt] not only to discover the strengths and weaknesses of the field, but because the eating of it tied him to the only thing in his small world that meant almost as much as his life” (28-31).	It is interesting to note that he first considers the practical application—he tastes the dirt to apply the knowledge to his farming and field work—man controlling nature.
Furthermore, the dirt in the summer tastes of “sweetened metal” (33),	potentially suggesting industrialization.
Yet, this becomes “sour moldiness” as the fall and winter comes, representing the inevitable mortality of crops and life—this followed by “the darkness [of the night] having taken a nice hold of him” (41-42).	The second reason for his consumption of dirt suggests that Moses feels that his fields and nature are equally important to his life, representing the struggle of his bond to nature.

Underline the CONCLUDING sentence in the ¶ above.

Finally, the symbolism of rebirth during the rainfall highlights Moses’ connection to nature and juxtaposes society and the natural world. Moses “smelled the coming of rain” and “knelt down to be closer to the earth” (49-51). He is in tune with the natural world, and turns away from society, his cabin with his family. He then “turns his head to what “he thought was the sound of playing children” to find he “could hear far more

clearly the last bird of the day” (61-62). This juxtaposition of Moses’ relationship with society versus nature suggests that he is more connected to the natural world than to humanity. As the rain became heavier, Moses washes his face, takes off his clothes, and lies in the grass. This seems representative as a baptism of sorts. He is freeing himself from the chains of slavery, as his master just died. He “lost himself completely” (88) and sleeps in the forest, washed out by the rain, until the morning when he is “covered with dew”—a symbol of freshness and rebirth. Interestingly, the narrative explains that when “he was an old man and rheumatism chained up his body” (85-86) he blamed it on nights like this. This represents the complexity of humanity and freedom. This night, a representation of his freedom from slavery, binds and chains him later in life.

Underline the TOPIC sentence in the ¶ above.

Evidence	Commentary
Moses “smelled the coming of rain” and “knelt down to be closer to the earth” (49-51).	He is in tune with the natural world, and turns away from society, his cabin with his family.
He then “turns his head to what “he thought was the sound of playing children” to find he “could hear far more clearly the last bird of the day” (61-62).	This juxtaposition of Moses’ relationship with society versus nature suggests that he is more connected to the natural world than to humanity.
As the rain became heavier, Moses washes his face, takes off his clothes, and lies in the grass.	This seems representative as a baptism of sorts. He is freeing himself from the chains of slavery, as his master just died.
He “lost himself completely” (88) and sleeps in the forest, washed out by the rain, until the morning when he is “covered with dew”	—a symbol of freshness and rebirth.
Interestingly, the narrative explains that when “he was an old man and rheumatism chained up his body” (85-86) he blamed it	This represents the complexity of humanity and freedom.

on nights like this.	
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Underline the CONCLUDING sentence in the ¶ above.
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Jones suggests through the complexity of Moses' character developed through point of view, symbolism, and imagery of interactions with nature, the complexity of freedom and the freeing power of the natural world. Nature is almost revered in this passage, suggesting the intense power of the natural world and connections to it.

G—Score “6”

Moses is seen as a quiet outsider in his own world. The passage narrates the events around him describing the pain and poor conditions around him. Yet despite his strange habits the audience cannot help but feel compassion and unknowing respect for Moses. Moses and those around him add depth and reality to the passage. Without them there could be no contrast to Moses. Through point of view, selection of detail, and imagery the audience can see the daily life of Moses and see through his actions the reflection of his character.

Underline the THESIS Statement in the introductory ¶ above.
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Point of view is essential to this narration as it provides insight to not only Moses' actions but how different he is from his surroundings. The quote “He was the only man to eat dirt but while the bondage of woman...” His actions prove Moses to not be preoccupied with bodily needs like nutrition. Instead the author uses a third person point of view to allow the audience to be an observer and recount Moses' daily life without him knowing to show a side of innocence while also loneliness. Moses does not taste dirt out of childish desire of hunger he instead does it as a spiritual desire to remind him

about life. The point of view stays third person even when describing the Irish man, “I did well over there, that man lied”. This insight into the view of the Irish man is used to contrast with Moses. He never tries to seem better off than he really is, he is a simple, honest man. The two points of views allow the audience to see how much different Moses is from his surroundings. While others are focused on themselves Moses eats dirt to connect himself to the land, an extension of himself.

Underline the TOPIC sentence in the ¶ above.

Evidence	Commentary
<p>The quote “He was the only man to eat dirt but while the bondage of woman...”</p> <p>Instead the author uses a third person point of view</p>	<p>His actions prove Moses to not be preoccupied with bodily needs like nutrition.</p> <p>to allow the audience to be an observer and recount Moses’ daily life without him knowing to show a side of innocence while also loneliness.</p>

Underline the CONCLUDING sentence in the ¶ above.

The selection of detail throughout the passage reveals the inner character of Moses. The little quirks he does shows how Moses truly is when looking past his strange dirt eating habits. Moses is a hard worker as “he had been in the field for all fifteen hours” and “didn’t come to until morning covered in dew”. These details show the work ethic of Moses and how he works himself past the point of exhaustion. These details show how he has no sense of time and is simply working on the land and symbolically himself. The attention to detail in the taste of the dirt shows how Moses is actually seeing the changes around him, as “this was July and July dirt tasted even more like sweetened metal than did the dirt of June or May”. Again Moses appears to have no sense of time and relies on the dirt to put him back into the material world. As Moses falls back to the dirt as a crutch it reveals how he is simply floating through or just existing through this life.

Underline the TOPIC sentence in the ¶ above.

Evidence	Commentary

Underline the CONCLUDING sentence in the ¶ above.

Imagery in the passage shows the harsh environment of Moses yet enhances his soft nature. Through the description of the sun it shows how draining the work load is “...Moses freed himself of the ancient and brittle harness that connected him...memory of the red-orange laid out in waves”. This shows how Moses is simply a worker and observer. He appears to lack any depth as he is only connected to the field through his work and mule. The simple nature of Moses is then seen in the imagery of the rain “then he undressed down to his nakedness and lay down. To keep the rain out of his nose, he rolled up his shirt.” Although at first Moses is seen to be very simple, he does not run inside and claim shelter. He is very naturalistic as he embraces nature and it shows how although he is disconnected from people that he is very connected to the land.

Underline the TOPIC sentence in the ¶ above.

Evidence	Commentary

Underline the CONCLUDING sentence in the ¶ above.

A quiet observor Moses is further characterized by point of view, selection of detail, and imagery. Through his actions and surroundings it is clear how Moses is simple yet complex in his own unique ways. The undying work ethic of Moses portrays him to never be extravagant in human matters and keeps to himself and the land. The passage characterizes Moses to be alone yet collected, simple yet complex, and existing while not being fully present.

From Michael Degen's *Crafting Expository Argument: Practical Approaches to the Writing Process for Students & Teachers*, 3rd. Ed., Garland, TX: Telemachos, 2000.

Quick Essay Checklist

Introduction (p.119)

- Does the writer grab the reader's attention from the first sentence?
- Does this showing-telling introduction provide an appropriate analogy to the thesis statement?
- Does the writer include a transition sentence that connects the attention-grabber to the thesis statement?
- Does the thesis statement contain a subject + opinion?

Body Paragraphs (p. 52)

- Are the topic sentences focused and written with clear diction? Topic sentence = Organizing Element + Aspect of Thesis.
- Does the writer's topic sentence contain language found in the thesis statement?
- Does the paragraph organize the evidence according to time, place, or idea?
- Does the writer explain why the evidence supports the topic sentence, or does the writer merely list the evidence with little explanation and elaboration?
- When the writer uses direct quotations, does he/she blend this text with his/her own words? (p. 63)
- Does the writer avoid summarizing plot?

Conclusion (p. 123)

- Does the conclusion go beyond summary or restatement of the thesis statement?
- Does the conclusion attempt to connect the thesis to one larger issue—to the community, to the writer, to other works of literature?
- Does the writer finish the conclusion by "bookending" the attention-grabber from the introduction or a major detail from the body?

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Brief Review of Jane Schaffer’s Body Paragraph Development Method:

- 1st Sentence: **Topic Sentence/Assertion**
- 2nd Sentence: **Concrete Detail/Evidence**
- 3rd Sentence: **Commentary**
- 4th Sentence: **Commentary**
- 5th Sentence: **Closing/Concluding Sentence**

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“Creating Effective Topic Sentences”

From lesson in *Laying the Foundation: A Resource and Planning Guide for Pre-AP English Grade Ten*, Dallas: APS, 2004, pp. 400-403.

Lesson Introduction

Good topic sentences depend on a good thesis sentence. They must operate together to guide readers to a clear understanding of an essay. If the thesis is faulty, the topic sentences rest on sand, not solid earth. If the thesis is sound, then its successful development rests on its topic sentences.

...Students must **derive** their topic sentences from the thesis. Beginning writers may examine that thesis and determine what question(s) it “forces” a reader to ask. Then the topic sentences must “answer” those questions, saving, of course, elaboration for the bodies of the paragraphs. The content and syntax of the thesis can guide the syntax of its topic sentences:

- The subject of the paper is the subject of the thesis. (It does not literally/grammatically have to be; however, inexperienced writers may find confidence in carefully aligning the key sentences.)then the topic sentences can echo that same subject, thereby helping to create cohesion or unity in the essay.
- The verb tense of the thesis governs the verb tense of the topic sentences.
- Transitional devices link the paragraphs together logically.
- If the thesis sentence forces the reader to ask a key question or two, then the topic sentences will also force the reader to ask a key question or two. The “answer” will necessitate the examples and discussion and elaboration that will fill the rest of the paragraph.
- The thesis will be simple or complex; thus, the topics will be simple or complex. Compound sentences (and thus compound-complex sentences) can trick students into actually covering two whole separate ideas in one essay; in other words, they might make what should be two essays into one.

Thesis sentences offer a variety of possible organizations for any given essay writers must test the thesis and see which approach in the topic sentences will result in the best paper. Then they must painstakingly plot out the wording of the topic sentences. Some teachers ask their student writers to create the thesis and topic sentences before any other content; thus, beginning writers do not end up halfway through their essays wondering what else they can “talk about.”

The logical order of the topic sentences will provide readers critical help in following a discussion or argument. Infrequently, writers may have a series of two or three or more equal or parallel topics to develop; usually, however they will carefully arrange their key ideas, moving from

- What is first chronologically to last chronologically
- What is important to more important to most important (or the reverse, what is most important to the least important)
- What is simple to what is complex
- What is early to later to latest
- What is initial to further to ultimate (and dozens and dozens of other transitional possibilities)

...Perhaps the clearest indication of the accuracy of the topic sentences comes with a clever test: if readers have only the topic sentences of an essay or article, could they guess the thesis statement? If the topic sentences are indeed “pieces of the thesis pie,” then that test will provide a strong safeguard for beginning writers who know they must produce a unified essay.

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“Using Quotations Effectively”

From lesson in *Laying the Foundation: A Resource and Planning Guide for Pre-AP English Grade Ten*, Dallas: APS, 2004, pp. 406-410.

Lesson Introduction

Writers of arguments, newspaper reporters, literary critics, and other writers of prose know what powerful rhetorical tools quotations can be when they are used to prove a point, influence an attitude, illustrate a concept, or reinforce an idea.

However, inexperienced writers tend to ignore a well-known, essential aspect of the use of quotations: they must be introduced so that they are linked to their source and to the rest of the text in the essay, and so that they are clearly understandable to the reader.

Quotations in Literary Analysis

A good way to introduce a quotation is to provide the reader with the name of the speaker and the situation in which the quotation takes place.

...The writer is considerate of the reader by setting the quotation in its proper context and identifying its speaker. When two quotations are included, they are linked by a transitional phrase.

The writer also comments on the quotation, analyzing it, revealing why it was included, and relating it to the overall topic....

The writing strategy, then, is this:

- **Assertion**
- **Introduction to the quotation (speaker and situation)**
- **Quotation that proves or backs up the assertion**
- **Transitional phrase to second quotation**
- **Second quotation that proves or backs up the assertion**
- **Documentation of the quotation**
- **Commentary on the quotation**

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Scoring Notes

Sample Identifier: H, Score: 8

- Although the phrasing of the introduction (“Through utilizing an omnipresent narrator with insights into Moses”) and conclusion (“the complexity of humanity and freedom”) are not quite as precise as the 9 essay, the student recognizes the complexity with which Moses’ character is presented and the role of nature in this presentation
- Develops a strong controlling idea in the second paragraph through the insight that “Moses is internally driven to work, yet work is not simply slavery for him” but rather he is “inherently connected to nature”
- Purposefully notes the absence of Moses’ voice in that his character is developed through his actions—the eating of dirt in particular—then offers a persuasive analysis of the dirt-eating episode
- The student perceptively references gender, control over nature and human mortality, to enrich an already adept analysis of Moses as a “contemplative” and distinctive leader
- In the penultimate paragraph, the essay returns to the “theme of rebirth” (paragraph 1) and offers a sophisticated reading of the rain falling on Moses as a figurative baptism
- While not error free (for ex., in its misidentification of contrast as juxtaposition) the essay does exhibit good control of language; it is clear and effectively organized, and the argument is well-supported with implicit and explicit textual evidence

Sample Identifier: G, Score: 6

- Sees complexity in Moses’ character from the outset though articulates this complexity in language that is sometimes imprecise: “the audience cannot help but feel compasion and unknowing respect for Moses”

- Analyzes the devices mentioned in the prompt to arrive at an understanding of Moses' character; for ex., uses point of view to effect a contrast between "simple, honest" humble Moses and the Irish man who lies about the new world
- Understands the act of eating dirt as symbolic and suggests that this action has significance: "Moses does not taste dirt out of childish desire of hunger...[but] as a spiritual desire to remind him about life"
- Contains competent writing on the whole, but is not sophisticated in its range of expression and sometimes lapses into lengthy paragraphs (paragraph 2) and poor word choice: "the little quirks he does"
- While not as well-developed or as consistently controlled as the 7 essay, the essay nevertheless builds to a reasonable argument

2014 AP Lit Q2 Sample Scores

C = 1

F = 2

B = 3

I = 4

D = 5

G = 6

A = 7

H = 8

E = 9

O = 8

R = 4

Q = 2

P = 6

K = 7

M = 3

J = 1

N = 5

L = 9

U = 3

W = 7

V = 9

Z = 8

AA = 6

X = 4

(Note: The last 3 appear on AP Central along with scoring commentaries.)

Helping students begin to improve their writing.

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

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

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

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

1993 Poem: "The Centaur" (May Swenson)

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

The Centaur by May Swenson

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

Within May Swenson's "The Centaur," there is a social message conveyed through the games of a young girl. **The language and imagery employed** by the poet is intricately woven with an element of mystery and surprise to develop a strong statement about the power of women and their expectations in society.

Indeed, a feeling of mystery and surprise is prevalent in this work. **First**, the poet's use of three-line stanzas plays a large role in this quality of the work. Lines 6 and 7 demonstrate this well: "A fresh horse from my stable / which was a willow grove." Here, Swenson leads the reader to believe that the child is really choosing a horse to ride, only to become aware that she is carving a play horse because the stable is really a grove from which to obtain lumber to make this toy. The poet uses this "surprise" technique later in the poem when she relays, "**Dismounting, I smoothed my skirt**" (L 51). Certainly, up until that point many readers' expected that the child was a boy. This becomes very important to this piece.

Swenson is trying to break through conventional traditions. By surprising the reader, she expresses the attitudes of society. Moreover, she disagrees with these attitudes and would like to change them. One can observe the girl's comments to her mother: "Where have you been? said my mother / Been riding" (L 55-56). Swenson is not defensive nor does she make a "big deal" out of the child's activities. **Indeed, playing with knives and pretending to be a "rough-rider"** is completely normal to the girl, and should be for society.

However, a much stronger statement exists in the work in addition to the seeming message "It's O.K. to be a Tom-Boy." **The metaphor comparing** the girl with a horse and making her one with the horse is extremely significant. Swenson maintain, "I was the horse and the rider" (L 38). **A horse is a very** strong and powerful animal respected throughout literature for its strength and capacity to work. By making this comparison with the girl, the poet assigns these same attributes to women, hence, making a powerful statement

The writer is choosing to focus on the use of the techniques of language and imagery in the poem. Notice the original slant regarding the element of surprise. The sentence indicates the direction the essay will take, though it does not clarify what the "strong statement" is.

Though the writer does not use the word "structure" (one of the techniques in the essay prompt), the discussion here relates to structure. There is a tentative attempt to discuss three-line stanzas; too bad the writer did not tie this in more explicitly with the idea of an unconventional approach.

This is the second time that the writer has selected an effective quote to show how, at key points throughout the poem, Swenson surprises the reader. This discussion is still tied to structure.

This is the first clarification of the "statement" that the writer believes Swenson is making about "the power of women and their expectations in society" (first paragraph). The previous sentences in this paragraph lead effectively to this key statement of theme by showing the contrasting viewpoints held by the girl and her mother, who represents "society" to this writer.

Here, the writer begins to tie imagery to meaning by selecting the central metaphor of the poem, that of a horse=a rider=a young girl.

The writer uses the allusion to a centaur, but broadens it to include the strong image of horses throughout literature, thus effectively supporting the essay's theme that Swenson has written a poem about the power and strength of women.

<p>about the females' abilities and expectations.</p> <p>In addition to the power conveyed through this horse metaphor, is Swenson's wish for freedom. She describes herself as, "the wind twanged in my mane" (L 43). These flowing images of the wind indicate freedom—the desire to fly away. However, following this is, "My mouth squared to the bit" (L. 44). The idea of the bit indicates confinement of this powerful female spirit. One imagines the horse who would love to run wild, but is kept by his master to ride and work as he is directed. This feeling is carried out further by the poet at the end of this poem.</p> <p>In the end, the mother wants her daughter to "tie her hair back"—to conform to society's expectations of what a little girl should act like. Clearly, the girl's nature is not like this and "The Centaur" shows this repeatedly. There is some hope offered, however, in the use of the word clover: "Rob Roy, he pulled some clover / as we crossed the field" (L 63–64). The clover seems to indicate luck as in a four-leafed clover. It seems that with some luck and perseverance like Swenson's, women will cross that field into an acceptance of their true powerful nature and role in the world.</p>	<p>Here is yet another aspect to the analysis of meaning in the poem, the desire for freedom. The writer proceeds to elaborate on this idea by effectively selecting contrasting images—the wind and the bit—to show the tension between restraint and freedom in the poem.</p> <p>This is an effective sentence. It emphasizes the chronological organization begun in the second paragraph, in which the writer tied meaning to structure. Also, it integrates a compelling line from the poem with the essay's own interpretation of meaning in "The Centaur."</p> <p>The writer reaches for this interpretation about clover, perhaps, but uses it nicely to lead into a strong conclusion.</p>
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Score 6

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

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

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

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

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

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

evidence) quotations from the poem to support the connection.

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

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

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

Score 9

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

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

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

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

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

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

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

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

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

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

The writer points out the vitality provided by the verbs.

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

like the mane of a horse in the wind.”

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

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

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

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

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

1996

The College Board Advanced Placement
Examination ENGLISH LITERATURE AND
COMPOSITION
SECTION II Total
time—2 hours

Question 1 (Suggested time—40 minutes. This

question counts as one-third of the total essay section score.)

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

To apply this train of remark somewhat more closely to Judge Pyncheon! We might say (without, in the least, imputing crime to a personage of his eminent respectable bility) that there was enough of splendid rubbish in his 5) life to cover up and paralyze a more active arid subtle conscience than the Judge was ever troubled with. The purity of his judicial character, while on the bench; the faithfulness of his public service in subsequent capacities; his devotedness to his party, and the rigid consistency with which he had adhered to its principles, or, at all events, kept pace with its organized movements; his remarkable zeal as president of a Bible society; his unimpeachable integrity as treasurer of a Widow's and Orphan's fund; his benefits to horticulture, by producing two much-esteemed varieties of the pear, and to 5) agriculture, through the agency of the famous Pyncheon-bull; the cleanliness of his moral deportment, for a great many years past; the severity with which he had frowned upon, and finally cast off, an expensive and dissipated (20); son, delaying forgiveness until within the final quarter of an hour of the young man's life; his prayers at morning and eventide, and graces at mealtime; his efforts in furtherance of the temperance-cause; his confining himself, since the last attack of the gout, to five diurnal (25) glasses of old Sherry wine; the snowy whiteness of his linen, the polish of his boots, the handsomeness of his gold-headed cane, the square and roomy fashion of his coat, and the fineness of its material, and, in general, the studied propriety of his dress and equipment; the scrupulousness with which he paid public notice, in the street, by a bow, a lifting of the hat, a nod, or a motion of the hand, to all and sundry his acquaintances, rich or poor; the smile of broad benevolence wherewith he made it a point to gladden the whole world; — what room could possibly be found for darker traits, in a portrait made up of lineaments like these! This proper face was what he beheld in the looking-glass. This admirably arranged life was what he was conscious of,

in the progress of every day. Then, might not he claim (40) to be its result and sum, and say to himself and the community—"Behold Judge Pyncheon, there"?

And, allowing that, many, many years ago, in his early and reckless youth, he had committed some one wrong act or that, even now, the inevitable force of (45) circumstances should occasionally make him do one questionable deed, among a thousand praiseworthy, or, at least, blameless ones — would you characterize the Judge by that one necessary deed, and that half-forgotten act, and let it overshadow the fair aspect of a (50) lifetime! What is there so ponderous in evil, that a thumb's bigness of it should outweigh the mass of things not evil, which were heaped into the other scale! This scale and balance system is a favorite one with people of Judge Pyncheon's brotherhood. A hard, cold (55) man, thus unfortunately situated, seldom or never looking inward, and resolutely taking his idea of himself from what purports to be his image, as reflected in the mirror of public opinion, can scarcely arrive at true self-knowledge, except through loss of property and (60) reputation. Sickness will not always help him to it; not always the death-hour!

(1851)

GO ON TO THE NEXT PAGE

Score 9

In this selected passage Hawthorne paints a portrait of a man whose primary concern is this image and the way in which the public perceives him. Judge Pyncheon, attempts to create an image of himself as a man of “judicial character” and “unimpeachable integrity.” Though he is an active member of the community, his main flaw lies in his impetus for his involvement in the community. Hawthorne makes it apparent that Pyncheon’s reasons for doing good deeds are rooted in vanity and self-absorption rather than genuine altruism.

A large portion of the passage is a **listing of Judge Pyncheon’s involvements and accomplishments.**

Hawthorne introduces this list by saying “that there was enough splendid rubbish in his life to cover up and paralyze a more active and subtle conscience from the Judge was ever troubled with.” (line 4–6) The oxymoronic phrase “splendid rubbish” immediately raises doubts about the quality and sincerity of the list about to follow. Similarly, the joking tone of the second half of the sentence seems to make the comment about Pyncheon’s lack of conscience more poignant.

The list itself enforces the doubts raised in the preface sentence. The list begins with admirable positions held such as his position as a judge or party...such as, the items became more ridiculous. The reader might be able to ignore the mocking tone implied in the preponderance of pressing modifiers because of the actual merit of the position. However, it is nearly impossible to appreciate the “snowy whiteness of his linen, the polish of his boots,” and “the handsomeness of his gold-headed cane” (line 25–27) or to miss the inherent sarcasm and mocking in those lines.

The rest of the passage brims with images of appearance and reflection. “This proper face was what he beheld in the looking-glass” (line 36–37). These images underscore the depiction of the Judge Pyncheon **as man whos** primary concern is the opinion of others. This view of Judge Pyncheon

Powerful opening that immediately addresses what type of character the Judge is. Note that there is no explicit reference to tone as the primary method by which the narrator reveals the Judge’s character. However, the student cleverly illustrates such in the subsequent paragraphs

Very effective discussion of this list. Student recognizes the sarcasm of the tone; recognizes the “oxymoronic” phrase.

Student continues to work through the passage, using a chronological approach to examine in greater detail the tone of the passage and to note the “mocking” tone. Misspelling “perpondesne” does not detract from meaning or analysis. Student’s facility with language is quite clear. Very effectively integrates text to support claims.

Use of the word “brims” reveals the student’s ability to selectively use diction to make a point.

Clearly, in the context of this passage, this is a minor mechanical error that does not mar the

<p>which the reader has been formulating and piecing together through out the passage is finally confirmed by lines 54–59. Hawthorne goes so far as to suggest that only loss of property could cause such a man to look at himself honestly and without deception and that not even “sickness” or “death-hair” could trigger this type of self-analysis.</p> <p>Judge Pyncheon is concerned with rules and logic. If I do this, then I should receive this, is his merblily. The images of scales evokes images of both the judicial system and God’s judgements. These two allusions contrast Pyncheon’s character and highlight his lack of genuine feelings of kindness and self-sacrifice.</p>	<p>superiority of the response overall.</p> <p>Very effective ending that amplifies, not merely restates, the commentary in the introduction. Very nice handling of the scale-of-balance allusion.</p>
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Score 7

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

Score 9

<p>In Fyoda Dostoevsky’s <i>Crime and Punishment</i>, the main character Rodion Romanovitch Raskolnikov undergoes a “spiritual reassessment” and “moral reconciliation.” His moral and spiritual reconciliation in Siberia serve to break his isolation from society, brings him together with Sonia, and renew him as a</p>	<p>An insightful introduction to the essay.</p>
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person who can **function in society**.

After Roskolinkov murders the pawnbroker and her sister, he feels isolated from society. He constantly reminds himself of his deed and how he will never be able to fit in. His confession and labor in Siberia (the sentence for his crime) however, break his isolation. He feels as though he is a new person, and can function without feeling isolated. **His redemption** is vital to him as a character, because he cannot function without acceptance into society. As a student Roskolinkov enjoyed the debate and human contact, and it became vital to his existence. The dual nature of Roskolinkov is characterized by his cold intellect, and his warm compassionate side. His crime isolates him and subsequently hurts his compassionate nature. His redemption restores him as a character by restoring his warm nature into society's contact.

While in Siberia, Sonia brings Roskolinkov a cross, symbolizing his spiritual restoration. Sonia, his original confidant to whom he entrusted the knowledge of his crime, was happy to receive him to her because of his reconciliation. Before confessing his crime, Roskolinkov felt isolated from her as well as society. Because he had fallen in love with her it was especially painful to be isolated from her. When he confesses his crime to her, she immediately accepts him to her because she is reconciled. **The strength he draws** from her acceptance of him prompts him to confess to society, that they may also accept him. Once more his dual personality was the critical driving force behind his actions. His compassionate nature was suffering from the separation from Sonia. The moral and spiritual reconciliation that stem from her influence are vital in sustaining Roskolinkov, and are then of major importance in the novel.

The third major influence on the novel by his reconciliation, was of Roskolinkov as a crime

A good character analysis based on a particular instance.

The writer clearly knows the novel well and is comfortable offering in-depth analysis of scenes in the work.

A good discussion of a literary technique (symbolism).

A grammatically flawed sentence that does not impede the flow of the essay. In an essay such as this, in which the writer has a clear facility with language, minor syntactical deviations are not considered problematic.

<p>boss who could fit into society. Inspector Porfirz, who knew Roskolinkov was the murderer, pushed him into confessing because he felt that Roskolinkov could be rehabilitated, and would be a very valuable member of society. This influence stems primarily from the intellectual side of Roskolinkov’s dual nature. As the Hegelion Super Hero in the novel, Roskolinkov was able to intellectually justify his crime to himself. His reconciliation had to not only include his compassionate nature, it had to extend to the intellectual level as well to correct this justification of the crime. With society’s reception of Roskolinkov as one of them, he is accepted as an equal. As an equal, his intellectual assumptions of superiority (as an “extraordinary man”) are shattered and he is completely renewed as a character. This makes the “happy ending” described by Weldon possible.</p> <p>Roskolinkov’s redemption occurs when he confesses and serves his sentence. This moral and spiritual redemption has a weighty impact on the novel, because it changes the character of Roskolinkov, and renews him as an individual. Roskolinkov's search for acceptance, which is evident from the beginning of the novel up to his redemption, is finally satisfied. This allows the novel to conclude with the impression of a happy ending through moral development, which Fay Weldon says will “get the best and most lasting response from readers.”</p>	<p>A specific explanation of how the essay relates to the essay prompt.</p> <p>A strong conclusion that relates well to the essay prompt.</p>
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Score 6

<p>In the novel Moll Flanders by Daniel Defoe, Moll goes through a complete Christian experience in which she experiences a moral reconciliation that effects the remainder of her life. Moll’s life is filled with traumatic events that cause her to resort to unrighteous actions. She eventually realizes the consequences and</p>	<p>A topic sentence that addresses the essay prompt adequately.</p> <p>An observation that needs to be backed with</p>
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effects of her actions through a spiritual transformation.

Throughout Moll's life, she struggles to achieve wealth and posterity. Even as a child, Moll refuses to do servant work and instead moves into a house of prominent, rich people. Every event or action that Moll makes is influenced by money. Moll marries many different men, all by deceit and corruption. She convinces them that she is wealthy only to fool them into supporting her. When Moll marries a rich man from Virginia she finally has everything she wants—money, prosperity, and respectability. **While in Virginia** she discovers that her husband is her brother and is forced to leave her perfect life. As Moll ages, it becomes increasingly more difficult to find a husband to support her. Due to her need to live affluently, Moll begins to steal from marketplaces and small children. Moll becomes very good at her trade but does not take responsibility for her actions. Moll claims that she is controlled by the devil who tempts her into her unlawful actions. To compensate for her actions, Moll claims necessity for she needs to live the life of a rich person. Finally Moll is caught and sentenced to the death penalty which she waits for in Newgate prison.

While in prison, Moll begins to feel the first signs of remorse for her actions as she faces death. She is frequently visited by a priest who helps her see the error of her ways. Moll begins to realize that her actions held consequences, not only for herself, but for others as well. Moll decides to write a book to help others who may begin to stray into unlawful actions. **Moll no longer is** afraid of the death penalty, her only concern is the sins she has committed and the remorse she feels over them. She experiences a true Christian experience and travels from the acts of the devil to the hands of God where she prays for forgiveness.

After prison, Moll moves back to a plantation

specific references to the text.

Summary; the writer needs to discuss the significance of what is mentioned in much greater detail.

Again, this sentence offers some evidence of how Moll experienced a "spiritual reassessment," but it needs to be explored in much greater detail to be effective.

A competent, though rather plodding sentence; note how the sentences in this essay do not

in Virginia with a new husband whom she truly loves and cares about. Her narrow escape from prison is due only to her extreme repentance for her sins. While in Virginia, Moll only wants to live happily and to reconcile her differences with the son she abandoned many years ago. Moll is no longer concerned with becoming rich and prosperous because she experiences a true spiritual reassessment while in jail.

In the course of this novel, Moll undergoes a Christian experience where she constructs new morals and better comprehends the meaning of spirituality. **Throughout** her life Moll's main concern is money, but as she faces the death penalty, she begins to feel remorse and also to understand the true meaning of life.

contain serious grammatical flaws and yet do not offer much variety or syntactical challenge.

A conclusion that would be much stronger if we were informed what the "true meaning of life" is in greater detail.

1997: Novels and plays often include scenes of weddings, funerals, parties, and other social occasions. Such scenes may reveal the values of the characters and the society in which they live. Select a novel or play that includes such a scene and, in a focused essay, discuss the contribution the scene makes to the meaning of the work as a whole. You may choose a work from the list below or another novel or play of literary merit.

Score 9

Perhaps some of the most unforgettable descriptions and scenes in F. Scott Fitzgerald's *The Great Gatsby* occur at the great parties which Gatsby himself throws. By examining the parties, their invitees, host, happenings, and importance—the true significance of the work as a whole is revealed.

It is at a party where Nick Carraway, Fitzgerald's narrator, first encounters Gatsby. After watching from his home as others journeyed to the gallant affairs held by the mysterious Gatsby, Nick finally secures an invitation. With this invitation comes a sense of self-importance and pride to Nick. He feels accepted. At the party, many people are pictured in their best clothes, dancing, drinking, cavorting about and gossiping. Here, Fitzgerald is commenting upon the rash abandon of the high society. Nick only feels accepted once he has been invited to partake in this higher lifestyle, but once there, the scenes he describes bely the waste and futility of the entire situation. The party-goers have no deeper aspirations than to drink and socialize and be merry. Although seemingly grateful to Gatsby for this diversion, the attendees gossip about his past, making queries as to the legality of his past and present employment and connections. **Fitzgerald's strongest foray against the emptiness of the 1920's high life appears during this party scene.**

These people are not glitzy, secure, powerful, and worthy of idolatry. They are superficial, worrying about how they appear to others both physically and socially. They are lacking in direction and ambition, making no attempts to better themselves or the world, to set and achieve goals--they are hollow men. And with this tasteless depiction of the partiers, Fitzgerald sums up his feelings about 1920's society life as a whole, lending a melancholic and wasted feel

The writer here defines the particular social occasion.

The author dexterously links the particular to the general here.

over the entirety of the novel. Also important about the party scene is its revelation about the two main characters—Nick and Gatsby. **Nick, in feeling so important and accepted once finally invited, reveals his own personal short comings, both as a person and narrator.** Throughout the book, acting as the narrator, Nick attempts to judge and compare those around him, concluding that most are unfeeling and worthless, and generally inferior to himself. His greedy acceptance of the invitation, his need to be one, to party, to belong, refutes his conclusions by portraying Nick as one of the great many he judges and for whom he holds contempt. Nick, too, goes to enjoy himself, to lose himself in socializing and scandal, making him no better than the others, and thus unveiling his lies as a narrator. How can his judgements be taken seriously if he does not recognize himself for being one of “them?” Gatsby, also, enters into the party scene, but Fitzgerald’s illustration of Gatsby is more complex. Although he throws these massive parties, he doesn’t do it for social standing amongst other party-goers. He doesn’t drink or act foolishly in their presence. **Gatsby’s goal is to reunite with his lost love.** He hopes that by throwing reputable parties she will come over and they will meet again. So Gatsby’s purpose is not as base as that of the others, but he is living in a dream. For in all the party scenes, he is never happy with the outcome, whether his love is present or not. He lives for an ideal, an unrealistic ideal, which becomes the basis of the novel.

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

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

A succinct explanation of Gatsby’s larger motivation.

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

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

Score 5

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

From “*How the Rhinoceros Got His Skin*”

by Rudyard Kipling

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

My Notes

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

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

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

from *The Adventures of Huckleberry Finn* by Mark Twain

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

My Notes

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

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

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

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

My Notes

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

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

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

From *Little Dorrit* by Charles Dickens

Thirty years ago, Marseilles lay burning in the sun, one day.

A blazing sun upon a fierce August day was no greater rarity in southern France then, than at any other time, before or since. Everything in Marseilles, and about Marseilles, had stared at the fervid sky, and been stared at in return, until a staring habit had become universal there. Strangers were stared out of countenance by staring white houses, staring white walls, staring white streets, staring tracts of arid road, staring hills from which verdure was burnt away. The only things to be seen not fixedly staring and glaring were the vines drooping under their load of grapes....

The universal stare made the eyes ache. Towards the distant line of Italian coast, indeed, it was a little relieved by light clouds of mist, slowly rising from the evaporation of the sea, but it softened nowhere else. Far away the staring roads, deep in dust, stared from the hill-side, stared from the hollow, stared from the interminable plain. Far away the dusty vines overhanging wayside cottages, and the monotonous wayside avenues of parched trees without shade, drooped beneath the stare of earth and sky.

My Notes

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

from *The Lord of the Rings* by J.R.R. Tolkien

I am so sleepy,’ he said, ‘that soon I shall fall down on the road. Are you going to sleep on your legs? It is nearly midnight.’

‘I thought you liked walking in the dark,’ said Frodo. ‘But there is no great hurry. Merry expects us some time the day after tomorrow; but that leaves us nearly two days more. We’ll halt at the first likely spot.’

‘The wind’s in the West,’ said Sam. ‘If we get to the other side of this hill, we shall find a spot that is sheltered and snug enough, sir. There is a dry fir-wood just ahead, if I remember rightly.’ Sam knew the land well within twenty miles of Hobbiton, but that was the limit of his geography.

Just over the top of the hill they came on the patch of fir-wood. Leaving the road they went into the deep resin-scented darkness of the trees, and gathered dead sticks and cones to make a fire. Soon they had a merry crackle of flame at the foot of a large fir-tree and they sat round it for a while, until they began to nod. Then, each in an angle of the great tree’s roots, they curled up in their cloaks and blankets, and were soon fast asleep. They set no watch; even Frodo feared no danger yet, for they were still in the heart of the Shire. A few creatures came and looked at them when the fire had died away. A fox passing through the wood on business of his own stopped several minutes and sniffed.

‘Hobbits!’ he thought. ‘Well, what next? I have heard of strange doings in this land, but I have seldom heard of a hobbit sleeping out of doors under a tree. Three of them! There’s something mighty queer behind this.’ He was quite right, but he never found out any more about it.

My Notes

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

General Instructions: The multiple-choice section of the recent exams consists of 50-55 questions on four to six passages which have to be answered in one hour.

1. Quickly survey ALL of the reading passages and note the number of questions attached to each one. Start with the passage that you think you might understand the best AND has a significant number of questions attached to it. After you have worked through that passage, attack the passage that is your second favorite, and so on. This means that you might complete the last passage first if you think that is your best passage, while leaving the first passage for last (because you feel it is your weakest).
2. The directions are always the same for each section: "Read the following passage carefully before you choose your answer." **Remember** that the questions that say "Not, Least, and Except" are really well crafted true/false or yes/no questions which are **time bandits**.
3. Skim the questions, not the choices or distracters, to identify what the constructors of the test want you to locate in the passage. As you skim the questions mark them with an "F" for Forest (General, over-all, big picture question) and "T" for Tree (line specific question) [*Courtesy of Beth Priem*] Mark the line/paragraph numbers in the passage.
4. Aggressively attack the questions. Remember that questions do NOT become more difficult as they progress. There are easy, medium, and hard questions. Answer the easy and medium questions first. If you have time, go back and attempt the hard questions.
5. Don't be afraid to use the test as a source of information. Sometimes, another question will help you answer the one you are stuck on.
6. Read the questions CAREFULLY! Many wrong answers stem from misreading the question; know what is being asked.
7. All questions follow the order of appearance in the passage; nothing is out of sequence.
8. Mark any rhetorical shifts usually identified with conjunctions such as But, Although, Since, etc. Look for the BIG BUT.
9. As you read the piece, carefully note the introductory paragraph/stanza and the last paragraph/stanza and mark the key topic/idea.
10. Read a few lines before and a few lines after a line question (usually a sentence) to make sure your inference is correct.
11. Be deliberate in your reading; words are there for a reason. Do not imagine what isn't there.
12. Read the questions crossing out obvious wrong answers: a question that contradicts the passage, is irrelevant to the passage, or repeats the same information in more than one question. Remember: Read all the choices, but there is only **one right answer**: mark and move on.
13. Make sure ALL parts of your answer are true. Some answers might contain two ideas, one of which is not supported in the passage.
14. Pay attention to punctuation to note how the writer has organized the flow of ideas within paragraphs.
15. Do not linger, obsess, or dither over any one question. Do not **perseverate**. You should move at a brisk, but comfortable pace throughout the questions. *Persistence is good. Perseveration is bad.*
16. For antecedent questions, look in the middle of the line numbers suggested: rarely is the answer the nearest or the farthest away from the pronoun in the question.

17. Go over the test when you are finished. When you go over the test, make sure you read the question correctly and that you answered what it asked. Do not change answers unless you are certain that you made a mistake. If you are not absolutely sure the answer you want to change is incorrect, go with your first impression. Almost without fail, first associations are correct.

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

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

What is the passage/poem about

Second: In the responses, look out for Distractors!

Oh, look a squirrel...

The AP Mechanical Engineer response

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

Flowers, Hearts, and Butterflies

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

Free Association

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

Traditional Poetic Clichés

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

OTL (Out to Lunch)

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

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

The Art of the Seven Minute Passage

1st. DON'T READ THE PASSAGE!

2nd. Go straight to the questions instead

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

4th. Answer the questions in the following order

1. Answer any literary term or grammar question

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

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

4. Go to any questions on tone or attitude

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

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

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

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

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

Word/phrase in context (15-25%)

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

Attitude, tone (15-20%)

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

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

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

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

Identifying elements, techniques (5-10%)

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

Inference (5-10%)

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

Categorization, organization of detail (2-5%)

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

Grammatical function (2-5%)

- Grammatically, the word [insert word] functions as

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

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

1982 Exam Stems

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

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

1987 Exam Stems

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

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

1991 Exam Stems

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

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

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

1994 Exam Stems

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

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

1999 MC Stems

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

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

2004 MC stems

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

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

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

2009 MC stems

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

creates/anticipates

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

2012 MC Stems

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

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

44. Compared with the style of lines _____, the style of lines _____ is best described as
45. The final sentence (lines _____) differs from the rest of the passage in that it
46. Which of the following best describes the way the passage is narrated?
47. Which of the following is true of _____'s attitude toward _____ throughout the passage?
48. In the poem, the _____ is mainly depicted as
49. Lines ____ ("_____") incorporate all of the following EXCEPT
50. Line _ contains which of the following? Onomatopoeia/Antithesis/Alliteration/A simile/An oxymoron
51. The effect of the allusion in lines _____ is to

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

1982 Exam Poetry and Prose

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

1987 Exam Poetry and Prose

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

1991 Exam Poetry and Prose

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

1994 Exam Poetry and Prose

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

1999 Exam Poetry and Prose

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

2004 Exam Poetry and Prose

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

2009 Exam Poetry and Prose

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

2012 Exam Poetry and Prose

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

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

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

cynical/1987
Dactylic hexameter/1987
deduction/1991
description/1982/1987
descriptive/1982/1987
diction/1994/1999
diction/1994/1999
dimeter/1991
direct object/1999
discursive memoir/2004
dramatic dialogue/2004
dramatic irony/1987/1999/2009
dramatic irony/1987/1999/2009
dramatic irony/1987/1999/2009
elaborate metaphors/2004
elegiac/2009
elevated romantic atmosphere/1991
emblem/1991/1994
emblem/1991/1994
ends justifying means/2009
end-stopped lines/1982
entreaty/2004
euphemism/1991/1994
euphemisms/1991/1994
evaluative argument/2004
exaggerated description/1987/1994/1999
exaggeration/1987/1994/1999
exaggeration/1987/1994/1999
exclamatory sentence/1994
exposition/1982/1991/1994/1999
exposition/1982/1991/1994/1999
expository sentences/1982/1991/1994/1999
expository/1982/1991/1994/1999
extended allegory/1994
extended definition /1982
extended metaphor/1994
figurative language/1987
first-person who speaks of himself in third-person/1994
foreboding/2009
foreshadow/1994/2009
foreshadow/1994/2009
Free verse/1987
Heroic couplets/1987/2004/2009
hexameter/1991
hyperbole/1991/1999
hyperbole/1991/1999
hypothesis/1982
hypothesizes/1994
hypothetical/2004
iambic pentameter/1982
iambic tetrameter/1987
illustration of an abstract idea by extended definition/1991
image/1982
image/1987/1991/1999/2004/2009
image/1987/1991/1999/2004/2009
image/1987/1991/1999/2004/2009
image/1987/1991/1999/2004/2009
imagery/1987/1991/1999/2004/2009
images/1987/1991/1999/2004/2009
images/1987/1991/1999/2004/2009
imply/1999
independent clauses/2009

indirect object/1999
insult/1999
interjection/2009
internal rhyme/1982
interpretive sentences/1994
interrelated impressions/1999
ironic commentary/see irony
ironic reference/see irony
ironic wit/see irony
ironic/1982/1987/1991/1994/1999/2004/2009
ironic/1982/1987/1991/1994/1999/2004/2009
ironic/1982/1987/1991/1994/1999/2004/2009
ironically/1982/1987/1991/1994/1999/2004/2009
irony/1982/1987/1991/1994/1999/2004/2009
irony/1982/1987/1991/1994/1999/2004/2009
irony/1982/1987/1991/1994/1999/2004/2009
irony/1982/1987/1991/1994/1999/2004/2009
linkage (vocabulary/device)/1982
lists/1987
logical paradigms/1987
lyric verse/1987
main thesis/1982
metaphor (x)/1982 /1987/1991/1994/1999/2004/2009
metaphor/1982 /1987/1991/1994/1999/2004/2009
metaphor/1982 /1987/1991/1994/1999/2004/2009
metaphor/1982 /1987/1991/1994/1999/2004/2009
metaphor/1982 /1987/1991/1994/1999/2004/2009
metaphoric/1982 /1987/1991/1994/1999/2004/2009
metaphorical/1982 /1987/1991/1994/1999/2004/2009
metaphorical/1982 /1987/1991/1994/1999/2004/2009
metaphorically/1982 /1987/1991/1994/1999/2004/2009
metaphysical conceits/1991
meter/1999
mixed metaphors/1999
mock heroic style/2009
mood/2009
multiple modifiers/1991
mutual consensus/2009
Narration of a series of events/1991
narrative/1982
nonparticipating spectator/1994
omniscient narrator/1994
opposition/1999
oxymoron/1991/1999
oxymoron/1991/1999
parable/1982 /1987
parable/1982/1987
paradox/1987/1991/1999/2009
paradox/1987/1991/1999/2009
paradoxical hyperbole/1999
paradoxical/1987/1991/1999/2009
paradoxical/1987/1991/1999/2009
parallel structures/1987/1991/2004
parallel syntax/1987/1991/2004
parallel syntax/1987/1991/2004
paraphrase(s)(ed)1982/1994/1999/2009
paraphrase(s)(ed)1982/1994/1999/2009
paraphrase(s)(ed)1982/1994/1999/2009
Paraphrase paraphrase(s)(ed)1982/1994/1999/2009
parenthetical/1999
parody/1982
participating observer/1994

pastoral elegy/2004
pathos/1999
pentameter/1991
periodic form and balance/1991
personification/1987/1994//1999/2004/2009
personification/1987/1994//1999/2004/2009
personification/1987/1994//1999/2004/2009
personification/1987/1994/2004/2009
personified/1987/1994/2004/2009
phrase(s) (ed) 1982/1987/1991/1994/1999/2004/2009
phrase(s) (ed) 1982/1987/1991/1994/1999/2004/2009
phrase(s) (ed) 1982/1987/1991/1994/1999/2004/2009
phrase(s) (ed) 1982/1987/1991/1994/1999/2004/2009
phrase(s) (ed) 1982/1987/1991/1994/1999/2004/2009
phrase(s) (ed) 1982/1987/1991/1994/1999/2004/2009
phrase(s) (ed) 1982/1987/1991/1994/1999/2004/2009
poetic drama/2004
point of view/1994
pronoun antecedent/1994
puns/1991
rationalization/2004
reciprocal action/2009
redundant/2004
reference (vocabulary/device)/1982
reflective narrative/2004
refrain/2009
religious imagery/1991
reminiscence/1999
repetition/1982
repetition/1987/1999/2009
repetition/1987/1999/2009
repetitive syntax/1987/1999/2009
reproof/2004
reverse psychology
rhetorical facility/1991
rhetorical innovation/1987
rhetorical purpose/1991
rhetorical question/1982
rhetorical shift/1991
Rhyme royal/1987
rhymes/1999/2009
rhymes/1999/2009
rhythm/2009
romantic diction and imagery/1991
sarcasm /1982 /1987/1999
sarcasm /1982 /1987/1999
sarcastic /1982 /1987/1999
sardonic humor/1991/1994
sardonic mood and atmosphere/1991/1994
satire/1982/1994
satirize/1982/1994
scenarios/2009
self-parody/1991
series of sentences similar in style/2009
simile/1982/1987/1999/2009
simile/1982/1987/1999/2009
simile/1982/1987/1999/2009
simile/1982/1987/1999/2009
simple declarative sentence/1994
soliloquy/1987
Specific description to a generalization/1991
subject/1999

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

Multiple Choice Tests Vocabulary (1982-2009).
(Vocabulary that appears in the stems and the answers)

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

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

philistinism	ruination	systematically
physic	salvage	tactfulness
pinnacles	sarcasm (2)	tactile
pious	sarcastic (device)	talon
piousness	scathingly	tedious
pitiable	scorn	temperamental
plight (2)	seclusion	temporal
pompous	seditionness	tentative
possessive pronoun (grammar)	seductiveness	testy
pragmatic	segregation	The Golden Age
precariously	self-awareness	The Iron Age
precision	self-deluded	The Renaissance
predictable	self-demeaning	timid
pristine	self-effacement	tranquility (2)
proWess	self-indulgence	transience
pulsating	self-respect	trite
quarry	sensuality	trivial
quasi-religious	sensuousness	triviality
rabble	sentimental (2)	ultimatum
recapitulate	(serendipitous appeal)	understated
reckless	shift in tense (grammar)	undiscriminating
recluse	sinister (2)	unique
reclusive (2)	smug	unwavering
refute	solace	vanity
relevant	solitude	vengefulness
remorse	somber (2)	vexes
remoteness (2)	soothe	Victorian
renounce	sophistication	vindictive
repentant	sterile	vivid
repetition	stylistic	volcanic
repressing	subtlety	whimsical
reproof	subtly	witty repartee
resentment	subvert	
resignation	summarize	
retribution	supercilious	
rhetoric	superficiality	
rhymesters	suppress	
ridicule (2)	susceptible	
ridiculous	syntactically complex (grammar)	
rollicking		
ruefully		

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

To Calculate your Score

Multiple-Choice

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

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

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

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

Sum = _____
(Do not round)

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

AP Score Conversion

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

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

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

**Positive
Tone/Attitude:**

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

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

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

**Neutral
Tone/Attitude:**

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

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

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

**Negative
Tone/attitude:**

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

Using Art to help students with tone in Literature

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



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



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

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

Movie Clips - Tone and Mood

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

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

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

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

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

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

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

Interpreting Figurative Language

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

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

A Loud Sneer for Our Feathered Friends

From childhood, my sister and I have had a well-grounded dislike for our friends the birds. We came to hate them when she was ten and I was eleven. We had been exiled by what we considered an unfeeling family to one of those loathsome girls' camps where Indian lore is rife and the management puts up neatly lettered signs reminding the clients to be Good Sports. From the moment Eileen and I arrived at dismal old Camp Hi-Wah, we were Bad Sports, and we liked it.

We refused to get out of bed when the bugle blew in the morning, we fought against scrubbing our teeth in public to music, we sneered when the flag was ceremoniously lowered at sunset, we avoided doing a good deed a day, we complained loudly about the food, which was terrible, and we bought some chalk once and wrote all over the Recreation Cabin, "We hate Camp Hi-Wah." It made a wonderful scandal, although unfortunately we were immediately accused of the crime. All the other little campers loved dear old Camp Hi-Wah, which shows you what kind of people they were.

The first two weeks Eileen and I were at Camp Hi-Wah, we sat in our cabin grinding our teeth at our counselors and writing letters to distant relatives. These letters were, if I say so myself, real masterpieces of double dealing and heartless chicanery. In our childish and, we hoped, appealing scrawl, we explained to Great-Aunt Mary Farrel and Second Cousin Joe Murphy that we were having such fun at dear Camp Hi-Wah making Indian pocketbooks.

-Ruth McKenney

As you read the passage, mark the verbs. What do they reveal about the attitude of the campers?

How does the sentence structure in this paragraph contribute to the tone of the work?

Explain how the "letters" contribute to the tone of the piece.

<p>Almost no feature of the interior design of our current cars provides safeguards against injury in the event of collision. Doors that fly open on impact, inadequately secured seats, the sharp-edged rearview mirror, pointed knobs on instrument panel and doors, flying glass, the overhead structure—all illustrate the lethal potential of poor design. A sudden deceleration turns a collapsed steering wheel or a sharp-edged dashboard into a bone and chest-crushing agent. Penetration of the shatterproof windshield can chisel one’s head into fractions. A flying seat cushion can cause a fatal injury. The apparently harmless glove-compartment door has been known to unlatch under impact and guillotine a child. Roof-supporting structure has deteriorated to a point where it provides scarcely more protection to the occupants, in common roll-over accidents, than an open convertible. <i>Ralph Nader, “The Safe Car You Can’t Buy”</i></p>	<p>What words signify danger or potential harm? What do these words reveal about the attitude of the speaker? What do the verbs reveal about both the attitude of the speaker and the tone of the paragraph?</p>
<p>Perhaps because bats are nocturnal in habit, a wealth of thoroughly unreliable legend has grown up about them, and men have made of the harmless, even beneficial little beasts a means of expressing their unreasoned fears. Bats were the standard of paraphernalia for witches; the female half of humanity stood in terror that bats would become entangled in their hair. Phrases crept into the language expressing man’s revulsion or ignorance -“bats in the belfry,” “batty,” “blind as a bat.” <i>Franklin Folsom, “Life in Caves”</i></p>	<p>What words reveal the attitude of the speaker towards bats? What words reveal his feelings about humans. What inferences can you draw about the tone of the work as a whole?</p>

The bowerbird is another creature that spends so much time courting the female that he never gets any work done. If all the male bowerbirds became nervous wrecks within the next ten or fifteen years, it would no surprise me. The female bowerbird insists that a playground be built for her with a specially constructed bower at the entrance. This bower is much more elaborate than an ordinary nest and is harder to build; it costs a lot more, too. The female will not come to the playground until the male has filled it up with a great many gifts: silvery leaves, red leaves, rose petals, shells, beads, berries, bones, dice, buttons, cigar bands, Christmas seals, and the Lord knows what else. When the female finally condescends to visit the playground, she is in a coy and silly mood and has to be chased in and out of the bower and up and down the playground before she will quit giggling and stand still long enough to shake hands. The male bird is, of course, pretty well done in before the chase starts, because he has worn himself out hunting for eyeglass lenses and begonia blossoms. I imagine that many a bowerbird, after chasing a female for two or three hours, says the hell with it and goes home to bed. Next day, of course, he telephones someone else and the same trying ritual is gone through again. A male bowerbird is as exhausted as a nightclub habitue is before he is out of his twenties.

From "Courtship Through the Ages" by James Thurber

How does the opening sentence help to reveal the tone of the piece?

Are there words and phrases that make you smile? Why or why not?

How does the "list of gifts" project humor?

What other methods does the author use to establish his tone?

What is the general attitude of the speaker towards the male bowerbird? The female? Towards courting? What tone is prevalent throughout most of the piece?

A Humument (A Human Document): Use the excerpt on the next page from **Toni Morrison's "The Gift of the Dolls"** to create an original free verse poem by "finding" well-written lines inside her story. Because this is free verse, your poem does not need to rhyme or have a regular rhythm. Transform the prose into a poem. Start with a pencil and a light hand. Circle word groups that you think you want to keep in your poem. Look for irresistible imagery, evocative description, energetic vocabulary. Once your poem begins to take on its shape, consider how art will enhance it and reflect the *tone* of the poem.

It had begun with Christmas and the gift of dolls. The big, the special, the loving gift was always a big, blue-eyed Baby Doll. From the clucking sounds of adults I knew that the doll represented what they thought was my fondest wish. I was bemused with the thing itself, and the way it looked. What was I supposed to do with it? Pretend I was its mother? I had no interest in babies or the concept of motherhood. I was interested only in humans my own age and size, and could not generate any enthusiasm at the prospect of being a mother. Motherhood was old age, and other remote possibilities. I learned quickly, however, what I was expected to do with the doll: rock it, fabricate storied situations around it, even sleep with it. Picture books were full of little girls sleeping with their dolls. Raggedy Ann dolls usually, but they were out of the question. I was physically revolted by and secretly frightened of those round moronic eyes, the pancake face, and orangeworms hair.

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

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

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

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

Funeral Blues

--W.H. Auden

1. Stop all the clocks, cut off the telephone,
2. Prevent the dog from barking with a juicy bone,
3. Silence the pianos and with muffled drum
4. Bring out the coffin, let the mourners come.

5. Let aeroplanes circle moaning overhead
6. Scribbling on the sky the message He Is Dead,
7. Put crepe bows round the white necks of the public doves,
8. Let the traffic policemen wear black cotton gloves.

9. He was my North, my South, my East and West,
10. My working week and my Sunday rest,
11. My noon, my midnight, my talk, my song;
12. I thought that love would last for ever: I was wrong.

13. The stars are not wanted now: put out every one;
14. Pack up the moon and dismantle the sun;
15. Pour away the ocean and sweep up the wood;
16. For nothing now can ever come to any good.

The Weary Blues

Langston Hughes, 1902 - 1967

Droning a drowsy syncopated tune,
Rocking back and forth to a mellow croon,
I heard a Negro play.
Down on Lenox Avenue the other night
By the pale dull pallor of an old gas light
He did a lazy sway . . .
He did a lazy sway . . .
To the tune o' those Weary Blues.
With his ebony hands on each ivory key
He made that poor piano moan with melody.
O Blues!
Swaying to and fro on his rickety stool
He played that sad raggy tune like a musical fool.
Sweet Blues!
Coming from a black man's soul.
O Blues!
In a deep song voice with a melancholy tone
I heard that Negro sing, that old piano moan—
"Ain't got nobody in all this world,
Ain't got nobody but ma self.
I's gwine to quit ma frownin'
And put ma troubles on the shelf."

Thump, thump, thump, went his foot on the floor.
He played a few chords then he sang some more—
"I got the Weary Blues
And I can't be satisfied.
Got the Weary Blues
And can't be satisfied—
I ain't happy no mo'
And I wish that I had died."
And far into the night he crooned that tune.
The stars went out and so did the moon.
The singer stopped playing and went to bed
While the Weary Blues echoed through his head.
He slept like a rock or a man that's dead.

From *The Collected Poems of Langston Hughes*,
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I Hear America Singing

by Walt Whitman

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

I, Too, Sing America

by Langston Hughes

I, too, sing America.

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

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

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

I, too, am America.

Assignment: Whitman & Hughes: "America" Poems

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

SOAPSTONE COMPARISON

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

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

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

just so much that a single thin ray fell upon the vulture eye.

4 And this I did for seven long nights — every night just at midnight — but I found the eye always closed; and so it was impossible to do the work; for it was not the old man who vexed me, but his Evil Eye. And every morning, when the day broke, I went boldly into the chamber, and spoke courageously to him, calling him by name in a hearty tone, and inquiring how he has passed the night. So you see he would have been a very profound old man, indeed, to suspect that every night, just at twelve, I looked in upon him while he slept.

5 Upon the eighth night I was more than usually cautious in opening the door. A watch's minute hand moves more quickly than did mine. Never, before that night, had I *felt* the extent of my own powers — of my sagacity. I could scarcely contain my feelings of triumph. To think that there I was, opening the door, little by little, and he not even to dream of my secret deeds or thoughts. I fairly chuckled at the idea; and perhaps he heard me; for he moved on the bed suddenly, as if startled. Now you may think that I drew back — but no. His room was as black as pitch with the thick darkness, (for the shutters were close fastened, through fear of robbers,) and so I knew that he could not see the opening of the door, and I kept pushing it on steadily, steadily.

6 I had my head in, and was about to open the lantern, when my thumb slipped upon the tin fastening, and the old man sprang up in bed, crying out — “Who’s there?”

7 I kept quite still and said nothing. For a whole hour I did not move a muscle, and in the meantime I did not hear him lie down. He was still sitting up in the bed, listening; — just as I have done, night after night, hearkening to the death-watches in the wall.

8 Presently I heard a slight groan, and I knew that it was the groan of mortal terror. It was not a groan of pain, or of grief — oh, no! — it was the low, stifled sound that arises from the bottom of the soul when overcharged with awe. I knew the sound well. Many a night, just at midnight, when all the world slept, it has welled up from my own bosom, deepening, with its dreadful echo, the terrors that distracted me. I say I knew it well. I knew what the old man felt, and pitied him, although I chuckled at heart. I knew that he had been lying awake ever

What is the effect of the time delay in the story?

Why the comparison of the speaker's movements to the minute hand of a watch?

What is the effect of the emphasis on "black" and "darkness"?

"Death-watches"—a small beetle with larvae that bore into dead wood. The adult makes a sound like a watch ticking—a portent of death.

What is the effect of the narrator's mixed feelings about the old man?

<p>since the first slight noise, when he had turned in the bed. His fears had been ever since growing upon him. He had been trying to fancy them causeless, but could not. He had been saying to himself — “It is nothing but the wind in the chimney — it is only a mouse crossing the floor,” or “it is merely a cricket which has made a single chirp.” Yes, he has been trying to comfort himself with these suppositions; but he had found all in vain. <i>All in vain</i>; because Death, in approaching him had stalked with his black shadow before him, and enveloped the victim. And it was the mournful influence of the unperceived shadow that caused him to feel — although he neither saw nor heard me — to <i>feel</i> the presence of my head within the room.</p> <p>9 When I had waited a long time, very patiently, without hearing him lie down, I resolved to open a little — a very, very little crevice in the lantern. So I opened it — you cannot imagine how stealthily, stealthily — until, at length, a single dim ray, like the thread of the spider, shot from out the crevice and fell upon the vulture eye.</p> <p>10 It was open — wide, wide open — and I grew furious as I gazed upon it. I saw it with perfect distinctness — all a dull blue, with a hideous veil over it that chilled the very marrow in my bones; but I could see nothing else of the old man’s face or person: for I had directed the ray as if by instinct, precisely upon the damned spot.</p> <p>11 And now — have I not told you that what you mistake for madness is but over acuteness of the senses? — now, I say, there came to my ears a low, dull, quick sound, such as a watch makes when enveloped in cotton. I knew <i>that</i> sound well, too. It was the beating of the old man’s heart. It increased my fury, as the beating of a drum stimulates the soldier into courage.</p> <p>12 But even yet I refrained and kept still. I scarcely breathed. I held the lantern motionless. I tried how steadily I could maintain the ray upon the eye. Meantime the hellish tattoo of the heart increased. It grew quicker and quicker, and louder and louder every instant. The old man’s terror <i>must</i> have been extreme! It grew louder, I say, louder every moment! — do you mark me well? I have told you that I am nervous: — so I am. And now, at the dead hour of the night, amid the dreadful silence of that old house, so strange a noise as this excited me to uncontrollable terror. Yet, for some minutes longer I</p>	<p>Use of anaphora again.</p> <p>Why the repetition of "all in vain"?</p> <p>What is the effect of the use of personification?</p> <p>What is the effect of the use of simile?</p> <p>Why the concentration on just the eye?</p> <p>Another simile—what is its effect?</p> <p>Again, what is the effect of the delay and the repetition in this paragraph?</p>
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refrained and stood still. But the beating grew louder, *louder!* I thought the heart must burst! And now a new anxiety seized me — the sound would be heard by a neighbor! The old man's hour had come! With a loud yell, I threw open the lantern and leaped into the room. He shrieked once — once only. In an instant I dragged him to the floor, and pulled the heavy bed over him. I then sat upon the bed and smiled gaily, to find the deed so far done. But, for many minutes, the heart beat on with a muffled sound. This, however, did not vex me; it would not be heard through the wall. At length it ceased. The old man was dead. I removed the bed and examined the corpse. Yes, he was stone, stone dead. I placed my hand upon the heart and held it there many minutes. There was no pulsation. He was stone dead. His eye would trouble *me* no more.

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

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

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

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

Effect of anaphora?

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

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

audacity of my perfect triumph, placed my own seat upon the very spot beneath which reposed the corpse of the victim.

16 The officers were satisfied. My *manner* had convinced them. I was singularly at ease. They sat, and while I answered cheerily, they chatted of familiar things. But, ere long, I felt myself getting pale and wished them gone. My head ached, and I fancied a ringing in my ears: but still they sat and still chatted. The ringing became more distinct: — it continued and became more distinct: I talked more freely, to get rid of the feeling; but it continued and gained definiteness — until, at length, I found that the noise was *not* within my ears.

17 No doubt I now grew *very* pale; — but I talked more fluently, and with a heightened voice. Yet the sound increased — and what could I do? It was *a low, dull, quick sound — much such a sound as a watch makes when enveloped in cotton*. I gasped for breath — and yet the officers heard it not. I talked more quickly — more vehemently; — but the noise steadily increased. I arose, and argued about trifles, in a high key and with violent gesticulations; — but the noise steadily increased. Why *would* they not be gone? I paced the floor to and fro, with heavy strides, as if excited to fury by the observations of the men; — but the noise steadily increased. Oh God! what *could* I do? I foamed — I raved — I swore! I swung the chair upon which I had been sitting, and grated it upon the boards, but the noise arose over all and continually increased. It grew louder — louder — *louder!* And still the men chatted pleasantly, and smiled. Was it possible they heard not? Almighty God! — no, no! They heard! — they suspected! — they *knew!* — they were making a mockery of my horror! — this I thought, and this I think. But anything was better than this agony! Anything was more tolerable than this derision! I could bear those hypocritical smiles no longer! I felt that I must scream or die! — and now — again! — hark! louder! louder! louder! *louder!* —

18 “Villains!” I shrieked, “dissemble no more! I admit the deed! — tear up the planks! — here, here! — it is the beating of his hideous heart!”

How does the writer begin to show the change in the narrator?

Why the use of the watch sound again?

Effect of the use of anaphora?

And again here?

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

Murders in the Rue Morgue (1841)

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

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

Hop-Frog (1849)

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

The Fall of the House of Usher (1839)

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

The Cask of Amontillado (1846)

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

The Black Cat (1843)

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

How to Write a Blackwood Article (1838)

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

The Tell Tale Heart (1843)

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

Arthur Gordon Pym (1838)

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

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

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

The Imp of the Perverse (1845)

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

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

Using Edgar Allan Poe's Poetry

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

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

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

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

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

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

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

Sonnet—To Science

By Edgar Allan Poe

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

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

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

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

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

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

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

"Hast thou not dragged Diana from her car?"

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

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

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

"Hast thou not torn the Naiad from her flood"

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

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

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

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

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

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

Question 2 (1994)

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

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

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

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

Sample II 9

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

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

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

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

Sample F 9

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

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

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

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

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

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

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

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

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

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

Sample PP 9

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

38 DEFINITIONS OF POETRY by Carl Sandburg

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

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

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

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

Arithmetic

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

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

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

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

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

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

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

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

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

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

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

Jazz Fantasia

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

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

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

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

Jazz Fantasia (Choral Reading)

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

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

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

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

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

Stumbling

Stumbling is where you walk and find you are not walking
Stumbling is where you find yourself spread on the ground, instead of standing on your feet
Stumbling is where your feet try to make a fool of you
Stumbling is to go where you are not looking when you mean to go where you are looking
Stumbling is to get your feet mixed so you go down
Stumblers are two kinds, those who come up quick and those who say, "Where am I?"
If you never want to stumble, be a fish or a bird.

MANNERS

Manners is how to behave
Manners is when you know how to eat without being bashful
Manners is not afraid of what you are wearing
Manners is like a man tips his hat when he meets a lady
Manners is "EXUSE ME" OR "I BEG YOUR PARDON" instead of...
"HOW DO YOU GET THERE?" OR "I'LL KNOCK YOUR BLOCK OFF."

PRIMER LESSON

Look out how you use proud words.
When you let proud words go, it is
Not easy to call them back.
They wear long boots, hard boots; they
walk off proud; they can't hear you
calling—
Look out how you use proud words.

BRAINWASHING

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

BOXES AND BAGS

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

We Must Be Polite

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

1

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

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

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

2

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

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

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

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

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

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

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

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

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

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

A Father To His Son – Carl Sandburg

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

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

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

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

And this too might serve him.

Brutes have been gentled where lashes failed.

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

A tough will counts. So does desire.

So does a rich soft wanting.

Without rich wanting nothing arrives.

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

Tell him time as a stuff can be wasted.

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

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

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

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

Let him have lazy days seeking his deeper motives.

Let him seek deep for where he is born natural.

Then he may understand Shakespeare
and the Wright brothers, Pasteur, Pavlov,

Michael Faraday and free imaginations
Bringing changes into a world resenting change.

He will be lonely enough

to have time for the work

he knows as his own.

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

Hallelujah, I'm a Bum

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

Lyrics:

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

"One of his [Langston Hughes] high school poems was about Sandburg, whom he referred to as his 'guiding light.' At age fifteen, Hughes wrote:"

Carl Sandburg's poems
Fall on the white pages of his books
Like blood-clots of song
From the wounds of humanity.
I know a lover of life sings.
I know a lover of all the living
Sings then.

Berry, Faith. *Langston Hughes, before and beyond Harlem*. New York, Wings Books, 1995.

<p><i>Mother to Son</i></p> <p>Well, son, I'll tell you: Life for me ain't been no crystal stair. It's had tacks in it, And splinters, And boards torn up, And places with no carpet on the floor— Bare. But all the time I've been a-climbin' on, And reachin' landin's, And turnin' corners, And sometimes goin' in the dark Where there ain't been no light. So, boy, don't you turn back. Don't you set down on the steps. 'Cause you finds it's kinder hard. Don't you fall now— For I've still goin', honey, I've still climbin', And life for me ain't been no crystal stair.</p> <p><i>Hold fast to dreams</i></p> <p>Hold fast to dreams For if dreams die Life is a broken-winged bird That cannot fly.</p> <p>Hold fast to dreams For when dreams go Life is a barren field Frozen with snow</p>	<p>My Notes</p> <p>What is the effect of the use of the extended metaphor? To what Biblical imagery is Hughes alluding?</p> <p>Why the use of colloquial language? What does it suggest about the speaker?</p> <p>Once again, note the use of metaphor in this poem. How do the two metaphors add strength to the main idea? Why the use of repetition in the poem?</p>
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Theme for English B
by Langston Hughes (1949)

The instructor said,

*Go home and write
a page tonight.
And let that page come out of you--*
5 *Then, it will be true.*

I wonder if it's that simple?
I am twenty-two, colored, born in Winston-Salem. I
went to school there, then Durham, then here to
this college on the hill above Harlem.
10 I am the only colored student in my class.
The steps from the hill lead down into Harlem,
through a park, then I cross St. Nicholas, Eighth
Avenue, Seventh, and I come to the Y, the
Harlem Branch Y, where I take the elevator
15 up to my room, sit down, and write this page:

It's not easy to know what is true for you or me
at twenty-two, my age. But I guess I'm what
I feel and see and hear, Harlem, I hear you:
hear you, hear me--we two--you, me, talk on this page.
20 (I hear New York, too.) Me--who?
Well, I like to eat, sleep, drink, and be in love. I
like to work, read, learn, and understand life. I
like a pipe for a Christmas present,
or records--Bessie, bop, or Bach.
25 I guess being colored doesn't make me *not* like
the same things other folks like who are other races.
So will my page be colored that I write?

Being me, it will not be white.
But it will be
30 a part of you, instructor.
You are white--
yet a part of me, as I am a part of you.
That's American.
Sometimes perhaps you don't want to be a part of me.
35 Nor do I often want to be a part of you.
But we are, that's true!
As I learn from you,
I guess you learn from me--
although you're older--and white--
40 and somewhat more free.

This is my page for English B.

Theme for English B Discussion Questions

How do we represent ourselves? What becomes important for others to know? The speaker in “Theme for English B” asks if the color of his skin affects his writing. This poem raises race questions – and questions of location and personal freedom – and resolves them in its own way. It also raises the question of what one’s true self is.

1. What do you notice about the structure of the poem? What marks its beginning, middle, and end? Note the shifts in the poem: what do they reveal?
2. What is the focus/main idea of each stanza? Are some parts developed in more detail than others? Why?
3. What do you notice about the style of this poem? How does Hughes “play” with rhythm and rhyme, and how do they affect the poem?
4. Does Hughes make unique word choices (diction) to characterize the speaker? Why? What literary techniques are present in the poem, and how do they add meaning?
5. What do you think is the intent of the poem? Describe the author’s tone, providing specific examples to support your opinion.
6. What is the narrator struggling with in the poem? How do you know?
7. Does the speaker define himself? How? In what terms does he state his identity (i.e., how does he answer the question “who am I”)?
8. How does society identify the narrator?

<i>Problems</i>	My Notes
2 and 2 are 4. 4 and 4 are 8. But what would happen If the last 4 was late? And how would it be If one 2 was me? Or if the first 4 was you Divided by 2?	

The Negro Speaks of Rivers

I've known rivers:

I've known rivers ancient as the world and older than the
flow of human blood in human veins

My soul has grown deep like the rivers.

I bathed in the Euphrates when dawns were young
I built my hut near the Congo and it lulled me to sleep.
I looked upon the Nile and raised the pyramids above it.
I heard the singing of the Mississippi when Abe Lincoln
went down to New Orleans, and I've seen its muddy
bosom turn all golden in the sunset

I've known rivers:

Ancient, dusky rivers.

My soul has grown deep like the rivers.

R. Baxter Miller

The double identification with penetrative time and receptive timelessness appears perhaps most notably in "The Negro Speaks of Rivers" (*Crisis*, June 1921), a poem dedicated to the late W. E. B. Du Bois. "Rivers" presents the narrator's skill in retracing known civilization back to the source in East Africa. Within thirteen lines and five stanzas, through the suggestion of wisdom by anagoge, we re-project ourselves into aboriginal consciousness. Then the speaker affirms the spirit distilled from human history, ranging from 3000 B.C. through the mid-nineteenth century to the author himself at the brink of the Harlem Renaissance. The powerful repeat "I've known rivers. / Ancient, dusky rivers" closes the human narrative in nearly a circle, for the verse has turned itself subtly from an external focus to a unified and internal one: "My soul has grown deep like the rivers." Except for the physical and spiritual dimensions, the subjective "I" and the "river" read the same.

When the Euphrates flows from eastern Turkey southeast and southwest into the Tigris, it recalls the rise as well as the fall of the Roman Empire. For over two thousand years the water helped delimit that domain. Less so did the Congo, which south of the Sahara demarcates the natural boundaries between white and Black Africa. The latter empties into the Atlantic ocean; the Nile flows northward from Uganda into the Mediterranean; in the United States the Mississippi River flows southeast from north central Minnesota to the Gulf of Mexico. Whether north or south, east or west, "River" signifies the fertility as well as the dissemination of life in concentric half-circles. The liquid, as the externalized form of the contemplative imagination, has both depth and flow. "The Negro Speaks of Rivers" reclaims the origins in Africa of both physical and spiritual humanity.

From The Art and Language of Langston Hughes . Copyright © 1989 by The University Press of Kentucky
"On "The Negro Speaks of Rivers"." *On "The Negro Speaks of Rivers"*,
www.english.illinois.edu/maps/poets/g_l/hughes/rivers.htm. Accessed 29 Mar. 2017.

<p><i>Dream Variations</i></p> <p>To fling my arms wide In some place of the sun, To whirl and to dance Till the white day is done. Then rest at cool evening Beneath a tall tree While night comes on gently, Dark like me — That is my dream!</p> <p>To fling my arms wide In the face of the sun, Dance! Whirl! Whirl! Till the quick day is done. Rest at pale evening . . . A tall, slim tree . . . Night coming tenderly Black like me.</p>	<p>My Notes</p>
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<p><i>Lincoln Monument: Washington</i></p> <p>Let's go see Old Abe Sitting in the marble and the moonlight, Sitting lonely in the marble and the moonlight, Quiet for ten thousand centuries, old Abe. Quiet for a million, million years.</p> <p>Quiet-</p> <p>And yet a voice forever Against the Timeless walls Of time- Old Abe.</p>	<p>My Notes</p>
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The Weary Blues

Langston Hughes, 1902 - 1967

Droning a drowsy syncopated tune,
Rocking back and forth to a mellow croon,
 I heard a Negro play.
Down on Lenox Avenue the other night
By the pale dull pallor of an old gas light
 He did a lazy sway . . .
 He did a lazy sway . . .
To the tune o' those Weary Blues.
With his ebony hands on each ivory key
He made that poor piano moan with melody.
 O Blues!
Swaying to and fro on his rickety stool
He played that sad raggy tune like a musical fool.
 Sweet Blues!
Coming from a black man's soul.
 O Blues!
In a deep song voice with a melancholy tone
I heard that Negro sing, that old piano moan—
 "Ain't got nobody in all this world,
 Ain't got nobody but ma self.
 I's gwine to quit ma frownin'
 And put ma troubles on the shelf."

Thump, thump, thump, went his foot on the floor.
He played a few chords then he sang some more—
 "I got the Weary Blues
 And I can't be satisfied.
 Got the Weary Blues
 And can't be satisfied—
 I ain't happy no mo'
 And I wish that I had died."
And far into the night he crooned that tune.
The stars went out and so did the moon.
The singer stopped playing and went to bed
While the Weary Blues echoed through his head.
He slept like a rock or a man that's dead.

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

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

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--

<p><i>Scaffolding</i> by Seamus Heaney</p> <p>Masons, when they start upon a building, Are careful to test out the scaffolding;</p> <p>Make sure that planks won't slip at busy points, Secure all ladders, tighten bolted joints.</p> <p>And yet all this comes down when the job's done Showing off walls of sure and solid stone.</p> <p>So if, my dear, there sometimes seem to be Old bridges breaking between you and me</p> <p>Never fear. We may let the scaffolds fall Confident that we have built our wall.</p>	<p>My Notes</p>
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<p><i>To the Harbormaster</i> by Frank O'Hara</p> <p>I wanted to be sure to reach you; though my ship was on the way it got caught in some moorings. I am always tying up and then deciding to depart. In storms and at sunset, with the metallic coils of the tide around my fathomless arms, I am unable to understand the forms of my vanity or I am hard alee with my Polish rudder in my hand and the sun sinking. To you I offer my hull and the tattered cordage of my will. The terrible channels where the wind drives me against the brown lips of the reeds are not all behind me. Yet I trust the sanity of my vessel; and if it sinks, it may well be in answer to the reasoning of the eternal voices, the waves which have kept me from reaching you.</p>	<p>My Notes</p>
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<p><i>To Waken an Old Lady</i> William Carlos Williams</p> <p>Old age is a flight of small cheeping birds skimming bare trees above a snow glaze. Gaining and failing they are buffeted by a dark wind -- But what? On harsh weedstalks the flock has rested -- the snow is covered with broken see husks and the wind tempered with a shrill piping of plenty</p>	<p>My Notes</p>
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<p><i>I Am In Need Of Music</i> Elizabeth Bishop</p> <p>I am in need of music that would flow Over my fretful, feeling fingertips, Over my bitter-tainted, trembling lips, With melody, deep, clear, and liquid-slow. Oh, for the healing swaying, old and low, Of some song sung to rest the tired dead, A song to fall like water on my head, And over quivering limbs, dream flushed to glow!</p> <p>There is a magic made by melody: A spell of rest, and quiet breath, and cool Heart, that sinks through fading colors deep To the subaqueous stillness of the sea, And floats forever in a moon-green pool, Held in the arms of rhythm and of sleep.</p>	<p>My Notes</p>
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Quarrel In Old Age

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

William Butler Yeats

The Balloon Of The Mind

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

William Butler Yeats

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

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

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

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

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

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

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

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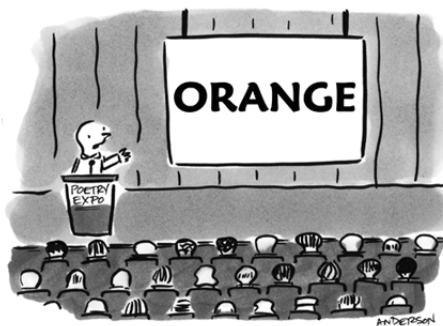
"I don't understand!
It just shouldn't be this hard
to write a haiku!"

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

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

Messiah (Christmas Portions)

By Mark Doty

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Brian Age Seven by Mark Doty

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

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

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

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

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

The Envoy by Jane Hirshfield

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

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

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

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

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

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

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

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

Symposium by Paul Muldoon

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

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

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

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

Halley's Comet by Stanley Kunitz

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

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

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

The Clasp by Sharon Olds

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

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

To Television by Robert Pinsky

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Billy Collins

Because My Students Asked Me
By Taylor Mali

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

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

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



Why Read Ray Bradbury?

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

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

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

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

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

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

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

"About Ray Bradbury." *About Ray Bradbury*. Web. 20 Mar. 2016. <http://www.raybradbury.com/articles_peoria.html>.

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

1 In the living room the voice-clock sang, *Tick-tock, seven o'clock, time to get up, time to get up, seven o'clock!* as if it were afraid that nobody would. The morning house lay empty. The clock ticked on, repeating and repeating its sounds into the emptiness. *Seven-nine, breakfast time, seven-nine!*

2 In the kitchen the breakfast stove gave a hissing sigh and ejected from its warm interior eight pieces of perfectly browned toast, eight eggs sunnyside up, sixteen slices of bacon, two coffees, and two cool glasses of milk.

3 "Today is August 4, 2026," said a second voice from the kitchen ceiling, "in the city of Allendale, California." It repeated the date three times for memory's sake. "Today is Mr. Featherstone's birthday. Today is the anniversary of Tilita's marriage. Insurance is payable, as are the water, gas, and light bills."

4 Somewhere in the walls, relays clicked, memory tapes glided under electric eyes.

5 *Eight-one, tick-tock, eight-one o'clock, off to school, off to*

What is unusual about the opening of this story? What kind of images are invoked by the diction and syntax of the "voice-clock"? What is suggested by the sentence "The morning house lay empty"?

What is suggested by the stove making so much food for a house that "lay empty"?

What kind of information does the house give its occupants?

How does the word "somewhere" add to the reader's sense of uneasiness?

work, run, run, eight-one! But no doors slammed, no carpets took the soft tread of rubber heels. It was raining outside. The weather box on the front door sang quietly: "Rain, rain, go away; rubbers, raincoats for today..." And the rain tapped on the empty house, echoing.

6 Outside, the garage chimed and lifted its door to reveal the waiting car. After a long wait the door swung down again.

7 At eight-thirty the eggs were shriveled and the toast was like stone. An aluminum wedge scraped them into the sink, where hot water whirled them down a metal throat which digested and flushed them away to the distant sea. The dirty dishes were dropped into a hot washer and emerged twinkling dry.

8 *Nine-fifteen*, sang the clock, *time to clean*.

9 Out of warrens in the wall, tiny robot mice darted. The rooms were acrawl with the small cleaning animals, all rubber and metal. They thudded against chairs, whirling their mustached runners, kneading the rug nap, sucking gently at hidden dust. Then, like mysterious invaders, they popped into their burrows. Their pink electric eyes faded. The house was clean.

10 *Ten o'clock*. The sun came out from behind the rain. The house stood alone in a city of rubble and ashes. This was the one house left standing. At night the ruined city gave off a radioactive glow which could be seen for miles.

11 *Ten-fifteen*. The garden sprinklers whirled up in golden founts, filling the soft morning air with scatterings of brightness. The water pelted windowpanes, running down the charred west side where the house had been burned evenly free of its white paint. The entire west face of the house was black, save for five places. Here the silhouette in paint of a man mowing a lawn. Here, as in a photograph, a woman bent to pick flowers. Still farther over, their images burned on wood in one titanic instant, a small boy, hands flung into the air; higher up, the image of a thrown ball, and opposite him a girl, hands raised to catch a ball which never came down.

12 The five spots of paint—the man, the woman, the children, the ball—remained. The rest was a thin charcoaled layer.

13 The gentle sprinkler rain filled the garden with falling light.

14 Until this day, how well the house had kept its peace. How carefully it had inquired, "Who goes there? What's the password?" and, getting no answer from lonely foxes and whining cats, it had shut up its windows and drawn shades in an old maidenly preoccupation with self-protection which bordered on a mechanical paranoia.

15 It quivered at each sound, the house did. If a sparrow

Once again, what kind of image is suggested by the tone of the "voice-clock"?

Where are the people? Why does the house continue to function if there are no humans to be served?

What kind of descriptive diction is applied to the house's actions of cleaning?

How is situational irony used in this paragraph?

Note how Bradbury indirectly reveals to the reader what happened to the occupants and the city. What is the contrast between the opening of paragraph 10 and what is revealed further in the paragraph? Note he continues this in the opening of paragraph 11 and in paragraph 13. Why? What is the effect?

Why is the house "afraid"?

brushed a window, the shade snapped up. The bird, startled, flew off! No, not even a bird must touch the house!

16 The house was an altar with ten thousand attendants, big, small, servicing, attending, in choirs. But the gods had gone away, and the ritual of the religion continued senselessly, uselessly.

17 *Twelve noon.*

18 A dog whined, shivering, on the front porch.

19 The front door recognized the dog voice and opened. The dog, once huge and fleshy, but now gone to bone and covered with sores, moved in and through the house, tracking mud. Behind it whirred angry mice, angry at having to pick up mud, angry at inconvenience.

20 For not a leaf fragment blew under the door but what the wall panels flipped open and the copper scrap rats flashed swiftly out. The offending dust, hair, or paper, seized in miniature steel jaws, was raced back to the burrows. There, down tubes which fed into the cellar, it was dropped into the sighing vent of an incinerator which sat like evil Baal in a dark corner.

21 The dog ran upstairs, hysterically yelping to each door, at last realizing, as the house realized, that only silence was here.

22 It sniffed the air and scratched the kitchen door. Behind the door, the stove was making pancakes which filled the house with a rich baked odor and the scent of maple syrup.

23 The dog frothed at the mouth, lying at the door, sniffing, its eyes turned to fire. It ran wildly in circles, biting at its tail, spun in a frenzy, and died. It lay in the parlor for an hour.

24 *Two o'clock*, sang a voice.

25 Delicately sensing decay at last, the regiments of mice hummed out as softly as blown gray leaves in an electrical wind.

26 *Two-fifteen.*

27 The dog was gone.

28 In the cellar, the incinerator glowed suddenly and a whirl of sparks leaped up the chimney.

29 *Two thirty-five.*

30 Bridge tables sprouted from patio walls. Playing cards fluttered onto pads in a shower of pips. Martinis manifested on an oaken bench with egg-salad sandwiches. Music played.

31 But the tables were silent and the cards untouched.

32 At four o'clock the tables folded like great butterflies back through the paneled walls.

33 *Four-thirty.*

34 The nursery walls glowed.

35 Animals took shape: yellow giraffes, blue lions, pink antelopes, lilac panthers cavorting in crystal substance. The

Why the use of a "religious" metaphor?

How is the dog symbolic of what happened to its masters?

The reference to "evil Baal" becomes an extended metaphor. Why?

What is implied by the house continuing to pump out pancakes, but not tend to the starving dog?

Why does Bradbury use so much language referring to decay and dying?

What does the use of the words "sprouted", "fluttered", "shower", and "butterflies" suggest? How do they contrast with other actions of the house?

What is the paradox of the artificial nature being brought into this technologically superior house?

walls were glass. They looked out upon color and fantasy. Hidden films docked through well-oiled sprockets, and the walls lived. The nursery floor was woven to resemble a crisp, cereal meadow. Over this ran aluminum roaches and iron crickets, and in the hot still air butterflies of delicate red tissue wavered among the sharp aroma of animal spoor! There was the sound like a great matted yellow hive of bees within a dark bellows, the lazy bumble of a purring lion. And there was the patter of okapi feet and the murmur of a fresh jungle rain, like other hoofs, falling upon the summer-starched grass. Now the walls dissolved into distances of parched weed, mile on mile, and warm endless sky. The animals drew away into thorn brakes and water holes.

36 It was the children's hour.

37 *Five o'clock.* The bath filled with clear hot water.

38 *Six, seven, eight o'clock.* The dinner dishes manipulated like magic tricks, and in the study a click. In the metal stand opposite the hearth where a fire now blazed up warmly, a cigar popped out, half an inch of soft gray ash on it, smoking, waiting.

39 *Nine o'clock.* The beds warmed their hidden circuits, for nights were cool here.

40 *Nine-five.* A voice spoke from the study ceiling:

41 "Mrs. McClellan, which poem would you like this evening?"

42 The house was silent.

43 The voice said at last, "Since you express no preference, I shall select a poem at random." Quiet music rose to back the voice. "Sara Teasdale. As I recall, your favorite...."

44 "There will come soft rains and the smell of the ground,
And swallows circling with their shimmering sound;

And frogs in the pools singing at night,
And wild plum trees in tremulous white;

Robins will wear their feathery fire,
Whistling their whims on a low fence-wire;

And not one will know of the war, not one
Will care at last when it is done.

Not one would mind, neither bird nor tree,
If mankind perished utterly;

And Spring herself, when she woke at dawn
Would scarcely know that we were gone."

How does Bradbury utilize "white space" in the story?

How does the language begin change here? Note "hot", "fire", "blazed", "ash", "warmed". What is being suggested?

Is the poem chosen really "random"?

The poem opens the same as the story. Why? What are other similarities between the poem and the story?

Describe the language used in first three stanzas. What "divides" the poem—where is the shift?

How does the language change in the last three stanzas? Why?

What hints have we been given

45 The fire burned on the stone hearth and the cigar fell away into a mound of quiet ash on its tray. The empty chairs faced each other between the silent walls, and the music played.

46 At ten o'clock the house began to die.

47 The wind blew. A failing tree bough crashed through the kitchen window. Cleaning solvent, bottled, shattered over the stove. The room was ablaze in an instant!

48 "Fire!" screamed a voice. The house lights flashed, water pumps shot water from the ceilings. But the solvent spread on the linoleum, licking, eating, under the kitchen door, while the voices took it up in chorus: "Fire, fire, fire!"

49 The house tried to save itself. Doors sprang tightly shut, but the windows were broken by the heat and the wind blew and sucked upon the fire.

50 The house gave ground as the fire in ten billion angry sparks moved with flaming ease from room to room and then up the stairs. While scurrying water rats squeaked from the walls, pistoled their water, and ran for more. And the wall sprays let down showers of mechanical rain.

51 But too late. Somewhere, sighing, a pump shrugged to a stop. The quenching rain ceased. The reserve water supply which had filled baths and washed dishes for many quiet days was gone.

52 The fire crackled up the stairs. It fed upon Picassos and Matises in the upper halls, like delicacies, baking off the oily flesh, tenderly crisping the canvases into black shavings.

53 Now the fire lay in beds, stood in windows, changed the colors of drapes!

54 And then, reinforcements.

55 From attic trapdoors, blind robot faces peered down with faucet mouths gushing green chemical.

56 The fire backed off, as even an elephant must at the sight of a dead snake. Now there were twenty snakes whipping over the floor, killing the fire with a clear cold venom of green froth.

57 But the fire was clever. It had sent flames outside the house, up through the attic to the pumps there. An explosion! The attic brain which directed the pumps was shattered into bronze shrapnel on the beams.

58 The fire rushed back into every closet and felt of the clothes hung there.

59 The house shuddered, oak bone on bone, its bared skeleton cringing from the heat, its wire, its nerves revealed as if a surgeon had torn the skin off to let the red veins and capillaries quiver in the scalded air. Help, help! Fire! Run, run!

about the ending of the story?

Why drop the use of *italics* with the times? How has the natural world finally intruded?

How does the diction used to describe the fire give it a life of its own?

What other natural force assists the fire?

What do the verb choices in paragraph 53 suggest? What is the effect of the "reinforcements"?

What are the sequence of events in paragraph 57? What has happened to the house?

How does Bradbury intensify the personification of the house? What is happening to the house?

Heat snapped mirrors like the brittle winter ice. And the voices wailed Fire, fire, run, run, like a tragic nursery rhyme, a dozen voices, high, low, like children dying in a forest, alone, alone. And the voices fading as the wires popped their sheathings like hot chestnuts. One, two, three, four, five voices died.

60 In the nursery the jungle burned. Blue lions roared, purple giraffes bounded off. The panthers ran in circles, changing color, and ten million animals, running before the fire, vanished off toward a distant steaming river....

61 Ten more voices died. In the last instant under the fire avalanche, other choruses, oblivious, could be heard announcing the time, playing music, cutting the lawn by remote-control mower, or setting an umbrella frantically out and in the slamming and opening front door, a thousand things happening, like a clock shop when each clock strikes the hour insanely before or after the other, a scene of maniac confusion, yet unity; singing, screaming, a few last cleaning mice darting bravely out to carry the horrid ashes away! And one voice, with sublime disregard for the situation, read poetry aloud in the fiery study, until all the film spools burned, until all the wires withered and the circuits cracked.

62 The fire burst the house and let it slam flat down, puffing out skirts of spark and smoke.

63 In the kitchen, an instant before the rain of fire and timber, the stove could be seen making breakfasts at a psychopathic rate, ten dozen eggs, six loaves of toast, twenty dozen bacon strips, which, eaten by fire, started the stove working again, hysterically hissing!

64 The crash. The attic smashing into kitchen and parlor. The parlor into cellar, cellar into sub-cellar. Deep freeze, armchair, film tapes, circuits, beds, and all like skeletons thrown in a cluttered mound deep under.

65 Smoke and silence. A great quantity of smoke.

66 Dawn showed faintly in the east. Among the ruins, one wall stood alone. Within the wall, a last voice said, over and over again and again, even as the sun rose to shine upon the heaped rubble and steam:

67 "Today is August 5, 2026, today is August 5, 2026, today is..."

Ray Bradbury, *The Martian Chronicles* (Toronto: Bantam Books, 1985), 166-172.

How does the syntax change in these paragraphs? What is the effect of phrase after phrase joined together? How is the syntax different from the opening of the story? Why such a change here?

In paragraph 65, why does Bradbury use fragments?

How did the Teasdale poem end? How does the end of the story parallel the poem?

Writing Assignment:

Each assertion you make should be supported by evidence and argumentation. Evidence is either facts you present yourself, or **citations from sources of evidence supporting the assertion**. Argumentation is logical reasoning that supports the more general assertion. Arguments from readings should also be properly cited. The overall thesis of the essay or other piece of work should be supported by the individual paragraphs. **The assertion of each paragraph(s) should be stated at or near the beginning of the paragraph(s), and the rest of the paragraph(s) should provide support for the assertion.**

Major Assertion:

Possible minor assertions:

Decide which ones appear to be worded in the most interesting and precise manner. Which ones could you improve with “minor” changes? Which ones would you completely eliminate. Why? Are you able to add additional minor assertions you think would work?

The fond, protective diction that begins the story contrasts to the brave, hopeless words used toward the end.

Mirroring the house’s slip into decay, the structured diction becomes disorderly and chaotic.

The use of repetition shifts from child-like and youthful to showing the house’s feelings of helplessness at the end.

From beginning to end Bradbury’s use of syntax, especially repetition, demonstrates the house’s denial and determination to not break its routine.

The changes in syntax reveal that the house, although calm and monotonous in the beginning, turns harsh and frantic in the end.

Bradbury’s use of imagery describes the house in detail and then illustrates the house’s gradual demise as it tries to function without humans.

The frequent use of allusion and repetition as tools of language emphasize the scheduled days and “scheduled” destruction of the house.

The author uses syntax to show that even when the house begins to malfunction, the daily routines still continued oblivious to what was really happening.

The gradual shift in the style of the language beginning with the poetic flow to a more chaotic staccato suggests the breakdown of the house.

The changes in the style of the poetic language through the story show the shift of attitude in the house.

The alteration of the diction from structured and organized to chaotic at the end of the piece show the changes that are occurring in the “thoughts” of the house.

INTRODUCTION –

MAJOR ASSERTION - In “August 2026: There Will Come Soft Rains”, Ray Bradbury uses imagery, syntax, and sound devices to reveal the desperate struggle of the house to maintain normalcy.

MINOR ASSERTION A

EVIDENCE FOR A

APPLICATION OF EVIDENCE FOR A

MINOR ASSERTION B

EVIDENCE FOR B

APPLICATION OF EVIDENCE FOR B

MINOR ASSERTION C

EVIDENCE FOR C

APPLICATION OF EVIDENCE FOR C

CONCLUSION

Literary Analysis in Sentence Outline Form (Thanks to Marcia Hilsabeck)

Write the analysis of *There Will Come Soft Rains* as a **sentence outline**, using the framework below.

1. Major Assertion (Theme): In *There Will Come Soft Rains* Ray Bradbury uses imagery, syntax, diction, (sound devices, figurative language) to reveal the desperate struggle of the house to maintain normalcy.

[This statement is true because:]

2. Minor Assertion (Point or Reason): (Note: This should be your statement about the **author's technique - his use** of imagery or another element. It should not be a statement about the characters or story; these are the evidence.)

2. _____

[This reason is valid because of the following evidence or example from the work]

2A. Evidence or Example from Text: (Use a summary or short exemplary quote, with page numbers)

2a. _____ (p. _____)

[The evidence (or example) supports or proves the minor assertion by ...]

2B. Application: Supply a sentence (or two) showing **how** the evidence or example supports the minor assertion and therefore proves the major assertion.

2b. _____

3. Minor Assertion (Point or Reason): (Note: This should be a statement about the author's **technique - his use** of syntax or another element. It should not be a statement about the characters or story; these are the evidence.)

3. _____

[This reason is valid because of the following evidence or example from the work]

3A. Evidence or Example from Text: (Use a summary or short exemplary quote, with page numbers)

3 a. _____ (p. _____)

[The evidence (or example) supports or proves the minor assertion by ...]

3B. Application: Supply a sentence (or two) showing **how** the evidence or example supports the minor assertion and therefore proves the major assertion.

3b. _____

Conclusion: _____

The following short story by Ray Bradbury can either be taught separately or paired with Edgar Allan Poe's *The Tell-Tale Heart*.

Before reading the story, review the "Elements of Fiction" chart. Then as you read the story look for examples of each of the elements. Mark them in the right hand column labeled "My Notes" as you read. Once you have read the story on your own, you will form groups of 2 or 3 to discuss the story and share the examples of the elements you have marked. Make sure you decide on a theme—"What does the author say about life" before you begin filling in the chart.

PLOT/CONFLICT	PLOT is an author's selection and arrangement of incidents in a story to shape the action and give the story a particular focus. Discussions of plot include not just what happens, but also how and why things happen the way they do. [B]
CHARACTER	CHARACTER is established through (1) direct exposition (comment by the author directly to the reader, although this is nearly always filtered through a narrator or other character, whose reliability you must always question), (2) dialogue (what the character says or thinks), and (3) action (what the character actually does). [H]
SETTING	SETTING is "the physical, and sometimes spiritual, background against which the action of a narrative (novel, drama, short story, poem) takes place." It includes (1) geography (country / city/region), (2) time (day/night, season, century/year/era, historical and social conditions and values), and (3) society (class, beliefs, values of the characters). [H]
POINT OF VIEW	POINT OF VIEW refers to who tells us a story and how it is told. The two broad categories are (1) the third-person narrator who tells the story and does not participate in the action and (2) the first-person narrator who is a major or minor participant. [B]
STYLE	STYLE is the distinctive and unique manner in which a writer arranges words to achieve particular effects.
TONE, IMAGERY, AND SYMBOL	TONE is the author's implicit attitude toward the reader or the people, places, and events in a work as revealed by the elements of the author's style. An IMAGE is a word, phrase, or figure of speech that addresses the senses, suggesting mental pictures of sights, sounds, smells tastes, feelings or actions. SYMBOL is (something which is itself and yet stands for or suggests or means something else..., a figure of speech which combines a literal and sensuous quality with an abstract or suggestive aspect." [H]

Definitions are adapted from C. Hugh Holman, *A Handbook to Literature*, Indianapolis: The Odyssey Press, 1972, Print. [Those marked "H" or from Michael Meyer, ed., *The Bedford Introduction to Literature, 8th Edition*, Boston: Bedford/St. Martin's, 2008. Print. [Those marked [B] Thanks to Skip Nicholson.

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

THE FRUIT AT THE BOTTOM OF THE BOWL by Ray Bradbury

My Notes

- 1 William Acton rose to his feet. The clock on the mantel ticked midnight.
- 2 He looked at his fingers and he looked at the large room around him and he looked at the man lying on the floor. William Acton, whose fingers had stroked typewriter keys and made love and fried ham and eggs for early breakfasts, had now accomplished a murder with those same ten whorled fingers.
- 3 He had never thought of himself as a sculptor and yet, in this moment, looking down between his hands at the body upon the polished hardwood floor, he realized that by some sculptural clenching and remodeling and twisting of human clay he had taken hold of this man Donald Huxley and changed his physiognomy, the very frame of his body.
- 4 With a twist of his fingers he had wiped away the exacting glitter of Huxley's grey eyes; replaced it with a blind dullness of eye cold in socket. The lips, always pink and sensuous, were gaped to show the equine teeth, the yellow incisors, the nicotined canines, the gold-inlaid molars. The nose, pink also, was now mottled, pale, discolored, as were the ears. Huxley's hands, upon the floor, were open, pleading for the first time in their lives, instead of demanding.
- 5 Yes, it was an artistic conception. On the whole, the change had done Huxley a share of good. Death made him a handsomer man to deal with. You could talk to him now and he'd have to listen.
- 6 William Acton looked at his own fingers.
- 7 It was done. He could not change it back. Had anyone heard? He listened.
- 8 Outside, the normal late sounds of street traffic continued. There was no banging of the house door, no shoulder wrecking the portal into kindling, no voices demanding entrance. The murder, the sculpturing of clay from warmth to coldness was done, and nobody knew.
- 9 Now what? The clock ticked midnight. His every impulse exploded him in a hysteria toward the door. Rush, get away, run, never come back, board a train, hail a taxi, get, go, run, walk, saunter, but get the blazes *out* of here!
- 10 His hands hovered before his eyes, floating, turning.
- 11 He twisted them in slow deliberation; they felt airy and feather-light. Why was he staring at them this way? he inquired of himself. Was there something in them of immense interest that he should pause now, after a successful throttling, and examine them whorl by whorl?
- 12 They were ordinary hands. Not thick, not thin, not long, not short, not hairy, not naked, not manicured and yet not dirty, not soft and yet not callused, not wrinkled and yet not smooth; not murdering hands at all – and yet not innocent. He seemed to find them miracles to look upon.
- 13 It was not the hands as hands he was interested in, nor the fingers as fingers. In the numb timelessness after an accomplished violence he found interest only in the tips of his fingers.
- 14 The clock ticked upon the mantel.
- 15 He knelt by Huxley's body, took a handkerchief from Huxley's

pocket, and began methodically to swab Huxley's throat with it. He brushed and massaged the throat and wiped the face and the back of the neck with fierce energy. Then he stood up.

16 He looked at the throat. He looked at the polished floor. He bent slowly and gave the floor a few dabs with the handkerchief, then he scowled and swabbed the floor; first, near the head of the corpse; secondly, near the arms. Then he polished the floor all around the body. He polished the floor one yard from the body on all sides. Then he polished the floor two yards from the body on all sides. Then he polished the floor three yards from the body in all directions. Then he

—

17 He stopped.

18 There was a moment when he saw the entire house, the mirrored halls, the carved doors, the splendid furniture; and, as clearly as if it were being repeated word for word, he heard Huxley talking and himself just the way they had talked only an hour ago.

19 Finger on Huxley's doorbell. Huxley's door opening. "Oh!"

20 Huxley shocked. "It's *you*, Acton."

21 "Where's my wife, Huxley?"

22 "Do you think I'd tell you, really? Don't stand out there, you idiot. If you want to talk business, come in. Through that door. There. Into the library."

23 Acton had *touched* the library door. "Drink?"

24 "I need one. I can't believe Lily is gone, that she —"

25 "There's a bottle of burgundy, Acton. Mind fetching it from that cabinet?" Yes, fetch it. *Handle* it. *Touch* it. He did.

26 "Some interesting first editions there, Acton. Feel this binding. *Feel* of it."

27 "I didn't come to see books, I —"

28 He had *touched* the books and the library table and *touched* the burgundy bottle and burgundy glasses.

29 Now, squatting on the floor beside Huxley's cold body with the polishing handkerchief in his fingers, motionless, he stared at the house, the walls, the furniture about him, his eyes widening, his mouth dropping, stunned by what he realized and what he saw. He shut his eyes, dropped his head, crushed the handkerchief between his hands, wadding it, biting his lips with his teeth, pulling in on himself.

30 The fingerprints were everywhere, *everywhere!*

31 "Mind getting the burgundy, Acton, eh? The burgundy bottle, eh? With your fingers, eh? I'm terribly tired. You understand?"

32 A pair of gloves.

33 Before he did one more thing, before he polished another area, he must have a pair of gloves, or he might unintentionally, after cleaning a surface, redistribute his identity.

34 He put his hands in his pockets. He walked through the house to the hall umbrella stand, the hat-rack. Huxley's overcoat. He pulled out the overcoat pockets.

35 No gloves.

36 His hands in his pockets again, he walked upstairs, moving with a controlled swiftness, allowing himself nothing frantic, nothing wild. He had made the initial error of not wearing gloves (but, after all, he

hadn't *planned* a murder, and his subconscious, which may have known of the crime before its commitment, had not even hinted he might need gloves before the night was finished), so now he had to sweat for his sin of omission. Somewhere in the house there must be at least one pair of gloves. He would have to hurry; there was every chance that someone might visit Huxley, even at this hour. Rich friends drinking themselves in and out the door, laughing, shouting, coming and going without so much as a hello- goodbye. He would have until six in the morning, at the outside, when Huxley's friends were to pick Huxley up for the trip to the airport and Mexico City ...

37 Acton hurried about upstairs opening drawers, using the handkerchief as blotter. He untidied seventy or eighty drawers in six rooms, left them with their tongues, so to speak, hanging out, ran on to new ones. He felt naked, unable to do anything until he found gloves. He might scour the entire house with the handkerchief, buffing every possible surface where fingerprints might lie, then accidentally bump a wall here or there, thus sealing his own fate with one microscopic, whorling symbol! It would be putting his stamp of approval on the murder, that's what it would be! Like those waxen seals in the old days when they rattled papyrus, flourished ink, dusted all with sand to dry the ink, and pressed their signet rings in hot crimson tallow at the bottom. So it would be if he left one, mind you, *one* fingerprint upon the scene! His approval of the murder did not extend as far as affixing said seal.

38 More drawers! Be quiet, be curious, be careful, he told himself. At the bottom of the eighty-fifth drawer he found gloves.

39 "Oh, my Lord, my Lord!" He slumped against the bureau, sighing. He tried the gloves on, held them up, proudly flexed them, buttoned them. They were soft, grey, thick, impregnable. He could do all sorts of tricks with hands now and leave no trace. He thumbed his nose in the bedroom mirror, sucking his teeth.

40 "NO!" cried Huxley.

41 What a wicked plan it had been.

42 Huxley had fallen to the floor, *purposefully!* Oh, what a wickedly clever man!

43 Down onto the hardwood floor had dropped Huxley, with Acton after him. They had rolled and tussled and clawed at the floor, printing and printing it with their frantic fingertips! Huxley had slipped away a few feet, Acton crawling after to lay hands on his neck and squeeze until the life came out like paste from a tube!

44 Gloved, William Acton returned to the room and knelt down upon the floor and laboriously began the task of swabbing every wildly infested inch of it. Inch by inch, inch by inch, he polished and polished until he could almost see his intent, sweating face in it. Then he came to a table and polished the leg of it, on up its solid body and along the knobs and over the top. He came to a bowl of wax fruit and wiped them clean, leaving the fruit at the bottom unpolished.

45 "I'm *sure* I didn't touch *them*," he said.

46 After rubbing the table, he came to a picture frame hung over it. "I'm certain I didn't touch *that*," he said.

47 He stood looking at it.

48 He glanced at all the doors in the room. Which doors had he used

tonight? He couldn't remember. Polish all of them, then. He started on the doorknobs, shined them all up, and then he curried the doors from head to foot, taking no chances. Then he went to all the furniture in the room and wiped the chair arms.

49 "That chair you're sitting in, Acton, is an old Louis XIV piece. *Feel* that material," said Huxley.

50 "I didn't come to talk furniture, Huxley! I came about Lily."

51 "Oh, come off it, you're not that serious about her. She doesn't love you, you know. She's told me she'll go with me to Mexico City tomorrow."

52 "You and your money and your damned furniture!"

53 "It's nice furniture, Acton; be a good guest and feel of it."
Fingerprints can be found on fabric.

54 "Huxley!" William Acton stared at the body. "Did you guess I was going to kill you? Did your subconscious suspect, just as my subconscious suspected? And did your subconscious tell you to make me run about the house handling, touching, *fondling* books, dishes, doors, chairs? Were you *that* clever and *that* mean?"

55 He washed the chairs dryly with the clenched handkerchief. Then he remembered the body – he hadn't dry-washed *it*. He went to it and turned it now this way, now that, and burnished every surface of it. He even shined the shoes, charging nothing.

56 While shining the shoes his face took on a little tremor of worry, and after a moment he got up and walked over to that table.

57 He took out and polished the wax fruit at the bottom of the bowl.

58 "Better," he whispered, and went back to the body.

59 But as he crouched over the body his eyelids twitched and his jaw moved from side to side and he debated, then he got up and walked once more to the table.

60 He polished the picture frame.

61 While polishing the picture frame he discovered – The wall.

62 "That," he said, "is *silly*."

63 "Oh!" cried Huxley, fending him off. He gave Acton a shove as they struggled. Acton fell, got up, *touching* the wall, and ran toward Huxley again. He strangled Huxley. Huxley died.

64 Acton turned steadfastly from the wall, with equilibrium and decision. The harsh words and the action faded in his mind; he hid them away. He glanced at the four walls.

65 "Ridiculous!" he said.

66 From the corners of his eyes he saw something on one wall. "I refuse to pay attention," he said to distract himself. "The next room, now! I'll be methodical. Let's see – altogether we were in the hall, the library, *this* room, and the dining room and the kitchen."

67 There was a spot on the wall behind him. Well, *wasn't* there?

68 He turned angrily. "All right, all right, just to be *sure*," and he went over and couldn't find any spot. Oh, a *little* one, yes, right – *there*. He dabbed it. It wasn't a fingerprint anyhow. He finished with it, and his gloved hand leaned against the wall and he looked at the wall and the way it went over to his right and over to his left and how it went down to his feet and up over his head and he said softly, "No." He looked up and down and over and across and he said quietly, "That would be too much." How many square feet? "I don't give a good damn," he said. But unknown to his eyes, his gloved fingers moved in

a little rubbing rhythm on the wall.

69 He peered at his hand and the wallpaper. He looked over his shoulder at the other room. "I must go in there and polish the essentials," he told himself, but his hand remained, as if to hold the wall, or himself, up. His face hardened.

70 Without a word he began to scrub the wall, up and down, back and forth, up and down, as high as he could stretch and as low as he could bend.

71 "Ridiculous, oh my Lord, ridiculous!"

72 But you must be certain, his thought said to him. "Yes, one *must* be certain," he replied.

73 He got one wall finished, and then ... He came to another wall.

74 "What time is it?"

75 He looked at the mantel clock. An hour gone. It was five after one. The doorbell rang.

76 Acton froze, staring at the door, the clock, the door, the clock. Someone rapped loudly.

77 A long moment passed. Acton did not breathe. Without new air in his body he began to fail away, to sway; his head roared a silence of cold waves thundering onto heavy rocks.

78 "Hey, in there!" cried a drunken voice. "I know you're in there, Huxley! Open up, dammit! This is Billy-boy, drunk as an owl, Huxley, old pal, drunker than *two* owls."

79 "Go away," whispered Acton soundlessly, crushed against the wall. "Huxley, you're in there, I hear you *breathing!*" cried the drunken voice.

80 "Yes, I'm in here," whispered Acton, feeling long and sprawled and clumsy on the floor, clumsy and cold and silent. "Yes."

81 "Hell!" said the voice, fading away into mist. The footsteps shuffled off. "Hell ..."

82 Acton stood a long time feeling the red heart beat inside his shut eyes, within his head. When at last he opened his eyes he looked at the new fresh wall straight ahead of him and finally got courage to speak. "Silly," he said. "This wall's flawless. I won't touch it. Got to hurry. Got to hurry. Time, time. Only a few hours before those damn-fool friends blunder in!" He turned away.

83 From the corners of his eyes he saw the little webs. When his back was turned the little spiders came out of the woodwork and delicately spun their fragile little half-invisible webs. Not upon the wall at his left, which was already washed fresh, but upon the three walls as yet untouched. Each time he stared directly at them the spiders dropped back into the woodwork, only to spindle out as he retreated. "Those walls are all right," he insisted in a half shout. "I won't *touch* them!"

84 He went to a writing desk at which Huxley had been seated earlier. He opened a drawer and took out what he was looking for. A little magnifying glass Huxley sometimes used for reading. He took the magnifier and approached the wall uneasily.

85 Fingerprints.

86 "But those aren't mine!" He laughed unsteadily. "I *didn't* put them there! I'm *sure* I didn't! A servant, a butler, or a maid perhaps!"

87 The wall was full of them.

88 "Look at this one here," he said. "Long and tapered, a woman's, I'd bet money on it."

89 "Would you?"
90 "I would!"
91 "Are you certain?"
92 "Yes!"
93 "Positive?"
94 "Well – yes."
95 "Absolutely?"
96 "Yes, damn it, yes!"
97 "Wipe it out, anyway, why don't you?"
98 "There, by God!"
99 "Out damned spot, eh, Acton?"
100 "And this one, over here," scoffed Acton. "That's the print of a fat man."
101 "Are you sure?"
102 "Don't start *that* again!" he snapped, and rubbed it out. He pulled off a glove and held his hand up, trembling, in the glary light.
103 "Look at it, you idiot! See how the whorls go? See?"
104 "That proves nothing!"
105 "Oh, all right!" Raging, he swept the wall up and down, back and forth, with gloved hands, sweating, grunting, swearing, bending, rising, and getting redder of face.
106 He took off his coat, put it on a chair.
107 "Two o'clock," he said, finishing the wall, glaring at the clock.
108 He walked over to the bowl and took out the wax fruit and polished the ones at the bottom and put them back, and polished the picture frame.
109 He gazed up at the chandelier.
110 His fingers twitched at his sides.
111 His mouth slipped open and the tongue moved along his lips and he looked at the chandelier and looked away and looked back at the chandelier and looked at Huxley's body and then at the crystal chandelier with its long pearls of rainbow glass.
112 He got a chair and brought it over under the chandelier and put one foot up on it and took it down and threw the chair, violently, laughing, into a corner. Then he ran out of the room, leaving one wall as yet unwashed.
113 In the dining room he came to a table.
114 "I want to show you my Gregorian cutlery, Acton," Huxley had said. Oh, that casual, that *hypnotic* voice!
115 "I haven't time," Acton said. "I've got to see Lily –" 116 "Nonsense, look at this silver, this exquisite craftsmanship."
117 Acton paused over the table where the boxes of cutlery were laid out, hearing once more Huxley's voice, remembering all the touchings and gesturings.
118 Now Acton wiped the forks and spoons and took down all the plaques and special ceramic dishes from the wall itself ...
119 "Here's a lovely bit of ceramics by Gertrude and Otto Natzler, Acton. Are you familiar with their work?"
120 "It *is* lovely."
121 "Pick it up. Turn it over. See the fine thinness of the bowl, hand-thrown on a turntable, thin as eggshell, incredible. And the amazing volcanic glaze. Handle it, go ahead. *I* don't mind."
122 HANDLE IT. GO AHEAD. PICK IT UP!

123Acton sobbed unevenly. He hurled the pottery against the wall. It shattered and spread, flaking wildly, upon the floor.

124An instant later he was on his knees. Every piece, every shard of it, must be found. Fool, fool, fool! he cried to himself, shaking his head and shutting and opening his eyes and bending under the table. Find every piece, idiot, not one fragment of it must be left behind. Fool, fool! He gathered them. Are they all here? He looked at them on the table before him. He looked under the table again and under the chairs and the service bureaux and found one more piece by match light and started to polish each little fragment as if it were a precious stone. He laid them all out neatly upon the shining polished table.

125“A lovely bit of ceramics, Acton. Go ahead – *handle* it.”

126He took out the linen and wiped it and wiped the chairs and tables and doorknobs and windowpanes and ledges and drapes and wiped the floor and found the kitchen, panting, breathing violently, and took off his vest and adjusted his gloves and wiped the glittering chromium ... “I want to show you my house, Acton,” said Huxley. “Come along ...” And he wiped all the utensils and the silver faucets and the mixing bowls, for now he had forgotten what he had touched and what he had not. Huxley and he had lingered here, in the kitchen, Huxley prideful of its array, covering his nervousness at the presence of a potential killer, perhaps wanting to be near the knives if they were needed. They had idled, touched this, that, something else – there was no remembering what or how much or how many – and he finished the kitchen and came through the hall into the room where Huxley lay.

127He cried out.

128He had forgotten to wash the fourth wall of the room! And while he was gone the little spiders had popped from the fourth unwashed wall and swarmed over the already clean walls, dirtying them again! On the ceilings, from the chandelier, in the corners, on the floor, a million little whorled webs hung billowing at his scream! Tiny, tiny little webs, no bigger than, ironically, your – finger!

129As he watched, the webs were woven over the picture frame, the fruit bowl, the body, the floor. Prints wielded the paper knife, pulled out drawers, touched the table top, touched, touched, touched everything everywhere.

130He polished the floor wildly, wildly. He rolled the body over and cried on it while he washed it, and got up and walked over and polished the fruit at the bottom of the bowl. Then he put a chair under the chandelier and got up and polished each little hanging fire of it, shaking it like a crystal tambourine until it tilted bell wise in the air. Then he leaped off the chair and gripped the doorknobs and got up on other chairs and swabbed the walls higher and higher and ran to the kitchen and got a broom and wiped the webs down from the ceiling and polished the bottom fruit of the bowl and washed the body and doorknobs and silverware and found the hall banister and followed the banister upstairs.

131Three o’clock! Everywhere, with a fierce, mechanical intensity, clocks ticked! There were twelve rooms downstairs and eight above. He figured the yards and yards of space and time needed. One hundred chairs, six sofas, twenty-seven tables, six radios. And under and on top and behind. He yanked furniture out away from walls and,

sobbing, wiped them clean of years-old dust, and staggered and followed the banister up, up the stairs, handling, erasing, rubbing, polishing, because if he left one little print it would reproduce and make a million more! – and the job would have to be done all over again and now it was four o'clock! – and his arms ached and his eyes were swollen and staring and he moved sluggishly about, on strange legs, his head down, his arms moving, swabbing and rubbing, bedroom by bedroom, closet by closet ...

132They found him at six-thirty that morning.

133In the attic.

134The entire house was polished to a brilliance. Vases shone like glass stars. Chairs were burnished. Bronzes, brasses, and coppers were all a glint. Floors sparkled. Banisters gleamed.

135Everything glittered. Everything shone, everything was bright!

136They found him in the attic, polishing the old trunks and the old frames and the old chairs and the old carriages and toys and music boxes and vases and cutlery and rocking horses and dusty Civil War coins. He was half through the attic when the police officer walked up behind him with a gun.

137“Done!”

138On the way out of the house, Acton polished the front doorknob with his handkerchief and slammed it in triumph!

"Comedic Criticism: Tracking and Taming Irony and Satire"

Kenneth Burke has stated, "We cannot use language maturely until we are spontaneously at home in irony." In this session, participants will consider techniques of irony and satire and how to assist students with these concepts which consistently appear in both the poetry and prose selections on the AP Literature and Composition test.

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

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

"If I were in charge of the networks"
excerpt from George Carlin's book, *Brain Droppings* – (irony)

To analyze a satirical piece, employ the following questions:

1. What are the underlying assumptions or unwritten attitudes in the piece?
2. What foolish, flawed, or wrong human action or aspect of society is being lampooned?
3. What would the author's argument look like stripped of its humor?
4. What resources of language does the satirist use to skewer the target?
5. In what ways do these techniques disarm the intended target or sweeten the criticism to make it acceptable to its target?
6. What is the goal of the satirist (i.e., how does the satirist wish society, the individual, the body politic, or an institution to change or amend itself?)
7. How effective are the methods of this particular satirist?

Some tools of the satirist

Biting and Harsh

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

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

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

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

Middle Ground

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

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

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

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

Light and Humorous

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

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

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

William Blake - The Chimney Sweeper - Two Poems

The wretched figure of the child sweep is a key emblem in Blake's poems of social protest. Not only are the sweeps innocent victims of the cruelest exploitation but they are associated with the smoke of industrialization, thus uniting two central Romantic preoccupations: childhood; and the impact of the Industrial Revolution on the natural world. A report to a parliamentary committee on the employment of child sweeps in 1817 noted that 'the climbing boys' as young as four were sold by their parents to master-sweeps, or recruited from workhouses. As the average size of a London chimney was only seven inches square, to encourage the sweeps to climb more quickly, pins were 'forced into their feet' by the boy climbing behind; lighted straw was applied for the same purpose. 'Easy prey to those whose occupation is to delude the ignorant and entrap the unwary', a sweep might be shut up in a flue for six hours and expected to carry bags of soot weighing up to 30lbs. Many suffered 'deformity of the spine, legs and arms' or contracted testicular cancer.[1] The practice was not abolished until 1875, nearly 50 years after Blake's death.

Web. 9 Jan. 2016. <<http://www.bl.uk/romantics-and-victorians/articles/william-blakes-chimney-sweeper-poems-a-close-reading>>.

<p>"The Chimney Sweeper," from <i>Songs of Innocence</i></p> <p>When my mother died I was very young, And my father sold me while yet my tongue Could scarcely cry " 'weep! 'weep! 'weep! 'weep! " " So your chimneys I sweep & in soot I sleep.</p> <p>There's little Tom Dacre, who cried when his head That curled like a lamb's back, was shaved: so I said, "Hush, Tom! never mind it, for when your head's bare You know that the soot cannot spoil your white hair."</p> <p>And so he was quiet, & that very night, As Tom was a-sleeping he had such a sight! That thousands of sweepers, Dick, Joe, Ned & Jack, Were all of them locked up in coffins of black.</p> <p>And by came an Angel who had a bright key, And he opened the coffins & set them all free; Then down a green plain, leaping, laughing, they run, And wash in a river and shine in the Sun.</p> <p>Then naked & white, all their bags left behind, They rise upon clouds and sport in the wind. And the Angel told Tom, if he'd be a good boy, He'd have God for his father & never want joy.</p> <p>And so Tom awoke; and we rose in the dark, And got with our bags & our brushes to work. Though the morning was cold, Tom was happy & warm; So if all do their duty, they need not fear harm.</p> <p>.....—William Blake</p>	<p>Who is the speaker in the poem? How does the use of language make this seem almost like a documentary? How is the reader implicated in the exploitation of the speaker?</p> <p>How do we know that "Tom Dacre" is a new recruit?</p> <p>Describe the contrast between the reality of the sweeps' lives and the vision of liberty in the dream of Tom Dacre.</p> <p>What is the price of the sweeps' "liberation"?</p> <p>How is Blake attacking the established church and why?</p>
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<p>"The Chimney Sweeper," from <i>Songs of Experience</i></p> <p>A little black thing among the snow, Crying " 'weep! 'weep!" in notes of woe! "Where are thy father and mother? say?"— "They are both gone up to the church to pray.</p> <p>"Because I was happy upon the heath, And smiled among the winter's snow, They clothed me in the clothes of death, And taught me to sing the notes of woe.</p> <p>"And because I am happy and dance and sing, They think they have done me no injury, And are gone to praise God and his Priest and King, Who make up a heaven of our misery."—William Blake</p>	<p>Who are the speakers in the poem? Why two speakers?</p> <p>How does the color palette differ from the earlier poem?</p> <p>Does the speaker understand his oppression? How is that different from the earlier poem?</p> <p>What three entities collude to misery of the sweep? Hint: one entity is not directly addressed in the poem.</p>
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Timed Writing Assignment

Satire and irony are interlinked. Irony is the difference between what is said or done and what is actually meant. Therefore, writers frequently employ satire to point at the dishonesty and silliness of individuals and society and criticize them by ridiculing them.

The role of satire is to ridicule or criticize those vices in the society, which the writer considers a threat to civilization. The writer considers it his obligation to expose these vices for the betterment of humanity. Therefore, the function of satire is not to make others laugh at persons or ideas they make fun of. It intends to warn the public and to change their opinions about the prevailing corruption/conditions in society.

In a well-written essay, explain how these two poems above ridicule and/or criticize a vice in society, and analyze how the author uses poetic devices to explore the "threat to civilization".

	<p>What is the change in society that this cartoonist is advocating? To what extent would you agree and/or disagree with his position?</p>
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<p>Emily Dickinson, 1830 - 1886</p> <p>I'm Nobody! Who are you? Are you – Nobody – too? Then there's a pair of us! Don't tell! they'd advertise – you know!</p> <p>How dreary – to be – Somebody! How public – like a Frog – To tell one's name – the livelong June – To an admiring Bog!</p>	<p>How does the speaker keep the satire from cutting too sharply?</p> <p>Who is the speaker mocking?</p> <p>Who is the "admiring Bog"?</p>
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In the Emily Dickinson poem, the public sphere is about advertised or self-advertised identities: people marketing their names and their existence. This marketing becomes the only way for anyone to enter the public sphere. Talent itself is inconsequential, and thus for someone like Dickinson, or, ostensibly, the reader, who desires to think and to perform with meaning, rather than just maintaining their own fame, participation, or recognition in this public world becomes difficult if not impossible.

One Perfect Rose

A single flow'r he sent me, since we met.
All tenderly his messenger he chose;
Deep-hearted, pure, with scented dew still wet -
One perfect rose.

I knew the language of the floweret;
'My fragile leaves,' it said, 'his heart enclose.'
Love long has taken for his amulet
One perfect rose.

Why is it no one ever sent me yet
One perfect limousine, do you suppose?
Ah no, it's always just my luck to get
One perfect rose.
--Dorothy Parker

The three quatrains of this 1923 poem employ a variation of the "bait-and-switch" strategy, highly appropriate in the Roaring Twenties era of aggressive advertising and the commodification of femininity. The first two stanzas lull us with their quiet tone and six lines of significantly "perfect" iambic pentameter, presenting the rose in its conventional (or "perfect") symbolic form as an "amulet" for love. The closing line of each stanza -- "One perfect rose" -- has three heavy stresses and one light stress, or a central trochee bordered by two heavy stresses; in either case we have a disruption of sound that not only draws our attention to the symbolic rose, but suggests that the rose's conventional symbolism might at some point be disrupted. This disruption occurs in the third stanza, where the quiet tone is maintained and "One perfect limousine" becomes preferable to the rose. In other words, an object suggesting money replaces the rose as a symbol of love. On "One Perfect Rose" Web. 9 Jan. 2016.
<http://www.english.illinois.edu/maps/poets/m_r/parker/rose.htm>.

<p><i>The History Teacher</i></p> <p>Trying to protect his students' innocence he told them the Ice Age was really just the Chilly Age, a period of a million years when everyone had to wear sweaters.</p> <p>And the Stone Age became the Gravel Age, named after the long driveways of the time.</p> <p>The Spanish Inquisition was nothing more than an outbreak of questions such as "How far is it from here to Madrid?" "What do you call the matador's hat?"</p> <p>The War of the Roses took place in a garden, and the Enola Gay dropped one tiny atom on Japan.</p> <p>The children would leave his classroom for the playground to torment the weak and the smart, mussing up their hair and breaking their glasses,</p> <p>while he gathered up his notes and walked home past flower beds and white picket fences, wondering if they would believe that soldiers in the Boer War told long, rambling stories designed to make the enemy nod off.</p> <p>Billy Collins</p>	<p>What is the teacher trying to protect his students from? Why does he assume they are "innocent"?</p> <p>Why does the narrator make the teacher's explanations of history comical to us? Would they also be comical to his students? Why or why not?</p> <p>Is the teacher's method effective for a learning experience? What are the various allusions used by the speaker? Are they effective? Why or why not?</p> <p>Why are we told that when "the children would leave his classroom," they would "torment the weak and the smart"?</p> <p>What might the "white picket fences" represent in American society? Why does the teacher ignore the actions of the children when they leave his classroom?</p>
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Questions for further discussion of *The History Teacher*

<p>Is a teacher ever justified in altering or suppressing the truth about what he or she is teaching to students?</p> <p>Are there some positions of authority that require protecting other people from the truth?</p> <p>What's the difference between teaching and getting kids to believe?</p> <p>What can make it difficult for teachers to connect with their students? Or students with other students?</p> <p>What change in society is the speaker seeking?</p>
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An interesting lesson and class discussion can arise with the pairing of the following two articles. "Just In Time For Spring" by Ellis Weiner is a fun satirical piece presenting the concept of "going outside" to an audience that all too often resides primarily in a digital world. The second article "11 Scientifically Proven Reasons You Should Go Outside" provides scientific information to emphasize the real benefits of GOING OUTSIDE. Teachers could assign one article to be read outside of class and the other in class with either small group or whole class discussion. There are certainly a variety of ways to approach these two articles. Choose what works best for your classes.

Just in Time for Spring

Ellis Weiner

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

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

GOING OUTSIDE:

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

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

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

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

3. Delivers authentic 3-D, real-motion video, with no lag time or artifacts. Available colors encompass the entire spectrum to which human eyesight is sensitive. Blacks are pure. Shadows, textures, and reflections are beyond being exactly-like-what-they-are. They are what they are.

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

Vision-correcting eyeglasses not included but widely available.

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

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

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

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

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

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

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

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

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

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

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

Why not join them and see what happens? ♦

"Just in Time for Spring - The New Yorker." *The New Yorker*. Web. 9 Jan. 2016.
<<http://www.newyorker.com/magazine/2011/03/28/just-in-time-for-spring>>.

11 Scientifically Proven Reasons You Should Go Outside

Joshua Mayer / Flickr / Business Insider

With spring finally here after a long and brutal winter, we highly recommend spending some time outside.

Nature offers one of the most reliable boosts to your mental and physical well-being. Here are just a few potential benefits:

1. Improved short-term memory

In one study, University of Michigan students were given a brief memory test, then divided into two groups.

One group took a walk around an arboretum, and the other half took a walk down a city street. When the participants returned and did the test again, those who had walked among trees did almost 20% percent better than the first time. The ones who had taken in city sights instead did not consistently improve.

Another similar study on depressed individuals also found that walks in nature boosted working memory much more than walks in urban environments.

Source: Psychological Science, 2008; Journal of Affective Disorders, 2013

2. Restored mental energy

You know that feeling where your brain seems to be sputtering to a halt? Researchers call that "mental fatigue."

One thing that can help get your mind back into gear is exposing it to restorative environments, which, research has found, generally means the great outdoors. One study found that people's mental energy

bounced back even when they just looked at pictures of nature. (Pictures of city scenes had no such effect.)

Studies have also found that natural beauty can elicit feelings of awe, which is one of the surest ways to experience a mental boost.

Source: Journal of Environmental Psychology, 1995; Journal of Environmental Psychology, 2005; Psychological Science, 2012

3. Stress relief

Tensed and stressed? Head for the trees. One study found that students sent into the forest for two nights had lower levels of cortisol — a hormone often used as a marker for stress — than those who spent that time in the city.

In another study, researchers found a decrease in both heart rate and levels of cortisol in subjects in the forest when compared to those in the city. "Stressful states can be relieved by forest therapy," they concluded.

Among office workers, even the view of nature out a window is associated with lower stress and higher job satisfaction.

Source: Scandinavian Journal of Forest Research, 2007; Environmental Health and Preventative Medicine, 2010; Japanese Journal of Hygiene, 2011; Biomedical and Environmental Sciences, 2012

4. Reduced inflammation

Inflammation is a natural process the body uses to respond to threats like damage (e.g., a stubbed toe) and pathogens (e.g., exposure to the flu). But when inflammation goes into overdrive, it's associated in varying degrees with a wide range of ills including autoimmune disorders, inflammatory bowel disease, depression, and cancer. Spending time in nature may be one way to help keep it in check.

In one study, students who spent time in the forest had lower levels of inflammation than those who spent time in the city. In another, elderly patients who had been sent on a weeklong trip into the forest showed reduced signs of inflammation as well as some indications that the woody jaunt had a positive effect on their hypertension.

Source: Biomedical and Environmental Sciences, 2012; Journal of Cardiology, 2012

5. Better vision

At least in children, a fairly large body of research has found that outdoor activity may have a protective effect on the eyes, reducing the risk of developing nearsightedness (myopia).

"Increasing time spent outdoors may be a simple strategy by which to reduce the risk of developing myopia and its progression in children and adolescents," a 2012 review concluded.

An Australian study that followed almost 2,000 schoolchildren for two years found that more time spent outdoors was associated with a lower prevalence of myopia among 12-year-olds. The same association was not found for those who spent a lot of time playing sports indoors, suggesting the connection was about more than physical activity.

In Taiwan, researchers studied two nearby schools where myopia was equally common. They told one school to encourage outdoor activity during recess and monitored the other as a control. After one year, the rate of myopia in the control school was 17.65%; in the "play outside" school, it was just 8.41%.

Source: Ophthalmology, 2008; Ophthalmology, 2012; Ophthalmology, 2013

6. Improved concentration

We know the natural environment is "restorative," and one thing that a walk outside can restore is your waning attention. In one early study, researchers worked to deplete participants' ability to focus. Then some took a walk in nature, some took a walk through the city, and the rest just relaxed. When they returned, the nature group scored the best on a proofreading task. Other studies have found similar results — even seeing a natural scene through a window can help.

The attentional effect of nature is so strong it might help kids with ADHD, who have been found to concentrate better after just 20 minutes in a park. "'Doses of nature' might serve as a safe, inexpensive, widely accessible new tool ...for managing ADHD symptoms," researchers wrote.

Source: Environment & Behavior, 1991; Journal of Environmental Psychology, 1995 (2); Journal of Attention Disorders, 2008

7. Sharper thinking and creativity

"Imagine a therapy that had no known side effects, was readily available, and could improve your cognitive functioning at zero cost." That's the dramatic opening to a 2008 paper describing the promise of so-called "nature therapy" — or, as a non-academic might call it, "time outside."

When college students were asked to repeat sequences of numbers back to the researchers, they were much more accurate after a walk in nature. This finding built on previous research that showed how nature can restore attention and memory.

Another study found that people immersed in nature for four days — significantly more time than a lunchtime walk in the park — boosted their performance on a creative problem-solving test by 50%. While the research suggests the possibility of a positive relationship between creative thinking and the outdoors, it wasn't enough to determine whether the effects were due to "increased exposure to nature, decreased exposure to technology, or other factors."

Source: Psychological Science, 2008; PLOS ONE, 2012

8. Possible anti-cancer effects

Research on this connection is still in its earliest phases, but preliminary studies have suggested that spending time in nature — in forests, in particular — may stimulate the production of anti-cancer proteins. The boosted levels of these proteins may last up to seven days after a relaxing trip into the woods.

Studies in Japan have also found that areas with greater forest coverage have lower mortality rates from a wide variety of cancers, even after controlling for smoking habits and socioeconomic status. While there are too many confounding factors to come to a concrete conclusion about what this might mean, it's a promising area for future research.

Source: International Journal of Immunopathology and Pharmacology, 2007; International Journal of Immunopathology and Pharmacology, 2008; Journal of Biological Regulators and Homeostatic Agents, 2008 ; The Open Public Health Journal, 2008

9. Immune system boost

The cellular activity that is associated with a forest's possible anti-cancer effects is also indicative of a general boost to the immune system you rely on to fight off less serious ills, like colds, flus, and other infections.

A 2010 review of research related to this effect noted that "all of these findings strongly suggest that forest environments have beneficial effects on human immune function," but acknowledged that more research on the relationship is needed.

Source: Environmental Health and Preventative Medicine, 2010

10. Improved mental health

Anxiety, depression, and other mental health issues may all be eased by some time in the great outdoors — especially when that's combined with exercise. This is to be expected, as both greenery and exercise are known to reduce stress.

One study found that walks in the forest were specifically associated with decreased levels of anxiety and bad moods, and another found that outdoor walks could be "useful clinically as a supplement to existing treatments" for major depressive disorder.

"Every green environment improved both self-esteem and mood," found an analysis of 10 earlier studies about so called "green exercise," and "the mentally ill had one of the greatest self-esteem improvements." The presence of water made the positive effects even stronger.

Source: Environmental Science and Technology, 2010; Evidence-Based Complementary and Alternative Medicine, 2012; Journal of Affective Disorders, 2013

11. Reduced risk of early death

The health effects of green space are wide-ranging, and studies that can't prove cause-and-effect still show strong associations between access to nature and longer, healthier lives.

"The percentage of green space in people's living environment has a positive association with the perceived general health of residents," concluded a Dutch study of 250,782 people.

Nearby green space was even more important to health in urban environments, the researchers found. In fact, they wrote, "our analyses show that health differences in residents of urban and rural municipalities are to a large extent explained by the amount of green space."

A follow-up study by the same research team relied on mortality assessed by physicians and found that a wide variety of diseases were less prevalent among people who lived in close proximity to green space. Other studies have made a direct link between time spent in forests and other measures of overall health.

Why the connection? Researchers pointed to "recovery from stress and attention fatigue, encouragement of physical activity, facilitation of social contact and better air quality" as well as nature's positive effect on mental health, which would boost overall health and longevity as well.

Source: Journal of Epidemiology and Community Health, 2006; Journal of Epidemiology and Community Health, 2009; Biomedical and Environmental Sciences, 2012

Lauren F Friedman and Kevin Loria. "11 Scientifically Proven Reasons You Should Go Outside." *Business Insider*. Business Insider, Inc, 9 Apr. 2014. Web. 9 Jan. 2016. <<http://www.businessinsider.com/11-reasons-you-should-go-outside-2014-4>>.

<p>Baby Cakes by Neil Gaiman</p> <p>A few years back all of the animals went away.</p> <p>We woke up one morning, and they just weren't there anymore. They didn't even leave us a note, or say goodbye. We never figured out quite where they'd gone.</p> <p>We missed them.</p> <p>Some of us thought that the world had ended, but it hadn't. There just weren't any more animals. No cats or rabbits, no dogs or whales, no fish in the seas, no birds in the skies.</p> <p>We were all alone.</p> <p>We didn't know what to do.</p> <p>We wandered around lost, for a time, and then someone pointed out that just because we didn't have animals anymore, that was no reason to change our lives. No reason to change our diets or to cease testing products that might cause us harm.</p> <p>After all, there were still babies.</p>	<p>What is the significance of the title? (You may have to read the whole story first.)</p> <p>Subject: What is the article about?</p> <p>Occasion: Why was it written? What is going on at the time that the author is mocking?</p> <p>Audience: Who is this article aimed at?</p> <p>Purpose: What does the author hope to achieve by writing it?</p> <p>Speaker: How does the author establish himself/ herself as an authority on the subject?</p>
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Babies can't talk. They can hardly move. A baby is not a rational, thinking creature.

And we used them.

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

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

Some of them we tested.

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

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

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

It was hard, of course, but necessary.

No one could deny that.

With the Animals gone, what else could we do?

Some people complained, of course. But then, they always do. And everything went back to normal.

Only...

Yesterday, all the babies were gone.

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

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

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

We'll figure something out.

List some major social issues that affect us in the world today

1. _____
2. _____
3. _____
4. _____
5. _____

List a possible outlandish response to each of the issues you listed above

1. _____
2. _____
3. _____
4. _____
5. _____

In the book, *In Sunlight or in Shadow/Stories Inspired by the Painting of Edward Hopper*, Lawrence Block has edited short stories based on Hopper's art work from such diverse writers as Stephen King, Joyce Carol Oates, and Lawrence himself. Some of the art work utilized may not be suitable for your classroom due to the use of nudes in the pictures. Furthermore, some of the short stories contain language which may also be unsuitable for use in your curriculum. With that said, I have chosen four pictures and their corresponding short stories that I think will work for most teachers. Due to time constraints, this presentation will concentrate on two of the pictures and their corresponding short stories. The other two will be located on my website to give you a wider choice.

The following material is adapted from:

"Outside In: Finding A Character's Heart Through Art - ReadWriteThink." *Readwritethink.org*. N.p., n.d. Web. 22 Mar. 2017. <<http://www.readwritethink.org/classroom-resources/lesson-plans/outside-finding-character-heart-922.html>>.

Alienation is an important theme in contemporary literature, and it's an idea that adolescents need to confront in order to fully understand what it means to be a human being in our modern world. This activity, based on the art of Edward Hopper and combined with stories by various writers based on the paintings, allows students to explore the idea of alienation while tapping into their creative talents as they learn to create vivid characters through voice. Students view and reflect on an Edward Hopper painting. Working in small groups, students brainstorm everything they can about a character in the painting. They then write a short story based on the character(s) in the paintings. Those characters may reflect the loneliness that appears to pervade modern society.

Begin with the paintings: Observe, interpret, create

Teacher instructions to students:

1. This session will focus on exploring a couple of Edward Hopper's paintings and considering what Hopper is trying to express in his art.
2. Project the first painting, *Room in New York, 1932*, and ask the students to write down quickly their first impressions of the work. Ask them to consider the overall mood, the use of color, the interplay of light and dark, patterns and textures and what they may represent, the focal point of the painting and how it draws your attention, the illusion of space in the picture, their sense of the situation that is depicted, and so forth.
3. Ask students to share their reactions to the paintings. Generally, students use certain words over and over again, describing Hopper's figures as *sad, isolated, cut off, desperate, distant*.
4. Have small groups of students (2-3) discuss Hopper's use of windows as ways to "see in," but also "to cut off."
5. Guide students to think about Hopper's use of shadows and pools of light.
6. Encourage them to share their ideas about the situations the characters are in, their expressions, their clothing, and their surroundings. (i.e. "the characters seem isolated from each other," "she's leaving home," "he's done something bad and feels guilty," etc.) Often students offer a series of scenarios that reflect characters feeling enormous loss and loneliness.

THE MUSIC ROOM

BY STEPHEN KING

1. The Enderbys were in their music room—so they called it, although it was really just the spare bedroom. Once they had thought it would be little James or Jill Enderby’s nursery, but after ten years of trying, it seemed increasingly unlikely that a Baby Dear would arrive out of the Nowhere and into the Here. They had made their peace with childlessness. At least they had work, which was a blessing in a year when men were still standing in bread lines. There were fallow periods, it was true, but when the job was on, they could afford to think of nothing else, and they both liked it that way.
2. Mr. Enderby was reading *The New York Journal-American*, a new daily not even halfway through its first year of publication. It was sort of a tabloid and sort of not. He usually began with the comics, but when they were on the job he turned to the city news first, scanning through the stories quickly, especially the police blotter.
3. Mrs. Enderby sat at the piano, which had been a wedding gift from her parents. Occasionally she stroked a key, but did not press any. Tonight the only music in the music room was the symphony of nighttime traffic on Third Avenue, which came in through the open window. Third Avenue, third floor. A good apartment in a sturdy brownstone. They rarely heard their neighbors above and below, and their neighbors rarely heard them. Which was all to the good.
4. From the closet behind them came a single thump. Then another. Mrs. Enderby spread her hands as if to play, but when the thumps ceased, she put her hands in her lap.
5. “Still not a peep about our pal George Timmons,” Mr. Enderby said, rattling the paper.
6. “Perhaps you should check the *Albany Herald*,” she said. “I believe the newsstand on Lexington and 60th carries it.”
7. “No need,” he said, turning to the funnies at last. “The *Journal-American* is good enough for me. If Mr. Timmons has been reported missing in Albany, let those interested search for him there.”

MY NOTES:

Does the style of writing remind you of another author you have read? How does King build suspense in the story?

8. "That's fine, dear," said Mrs. Enderby. "I trust you." There was really no reason not to; to date, the work had gone swimmingly. Mr. Timmons was their sixth guest in the specially reinforced closet.
9. Mr. Enderby chuckled. "The Katzenjammer Kids are at it again. This time they've caught Der Captain fishing illegally—shooting a net from a cannon, in fact. It's quite amusing. Shall I read it to you?"
10. Before Mrs. Enderby could answer, another thump came from the closet, and faint sounds that might have been shouts. It was difficult to tell, unless one put one's ear right up against the wood, and she had no intention of doing that. The piano bench was as close to Mr. Timmons as she intended to get, until it was time to dispose of him. "I wish he'd stop."
11. "He will, dear. Soon enough."
12. Another thump, as if to refute this.
13. "That's what you said yesterday."
14. "It seems I was premature," said Mr. Enderby, and then, "Oh, gosh—Dick Tracy is once more on the hunt for Pruneface."
15. "Pruneface gives me the willies," she said, without turning. "I wish Detective Tracy would put him away for good."
16. "That will never happen, dear. People claim to root for the hero, but it's the villains they remember."
17. Mrs. Enderby made no reply. She was waiting for the next thump. When it came—if it came—she would wait for the one after that. The waiting was the worst part. The poor man was hungry and thirsty, of course; they had ceased feeding and watering him three days ago, after he had signed the last check, the one that emptied his account. They had emptied his wallet at once, of almost two hundred dollars. In a depression as deep as this one, two hundred was a jackpot, and his watch might add as much as twenty more to their earnings (although, she admitted to herself, that might be a trifle optimistic).
18. Mr. Timmons's checking account at Albany National had been the real mother lode: eight hundred. Once he was hungry enough, he had been happy to sign several checks made out to cash and with the notation "Business Expenses"

written in the proper spot on each one. Somewhere a wife and kiddies might be depending on that money when Father didn't come home from his trip to New York, but Mrs. Enderby did not allow herself to dwell on that. She preferred to imagine Mrs. Timmons having a rich mama and papa in Albany's Mansion District, a generous couple right out of a Dickens novel. They would take her in and care for her and her children, little boys who might be endearing scamps like Hans and Fritz, the Katzenjammer Kids.

19. "Sluggo broke a neighbor's window and is blaming it on Nancy," Mr. Enderby said with a chuckle. "I swear he makes the Katzenjammers look like angels!"
20. "That awful hat he wears!" Mrs. Enderby said.
21. Another thump from the closet, and a very hard one from a man who had to be on the verge of starvation. But Mr. Timmons had been a big one. Even after a generous dose of chloral hydrate in his glass of dinner wine, he had nearly overpowered Mr. Enderby. Mrs. Enderby had had to help. She sat on Mr. Timmons's chest until he quieted. Unladylike, but necessary. That night, the window on Third Avenue had been shut, as it always was when Mr. Enderby brought home a guest for dinner. He met them in bars. Very gregarious, was Mr. Enderby, and very good at singling out businessmen who were alone in the city—fellows who were also gregarious and enjoyed making new friends. Especially new friends who might become new clients of one business or another. Mr. Enderby judged them by their suits, and he always had an eye for a gold watch chain.
22. "Bad news," Mr. Enderby said, a frown creasing his brow.
23. She stiffened on the piano bench and turned to face him. "What is it?"
24. "Ming the Merciless has imprisoned Flash Gordon and Dale Arden in the radium mines of Mongo. There are these creatures that look sort of like alligators—"
25. Now from the closet came a faint, wailing cry. Within its soundproofed confines, it must have been a shriek almost loud enough to rupture the poor man's vocal cords. How could Mr. Timmons

still be strong enough to voice such a howl? He had already lasted a day longer than any of the previous five, and his somehow gruesome vitality had begun to prey on her nerves. She had been hoping that tonight would see the end of him.

26. The rug in which he was to be wrapped was waiting in their bedroom, and the panel truck with ENDERBY ENTERPRISES painted on the side was parked just around the corner, fully gassed and ready for another trip to the Pine Barrens of New Jersey. When they were first married, there had actually been an Enderby Enterprises. The depression—what the *Journal-American* had taken to calling the *Great Depression*—had put an end to that two years ago. Now they had this new work.
27. “Dale is afraid,” continued Mr. Enderby, “and Flash is trying to buck her up. He says Dr. Zarkov will—”
28. Now came a fusillade of thumps: ten, maybe a dozen, and accompanied by more of those shrieks, muffled but still rather chilling. She could imagine blood beading Mr. Timmons’s lips and dripping from his split knuckles. She could imagine how his neck would have grown scrawny, and how his formerly plump face would have stretched long as his body gobbled the fat and musculature there in order to stay alive.
29. But no. A body couldn’t cannibalize itself to stay alive, could it? The idea was as unscientific as phrenology. And how thirsty he must be by now!
30. “It’s so annoying!” she burst out. “I hate it that he just goes *on* and *on* and *on*! Why did you have to bring home such a strong man, dear?”
31. “Because he was also a well-to-do man,” Mr. Enderby said mildly. “I could see that when he opened his wallet to pay for our second round of drinks. What he’s contributed will keep us for three months. Five, if we stretch it.”
32. Thump, and thump, and thump. Mrs. Enderby put her fingers to the delicate hollows of her temples and began to rub.
33. Mr. Enderby looked at her sympathetically. “I can put a stop to it, if you like. He won’t be able to struggle much in his current state; certainly not after having expended so much energy. A quick slash with your sharpest butcher knife. Of course, if I do the deed, *you* will have to do the clean-up.

It's only fair."

34. Mrs. Enderby looked at him, shocked. "We may be thieves, but we are *not* murderers."
35. "That is not what people would say, if we were caught." He spoke apologetically but firmly enough, just the same.
36. She clasped her hands in the lap of her red dress tightly enough to whiten the knuckles, and looked straight into his eyes. "If we were called into the dock, I would hold my head up and tell the judge and the jury that we were victims of circumstance."
37. "And I'm sure you would be very convincing, dear."
38. Another thump from behind the closet door, and another cry. Gruesome. That was the word for his vitality, the exact one. *Gruesome*.
39. "But we are *not* murderers. Our guests simply lack sustenance, as do so many in these terrible times. We don't kill them; they simply fade away."
40. Another shriek came from the man Mr. Enderby had brought home from McSorley's over a week ago. It might have been words. It might have been *for the love of God*.
41. "It won't be long now," Mr. Enderby said. "If not tonight, then tomorrow. And we won't have to go back to work for quite awhile. And yet . . ."
42. She looked at him in that same steady way, hands clasped. "And yet?"
43. "Part of you enjoys it, I think. Not this part, but the actual moment when we take them, as a hunter takes an animal in the woods."
44. She considered this. "Perhaps I do. And I *certainly* enjoy seeing what they have in their wallets. It reminds me of the treasure hunts Papa used to put on for me and my brother when we were children. But afterward . . ." She sighed. "I was never good at waiting."
45. More thumps. Mr. Enderby turned to the business section. "He came from Albany, and people who come from there get what they deserve. Play something, dear. That will cheer you up."
46. So she got her sheet music out of the piano bench and played "I'll Never Be the Same." Then she played "I'm in a Dancing Mood" and "The Way You Look Tonight." Mr. Enderby applauded and

<p>called for an encore on that one, and when the last notes died away, the thumps and cries from the soundproofed and specially reinforced closet had ceased.</p> <p>47. "Music!" Mr. Enderby proclaimed. "It hath powers to soothe the savage beast!"</p> <p>48. That made them laugh together, comfortably, the way people do when they have been married for many years and have come to know each other's minds.</p>	
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Depending on class size, you may want to have the students examine more than one painting and short story. With that in mind, I have included "Automat" by Hopper paired with the short story by Lawrence Block, "Autumn at the Automat". If our APSI session is large enough we will do two paintings and stories, to add variety to the session.

<p>AUTUMN AT THE AUTOMAT BY LAWRENCE BLOCK</p> <ol style="list-style-type: none">1. The hat made a difference.2. If you chose your clothes carefully, if you dressed a little more stylishly than the venue demanded, you could feel good about yourself. When you walked into the Forty-second Street cafeteria, the hat and coat announced that you were a lady. Perhaps you preferred their coffee to what they served at Longchamps. Or maybe it was the bean soup, as good as you could get at Delmonico's.3. Certainly it wasn't abject need that led you to the cashier's window at Horn & Hardart. No one watching you dip into an alligator handbag for a dollar bill could think so for a minute.4. The nickels came back, four groups of five. No need to count them, because the cashier did this and nothing else all day long, taking dollars, dispensing nickels. This was the Automat, and the poor girl was the next thing to an Automaton.5. You took your nickels and assembled your meal. You chose a dish, put your nickels in the slot, turned the handle, opened the little window, and retrieved your prize. A single nickel got you a cup of coffee. Three more bought a bowl of the legendary bean soup, and another secured a little plate holding a seeded roll and a pat of butter.6. You carried your tray to the counter, moving very deliberately, positioning yourself in front of the compartmented metal tray of silverware.	<p>MY NOTES:</p>
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7. The moment you'd walked through the door you knew which table you wanted. Of course someone could have taken it, but no one did. Now, after a long moment, you carried your tray to it.
8. She ate slowly, savoring each spoonful of the bean soup, glad she'd decided against making do with a cup for the sake of saving a nickel. Not that she hadn't considered it. A nickel was nothing much, but if she saved a nickel twice a day, why, that came to three dollars a month. More, really. Thirty-six dollars and fifty cents a year, and that was something.
9. Ah, but she couldn't scrimp. Well, she could in fact, she had to, but not when it came to nourishing herself. What was that expression Alfred had used?
10. *Kishke gelt*. Belly money, money saved by cheating one's stomach. She could hear him speak the words, could see the curl of his lip.
11. Better, surely, to spend the extra nickel.
12. Not for fear of Alfred's contempt. He was beyond knowing or caring what she ate or what it cost her.
13. Unless, as she alternately hoped and feared, it didn't all stop with the end of life. Suppose that fine mind, that keen intelligence, that wry humor, suppose it had survived on some plane of existence even when all the rest of him had gone into the ground.
14. She didn't really believe it, but sometimes it pleased her to entertain the notion. She'd even talk to him, sometimes aloud but more often in the privacy of her mind. There was little she hadn't been able to share with him in life, and now his death had washed away what few conversational inhibitions she'd had. She could tell him anything now, and when it pleased her she could invent answers for him and fancy she heard them.
15. Sometimes they came so swiftly, and with such unsparring candor, that she had to wonder at their source. Was she making them up? Or was he no less a presence in her life for having left it?
16. Perhaps he hovered just out of sight, a disembodied guardian angel. Watching over her, taking care of her.
17. And no sooner did she have the thought than she heard the reply. *Watching is as far as it goes, Liebchen. When it comes to taking care, you're on your own.*
18. She broke the roll in two, spread butter on it with the little knife. Put the buttered roll on the plate, took up the spoon, took a spoonful of soup. Then another, and then a bite of the roll.

19. She ate slowly, using the time to scan the room. Just over half the tables were occupied. Two women here, two men there. A man and woman who looked to be married, and another pair, at once animated but awkward with each other, who she guessed were on a first or second date.
20. She might have amused herself by making up a story about them, but let her attention pass them by.
21. The other tables held solitary diners, more men than women, and most of them with newspapers. Better to be here than outside, as the city slipped deeper into autumn and the wind blew off the Hudson. Drink a cup of coffee, read the *News* or the *Mirror*, pass the time . . .
22. The manager wore a suit.
23. So did most of the male patrons, but his looked to be of better quality, and more recently pressed. His shirt was white, his necktie of a muted color she couldn't identify from across the room.
24. She watched him out of the corner of her eye.
25. Alfred had taught her to do this. Your eyes looked straight in front of you, and you didn't move them around to study the object of your interest. Instead you used your mind, telling it to pay attention to something on the periphery of your vision.
26. It took practice, but she'd had plenty of that. She remembered a lesson in Penn Station, across from the Left Luggage window. While she kept her eyes trained on the man checking his suitcase, Alfred had quizzed her on passengers queuing for the Philadelphia train. She described them in turn and glowed when he praised her.
27. The manager, she noted now, had a small, thin-lipped mouth. His wing-tip shoes were brown, and buffed to a high polish. And, even as she observed him without looking at him, he studied his patrons in quite the opposite manner, his gaze moving deliberately, aggressively, from one table to the next. It seemed to her that some of her fellow diners could feel it when he stared at them, shifting uncomfortably without consciously knowing why.
28. She had prepared herself, but when his eyes found her she couldn't keep from drawing a breath, barely resisting the impulse to swing her eyes toward his. Her face darkened, she could feel it change expression, and when she reached for her coffee cup she could feel the tremor in her hand.
29. There he stood, beside the door to the kitchen, his hands clasped behind his back, his visage stern. There he stood,

observing her directly while she observed him as she'd been taught.

30. There he was. With just a little effort, she managed to take a sip of coffee without spilling any of it. Then she returned the cup to the saucer and took another breath.
31. And what did she suppose he had seen?
32. She thought of a half-remembered poem, one they'd read in English class. Something about wishing for the power to see oneself as one was seen by others. But what was the poem and who was its author?
33. What the restaurant manager would have seen, she thought, was a small and unobtrusive woman of a certain age, wearing good clothes that were themselves of a certain age. A decent hat that had largely lost its shape, an Arnold Constable coat, worn at the cuffs, with one of its original bone buttons replaced with another that didn't quite match.
34. Good shoes, plain black pumps. Her alligator bag. Both well crafted of good leather, both purchased from good Fifth Avenue shops.
35. And both showing their age.
36. As indeed was she, like everything she owned.
37. What would he have seen? The very picture of shabby gentility, she thought, and while she could not quite embrace the label, neither could she take issue with it. If her garments were shabby, they nevertheless announced unequivocally that their owner was genteel.
38. A man at the table immediately to her right—dark suit, gray fedora, napkin tucked into his collar to shield his tie—was alternating between sips of his coffee and forkfuls of his dessert, which looked to be apple crisp. She'd given no thought to dessert, and now a glimpse of it ignited the desire. She couldn't remember the last time she'd had their apple crisp, but she remembered how it tasted, a perfect balance of tart and sweet, the crisp part all sugary and crunchy.
39. They didn't always have apple crisp, which argued for her having a portion now, while it was available. It wouldn't cost her more than three nickels, four at the most, and she still had fifteen of the twenty nickels the cashier had supplied. All she had to do was walk to the dessert section at the far right and claim her prize.
40. No.
41. No, because her cup of coffee was almost gone, and she'd want a fresh cup to accompany her dessert. And that would only cost a single nickel more, and she could

afford that even as she could afford the dessert itself, but even so the answer was—

42. *No.*
43. The word again, in Alfred's voice this time.
44. *You are stalling, Knuddelmaus. It's not the pleasure of the sweet that lures you. It's the desire to postpone that which you fear.*

45. She had to smile. If some corner of her own imagination was supplying Alfred's dialogue, it was doing so with great skill. *Knuddelmaus* had been one of his pet names for her, but he had used it infrequently, and it hadn't crossed her conscious mind in ages. Yet there it was, in his voice, bracketed with English words full of the flavor of the Ku'damm.
46. *You know me too well*, she said, speaking the words only in her mind. And she waited for what he might say next, but nothing more came. He was done for now.
47. Well, he'd said what he had to say. And he was right, wasn't he? Robert Burns, she thought. A Scotsman, writing in dialect sure to baffle high school students, and she'd lost the rest of the poem but the one couplet had come back to her:
*wad some Power the giftie gie us
To see oursels as ithers see us!*
48. But really, she wondered, would anyone in her right mind really want such a power?

49. The man with the gray fedora put down his fork and freed his napkin from his collar, using it to wipe the crumbs of his apple crisp from his lips. He picked up his coffee cup, found it empty, and moved to push back his chair.
50. But then he changed his mind and returned to his newspaper.
51. She fancied she could read his mind. The restaurant was not full, and no one was waiting for his table. He'd given them quite enough money—for his chicken pot pie and his coffee and his apple crisp—to keep his table as long as he wanted it. They didn't rush you here, they seemed to recognize that they were selling not just food but shelter as well, and it was warm here and cold outside, and it's not as though anyone were waiting for him in his little room.
52. Or for her in hers. She lived a ten-minute walk away, in a residential hotel on East Twenty-eighth Street. Her room was tiny, but still a good value at five dollars a week, twenty dollars a month. She'd long ago positioned a doily on the nightstand to hide the cigarette burn that was a

legacy of a previous tenant, and hung framed illustrations from magazines to cover the worst water stains on the walls. There was a carpet on the floor, sound if threadbare, and downstairs the lobby furniture might have seen better days, but didn't that make it a good match for the residents?

53. Shabby genteel.
54. Two tables away, a woman about her age spooned sugar into her half-finished cup of coffee.
55. Free nourishment, she thought. The sugar bowl was on the table and you could make your coffee as sweet as you wished. The manager, who watched everything, no doubt registered every spoonful, but didn't seem to object.
56. When she'd first begun drinking coffee, she took plenty of cream and sugar. Alfred had changed that, teaching her to take it black and unsweetened, and now that was the only way she could drink it.
57. Not that the man had lacked a sweet tooth. He'd had a favorite place in Yorkville with pastries he proclaimed the equal of Vienna's Café Demel, and paired his Punschkrapfen or Linzer torte with strong black coffee.
58. *You must have the contrast, Liebchen. The bitter with the sweet. One taste strengthens the other. At the table as in the world.*
59. His words were strongly accented now. *Vun taste strengsens ze uzzer.* When she'd met him he was new in the country, but even then his English held just a trace of Middle Europe, and within a year or two he'd polished away the last of it. He'd allowed it to return only when it was just the two of them, as if she alone was permitted to hear where he'd come from.
60. And it was when he talked about the past, about times in Berlin and Vienna, that it was strongest.
61. She took a last sip of coffee. It wasn't the equal to the strong dark brew he'd taught her to prefer, but it was certainly more than acceptable.
62. Did she want another cup?
63. Without shifting her gaze, she allowed herself another visual scan of the room, saw the manager look at her and then away, studied the woman whom she'd seen adding sugar to her coffee.
64. A woman dressed much as she was dressed, with a decent hat and a well-cut dove gray coat, neither of them new. A woman whose hair was graying and whose forehead showed worry lines, but whose mouth was still full-lipped and generous.
65. Now the woman was looking at her, studying her without

knowing she was being studied in return.

66. *Pick an ally, Schatzi. They come in handy.*

67. She let her eyes move to meet the woman's, noted her embarrassment at the contact, and eased it with a smile. The woman smiled back, then turned her attention to her coffee cup. And, contact established, she picked up her own cup. It was empty, but no one could know that, and she took a little sip of nothing at all.

68. *You are stalling, Knuddelmaus.*

69. Well, yes, she was. It was warm in here and cold out there, but it would only grow colder as afternoon edged into evening. It wasn't the wind or the air temperature that made her reluctant to leave her table.

70. It was the fourth of the month, and her rent had been due on the first. She'd been late before, and knew that nobody would say anything until she was a week overdue. So there'd be a reminder in three days, a gentle advisory delivered with a gentle smile, directing her attention to what was surely an oversight.

71. She didn't know what the next step would be, or when it would come. So far that single reminder had achieved the desired effect, and she'd found the money and paid the monthly rental a day after it had been requested.

72. That time, she'd pawned a bracelet. Three stones, carnelian and lapis and citrine, half-round oval cabochons set in yellow gold. Thinking of it now, she looked down at her bare wrist.

73. It had been a gift of Alfred's, but that had been true of every piece of jewelry she'd owned. The bracelet was evidently her favorite, as it had been the last to make the trip to the pawnshop. She'd told herself she'd redeem it when the opportunity presented itself. She went on believing this until the day she sold the pawn ticket.

74. And by then she'd grown accustomed to no longer owning the bracelet, so the pain was muted.

75. *We get used to things, Liebchen. A man can get used to hanging.*

76. Could anyone speak those lines convincingly other than with the inflection of a Berliner?

77. *And you are still stalling.*

78. She put her handbag on the table, then was taken by a fit of coughing. She put her napkin to her lips, took a breath, coughed again.

79. She didn't look, but knew people were glancing in her direction.

80. She took a breath, managed not to cough. She was still holding her napkin, and now she picked up each of her utensils in turn, the soup spoon, the coffee spoon, the fork, the butter knife. She wiped them all thoroughly and placed each of them in her handbag. And fastened the clasp.
81. Now she did look around, and let something show on her face.
82. She got to her feet. Not for the first time, she felt a touch of dizziness upon standing. She put a hand on the table for support, and the dizziness subsided, as it always did. She drew a breath, turned, and walked toward the door.
83. She moved at a measured pace, deliberately, neither hurrying nor slowing. This Automat, unlike the one closer to her hotel, had a brass-trimmed revolving door, and she paused to let a new patron enter the restaurant. She thought about the desk clerk at her hotel, and the twenty dollars. Her purse held a five-dollar bill and two singles, along with those fifteen nickels, so she could pay a week's rent and have a few days to find the rest, and—
84. "Oh, I don't think so. Stop right there, ma'am."
85. She extended a foot toward the revolving door, and now a hand fastened on her upper arm. She spun around, and there he was, the thin-lipped manager.
86. "Bold as brass," he said. "By God, you're not the first person to walk off with the odd spoon, but you took the lot, didn't you? And polished them while you were at it."
87. "How dare you!"
88. "I'll just take that," he said, and took hold of her handbag.
89. "No!"
90. Now there were three hands gripping the alligator bag, one of his and two of her own. "How dare you!" she said again, louder this time, knowing that everyone in the restaurant was looking at the two of them. Well, let them look.
91. "You're not going anywhere," he told her. "By God, I was just going to take back what you stole, but you've got an attitude that's as bad as your thieving." He called over his shoulder: "Jimmy, call the precinct, tell the guy on the desk to send over a couple of boys." His eyes glinted—oh, he was enjoying this—and his words washed over her as he told her he would make an example of her, that a night or two in jail would give her more of a sense of private property.
92. "Now," he said, "are you gonna open that bag, or do we wait for the cops?"

93. There were two policemen, one a good ten years older than the other, though both looked young to her. And it was clear that neither of them wanted to be there, enlisted to punish a woman for stealing tableware from a cafeteria.
94. It was the elder of the two who told her, almost apologetically, that she'd have to open the bag.
95. "Certainly," she said, and worked the clasp, and took out the knife and the fork and both spoons. The policemen looked on with no change in expression, but the manager knew what he was seeing, and her heart quickened at the look on his face.
96. "I like the food at this restaurant," she said, "and the people who dine here are decent, and the chairs are comfortable enough. But as for your spoons and forks, I don't care for the way they feel in my hands or in my mouth. I prefer my own. These were my mother's, they're hallmarked sterling silver, you can see her monogram—"
97. The apology came in a rush, and found her unrelenting. It would be the manager's pleasure to give her a due bill entitling her to this and so many meals absolutely without charge, and—
98. "I'm sure nothing could induce me to come here ever again."
99. Well, he was terribly sorry, and fortunately no actual harm had been done, so—
100. "You've humiliated me in front of a room full of people. You laid hands on me, you grabbed my arm, you tried to grab my purse." She glanced around. "Did you see what this man did?"
101. Several patrons nodded, including the woman who'd spooned all that sugar into her coffee.
102. More words of apology, but she cut right through them. "My nephew is an attorney. I think I should call him."
103. Something changed in the manager's face. "Why don't we go to my office," he suggested. "I'm sure we can work this out."
104. When she got back to her hotel, the first thing she did was pay her rent, the month that was overdue and the next two in advance.
105. Upstairs in her room, she took the knife and fork and spoons and returned them to her dresser drawer. They were part of a set, all monogrammed with a capital J, but they had not been her mother's.
106. Nor were they sterling. Had they been, she'd have

contrived to sell them. But they were decent silver plate, and while she did not customarily carry them around with her, they served admirably when she warmed up a can of baked beans on her hotplate.

107. And they'd served admirably today.

108. In his office, the manager had tried to buy his way out with a hundred dollars, and doubled it quickly when it was apparent he'd insulted her. A deep breath followed by a firm shake of her head had coaxed another hundred out of him, and she weighed that, hovering on the brink of accepting it, only to sigh and wonder if she wouldn't be best advised to call her nephew after all.

109. His offer jumped from three hundred to five hundred, and she had the sense he might well go higher, but Alfred had impressed upon her the folly of wringing every nickel out of a situation. So she didn't jump at it, but thought for a long moment and gave in gracefully.

110. He had her sign something. She didn't hesitate, jotting down a name she'd used before, and he counted out the appointed sum in twenty-dollar bills.

111. Twenty-five of them.

112. *Or ten thousand nickels, Liebchen. If you want to give the cashier a heart attack.*

113. "But it went well," she told Alfred, speaking the words aloud in the little room. "I pulled it off, didn't I?"

114. The answer to that was clear enough not to require his stating it. She hung her hat on the peg, her coat in the closet. She sat on the edge of the bed and counted her money, then tucked away all but one of the twenties where no one would think to look for them.

115. Alfred had schooled her in hiding money, even as he'd taught her how to get hold of it.

116. "I couldn't be sure it would work," she said. "It came to me one day. I had a fork with one bent tine, and I thought how low-quality their cutlery was, and I could imagine a woman, oh, one who'd come down a peg or two over time, bringing her own silverware in her purse. And then I forgot about her, and then she came back to me, and—"

117. And one thing led to another. And it had worked splendidly, and the nervousness she'd felt had been appropriate to the role she'd been playing. Now, seeing the incident from a distance, viewing it with Alfred's critical perspective, she could see ways to refine her performance, to make more certain the taking of the bait and the sinking of the hook.

118. Could she do it again? She wouldn't need to, not for quite a while. Her rent was paid through the end of the year, and the money she'd tucked away would keep her for

that long and longer.

119. Of course she couldn't return to that particular Automat. There were others, including a perfectly nice one very near to her hotel, but did the chain's managers keep one another up to date? The man she'd dealt with, the man with the thin lips and the mean little eyes, had hardly covered himself with glory in their encounter, and you'd think he'd want to keep it to himself. But one never knew, and the less one left to chance—
120. Perhaps, for at least a while, she'd be well advised to take her custom elsewhere. There were many places nearby where the shabby genteel could dine decently at low cost. Childs, for example, had several restaurants, with a nice one nearby on Thirty-fourth Street, in the shadow of the Third Avenue El.
121. Or Schrafft's. The prices were a little higher there, and they drew a better class of customer, but she'd fit in well enough. And if one of them had the right sort of manager, she'd know what to do when her funds got low.
122. One had to adapt. She was too old to slip on a just-mopped floor at Gimbel's, too frail to stumble on an escalator, and there were all those routines Alfred had taught her, gambits you couldn't bring off without a partner.
123. Schrafft's, she decided. And she'd begin by scouting the one on West Twenty-third, in the heart of the Ladies' Mile.
124. Would they have apple crisp? She hoped so.

Murder in the Cathedral – Historical Background

One of the most notorious episodes in medieval English history took place at Canterbury Cathedral on 29 December 1170. During evening vespers, Thomas Becket, the Archbishop of Canterbury and erstwhile friend of King Henry II, was murdered by four of the king's knights, William de Tracy, Reginald Fitzurse, Hugh de Morville and Richard Brito. They are said to have been incited to action by Henry's exasperated words, 'What miserable drones and traitors have I nurtured and promoted in my household who let their lord be treated with such shameful contempt by a low-born clerk!'

Becket's martyrdom was the subject of T. S. Eliot's verse drama *Murder in the Cathedral*, first performed on 15 June 1935 in the Chapter House of Canterbury Cathedral before it moved to a run at the Mercury Theatre in London. Eliot's play drew on the work of an eyewitness to the event, a clerk named Edward Grim who had attempted to defend Becket from William de Tracy's blow. Henry had actually hoped that the appointment of his chancellor, Thomas Becket, as Archbishop of Canterbury, would help him to reassert royal authority over the Church. But the king had not anticipated that Becket would resign as chancellor shortly after he was elevated to the see of Canterbury. The conflict between Henry II and Becket centred on the perennial issue of the balance between royal and papal authority and the rights of the church in England.

Becket's murder sent shockwaves across Western Christendom. The four knights were excommunicated by Pope Alexander III, who ordered them to serve in the Holy Land for 14 years while they sought his forgiveness. Becket himself was canonised in February 1173, less than 3 years after his death, and Canterbury Cathedral became a major site of pilgrimage – Geoffrey Chaucer's *Canterbury Tales*, from the late 14th century, are testament to the continued popularity of pilgrimage to the shrine of St Thomas. Henry II, meanwhile, undertook a public act of penance on 12 July 1174. Confessing to indirect responsibility for the murder, he entered Canterbury in sackcloth, both barefoot and mute, and made a pilgrimage to the crypt of St Thomas where he was whipped by the monks while he lay prostrate and naked by the tomb.

"Medieval Manuscripts Blog." *Medieval Manuscripts Blog*. Web. 21 Mar. 2016.
<<http://britishlibrary.typepad.co.uk/digitisedmanuscripts/2015/04/murder-in-the-cathedral.html>>.

Murder in the Cathedral – Background of the Play by T.S. Eliot

'The theatre as well as the church is enriched by this poetic play of grave beauty and momentous decision'
— *New York Times*

When the Bishop of Chichester commissioned the poet and dramatist T.S. Eliot to write a play for the Canterbury Festival of 1935, Eliot decided to link his subject matter with the location and chose to write about the martyrdom of Thomas Becket, Archbishop of Canterbury from 1162 until his brutal murder within his own Cathedral church on 29 December 1170.

The story is well-known: the conflict between Thomas Becket and his royal master Henry II, which was sparked by the King's secular interference in spiritual matters, culminating in a deadlock between these two strong personalities and the subsequent murder of Thomas by knights loyal to their king, who, legend has it, called out beseechingly in an angry moment, 'Will no one rid me of this turbulent priest?'

These are the events which provide the basis of *Murder in the Cathedral*, but it is not told in chronicle format; Eliot structures the story in the manner of a Shakespeare play in which the events matter less than the situations. It examines the conflict between the material and the spiritual worlds, and Becket's journey from spiritual doubt to certainty as he prepares for martyrdom, as well as the effect his actions have on the people of Canterbury.

Interestingly, Eliot had been on his own spiritual journey in the 1930s. There had been a gradual burgeoning of his Christian awareness throughout his poems in this period as his agnosticism faded and his attraction to Catholicism developed. Eliot's growing conversion to the Anglo-Catholic faith contributed greatly to the style of *Murder in the Cathedral*. It is a ritualistic poetic drama, giving the writer an opportunity to consider the inner thoughts and doubts of the central character, Thomas Becket. These thoughts centre on the *nature* of martyrdom; it is not seen as an act of personal glorification, but the acceptance of man's will being subdued to the will of God—the path shown to man by Christ himself.

For the poetic style of his play, Eliot went back to the roots of the drama, Greek tragedy, which was an act of religion, ritual, purgation and renewal. Later, the medieval morality play sought to achieve the same response from its audience by imaginative example, the anonymously written *Everyman* being the masterpiece of this genre. *Murder in the Cathedral's* verse structure is based on the rhythms of *Everyman*, as is the ritual element and the symbolism of the characters. From Greek tragedy, Eliot borrows the Chorus, which comments on and responds to the developing drama.

The Chorus of the women of Canterbury is not however entirely symbolic; it is rooted in humanity and acts as a mirror for the audience to see and hear its own responses expressed. The tempting of Becket in the first part of the play reflects *Everyman's* struggle to overcome his earthly strengths (Knowledge, Strength, Discretion etc) and let his Christian spirit alone prevail over all-conquering death. Eliot was keen to re-invent verse drama, which had largely become moribund in its imitation of Shakespeare, developing its ancient forms to suit a modern play. For instance, he uses the power of modern prose to shock when the knights try to justify their actions.

Murder in the Cathedral is constructed with medieval simplicity:

Part I – Shows Becket's spiritual struggle.

Interlude – His doubts resolved, Becket affirms his beliefs in a sermon preached on Christmas Day.

Part II – Becket's murder, and its meaning and effect on the people.

The Te Deum at the end unites the past with the present in the ever-continuing, unchanging liturgy of the Church. It is an act of ritual worship and prayer, celebrating one man's journey from doubt, through a struggle with pride, to renouncing self-will and embracing spiritual purity.

The play can also be read on another level, as an examination of individual conscience at variance with the State. This theme is most pertinent when one remembers it was written in 1935, when Europe was under the threat of Nazism and Adolf Hitler, and in the years to come, many were to find themselves and their consciences tested.

"Album Reviews." *Naxos Classical Music*. Web. 21 Mar. 2016.

<http://www.naxos.com/mainsite/blurbs_reviews.asp?item_code=NA198412>.

As you read the following excerpts from *Murder in the Cathedral* consider the following: 1.) How does T.S. Eliot use language to paint the physical scene in minds of the audience and what do these verbal cues tell us about how he may have imagined his audience; 2.) What do these monologues/speeches/dialogues tell us about their speakers? How does WHO the speaker is relate to how we should think about WHAT they are saying; 3.) What sorts of major themes do the speakers introduce and what do they tell us about the deeper questions that may be at issue in the play; 4.) How do details such as diction, meter, rhetorical structure, and poetic techniques influence our understanding of the speeches?

The Scene is the Archbishop's Hall, on December 2nd, 1170

Chorus. Here let us stand, close by the cathedral.
Here let us wait.
Are we drawn by danger? Is it the knowledge of safety, that draws our feet
Towards the cathedral? What danger can be
For us, the poor, the poor women of Canterbury?
what tribulation
With which we are not already familiar?
There is no danger
For us, and there is no safety in the cathedral. Some presage of an act
Which our eyes are compelled to witness, has forced our feet
Towards the cathedral. We are forced to bear witness.
Since golden October declined into somber November
And the apples were gathered and stored, and the land became brown sharp points of death in a waste of water and mud,
The New Year waits, breathes, waits, whispers in darkness.
While the labourer kicks off a muddy boot and stretches his hand to the fire,
The New Year waits, destiny waits for the coming.
Who has stretched out his hand to the fire and remembered the Saints at All Hallows,
Remembered the martyrs and saints who wait? and who shall
Stretch out his hand to the fire, and deny his master? who shall be warm
By the fire, and deny his master?

Seven years and the summer is over
Seven years since the Archbishop left Us,
He who was always kind to his people.
But it would not be well if he should return.
King rules or barons rule;
We have suffered various oppression,
But mostly we are left to our own devices,
And we are content if we are left alone.
We try to keep our households in order;

Why did T.S. Eliot choose to make the Chorus a group of lower-class women? Why must they “wait”?

The lines speak of moving, but why might the women not move?

What do the words “compelled” and “forced” suggest is about to happen?

Note the use of vowels to change the color of the vocal tones of the women here. How does this vocal effect play on the emotions of the audience?

An allusion to Peter’s denial of Christ before the crucifixion. Note: the play reflects many of the events from the story of Christ and his life.

The people of Canterbury have been without Thomas Becket's guidance for seven years. In that time, the Chorus of the women of Canterbury say that there has been political fighting between the king and barons, but most of it is over their heads and has had little effect on their day-to-day lives. Why would the “political fighting” have little effect on them? Do we have similar situations today?

The merchant, shy and cautious, tries to
compile a little fortune,
And the labourer bends to his piece of earth,
earth-colour, his own colour,
Preferring to pass unobserved.
Now I fear disturbance of the quiet seasons:
Winter shall come bringing death from the sea,
Ruinous spring shall beat at our doors,
Root and shoot shall eat our eyes! and our ears,
Disastrous summer burn up the beds of our streams
And the poor shall wait for another decaying
October.
Why should the summer bring consolation
For autumn fires and winter fogs?
What shall we do in the heat of summer
But wait in barren orchards for another October?
Some malady is coining upon Us. We wait, we wait,
And the saints and martyrs Wait, for those
who shall be martyrs and Saints.
Destiny waits in the hand of God, shaping
the still unshapen:
I have seen these things in a shaft of sunlight.
Destiny waits in the hand of God, not in the
hands of statesmen
Who do, some well, some ill, planning and guessing,
Having their aims which turn in their hands
in the pattern of time.
Come, happy December, who shall observe
you, who shall preserve you?
Shall the Son of Man be born again in the litter of
scorn?
For us, the poor, there is no action,
But only to wait and to witness.

Eliot alludes to the Greek idea of the year. The death in winter and the return of the year in spring. Why the reference to a “ruinous spring” and a “disastrous summer”?

How does the Chorus perceive the coming actions of the play and its part in those actions?

Why has the chorus returned to the idea contained in the opening lines?

The Four Temptations.

<p>Thomas: We do not know very much of the future Except that from generation to generation The same things happen again and again. Men learn little from others' experience. But in the life of one man, never The same time returns. Sever The cord, shed the scale. Only The fool, fixed in his folly, may think He can turn the wheel on which he turns.</p>	<p>What is the importance of this speech addressed to the First Tempter after his entrance and introduction?</p> <p>Do men learn "from others' experience"? Can you think of examples?</p> <p>The "wheel" is referred to several times in the play. What is it and what does it represent?</p>
<p>First Tempter: My Lord, a nod is as good as a wink. A man will often love what he spurns. For the good times past, that are come again I am your man. Thomas: Not in this train. Look to your behaviour. You were safer Think of penitence and follow your master. Tempter: Not at this gait! If you go so fast, others may go faster. Your Lordship is too proud ! The safest beast is not the one that roars most loud. This was not the way of the King our master! You were not used to be so hard upon sinners When they were your friends. Be easy, Man! The easy man lives to eat the best dinners. Take a friend's advice. Leave well alone, Or your goose may be cooked and eaten to the bone. Thomas: You come twenty years too late.</p>	<p>Why such a tone of easy familiarity? What is meant by "a man will often love what he spurns"?</p> <p>Why does Thomas use the same tone of familiarity to reject the Tempter?</p> <p>How does the Tempter alter his tone after the parry by Thomas? Note: The conversations between Thomas and his Tempters are like a fencing match with thrust and parry. Why?</p> <p>What is the temptation of the First Tempter?</p> <p>Why does Thomas so easily reject this first temptation?</p>
<p>Second Tempter: The Chancellorship that you resigned When you were made Archbishop that was a mistake On your part still may be regained. Think, my Lord, Power obtained grows to glory, Life lasting, a permanent possession, A templed tomb, monument of marble. Rule over men reckon no madness. Thomas: To the man of God what gladness? Tempter: Sadness Only" to those giving love to God alone. Fare forward, shun two files of shadows :</p>	<p>What is the temptation offered by the Second Temptor?</p> <p>How does the Second Tempter frame his argument that temporal power is greater/better than spiritual power?</p>

Mirth merrymaking, melting strength in
sweetness,
Fiddling to feebleness, doomed to disdain ;
And godlovers' longings, lost in God.
Shall he who held the solid substance
Wander waking with deceitful shadows?
Power is present. Holiness hereafter.
Thomas: Who then?
Tempter: The Chancellor. King and
Chancellor.
King commands. Chancellor richly rules.
This is a sentence not taught in the schools.
To set down the great, protect the poor,
Beneath the throne of God can man do more?
Disarm the ruffian, strengthen the laws,
Rule for the good of the better cause,
Dispensing justice make all even,
Is thrive on earth, and perhaps in heaven.
Thomas: What means?
Tempter: Real power
Is purchased at price of a certain submission.
Your spiritual power is earthly perdition.
Power is present, for him who will wield.
Thomas: Whose was it?
Tempter: His who is gone.
Thomas: Who shall have it?
Tempter: He who will come.
Thomas: What shall be the month?
Tempter: The last from the first.
Thomas: What shall we give for it?
Tempter: Pretence of priestly power.
Thomas: Why should we give it?
Tempter: For the power and the glory.
Thomas: No!
Tempter: Yes ! Or bravery will be broken,
Cabined in Canterbury, realmless ruler,
Self-bound servant of a powerless Pope,
The old stag, circled with hounds.
Thomas: Nol
Tempter: Yes! men must manoeuvre.
Monarchs also,
Waging war abroad, need fast friends at
home.
Private policy is public profit;
Dignity still shall be dressed with decorum.
Thomas: You forget the bishops
Whom I have laid under excommunication.
Tempter: Hungry hatred

Interesting note: T.S. Eliot was a great admirer of Conan Doyle's Holmes mysteries. This section moves like a detective story. Eliot has stated that this conversation was purposefully patterned like a conversation in Doyle's "Musgrave Ritual."* Later on the Knights will utilize courtroom jargon to cover their guilt as they answer the question "Who killed the Archbishop?"

Note the use of alliteration in the Second Tempter's speeches and his Machiavellian approach to politics. What does that reveal about the Second Tempter?

<p>Will not strive against intelligent self-interest. Thomas: You forget the barons. Who will not forget Constant curbing of pretty privilege. Tempter: Against the barons Is King's cause, churl's cause, Chancellor's cause. Thomas: No! shall I, who keep the keys Of heaven and hell, supreme alone in England, Who bind and loose, with power from the Pope, Descend to desire a punier power? Delegate to deal the doom of damnation, To condemn kings, not serve among their servants, Is my open office. No! Go. Tempter: Then I leave you to your fate.</p>	<p>This temptation, like the first, seems fairly easy for Thomas to reject. Why?</p>
<p>Third Tempter: I am an unexpected visitor. Thomas: I expected you. Tempter: But not in this guise, or for my present purpose. Thomas: No purpose brings surprise. Tempter: Well, my Lord, I am no trifler, and no politician. To idle or intrigue at court I have no skill. I am no courtier. I know a horse, a dog, a wench; I know how to hold my estates in order, A country-keeping lord who minds his own business. It is we country lords who know the country And we who know what the country needs. It is our country. We care for the country. We are the backbone of the nation. We, not the plotting parasites About the King. Excuse my bluntness : I am a rough straightforward Englishman. Thomas: Proceed straight forward. Tempter: Purpose is plain. Endurance of friendship does not depend Upon ourselves, but upon circumstance. But circumstance is not undetermined. Unreal friendship may turn to real But real friendship, once ended, cannot be mended. Sooner shall enmity turn to alliance. The enmity that never knew friendship Can sooner know accord. Thomas: For a countryman You wrap your meaning in as dark generality</p>	<p>Why would Thomas expect this Third Tempter? How is the speech of the Third Tempter different from that of the first two Tempters? Why the change? Why such little use of rhyme?</p> <p>How does the Third Tempter set himself apart from the first two?</p> <p>What is the tempter suggesting when he states that “we country lords who know the country and ... what the country needs? Do we have modern parallels?</p> <p>What does he suggest about friendship? Can friendship be renewed once it is ended? How?</p> <p>How does Thomas “insult” the Tempter here?</p>

As any courtier.

Tempter: This is the simple fact!
You have no hope of reconciliation
With Henry the King. You look only
To blind assertion in isolation.
That is a mistake.

Thomas: Henry, O my King!

Tempter: Other friends
May be found in the present situation.
King in England is not all-powerful;
King is in France, squabbling in Anjou;
Round him waiting hungry sons.
We are for England. We are in England.
You and I, my Lord, are Normans.
England is a land for Norman
Sovereignty. Let the Angevin
Destroy himself, fighting in Anjou.
He does not understand us, the English
barons.
We are the people.

Thomas: To what does this lead?

Tempter: To a happy coalition
Of intelligent interests.

Thomas: But what have you
If you do speak for barons

Tempter: For a powerful party
Which has turned its eyes in your direction
To gain from you, your Lordship asks.
For us, Church favour would be an advantage,
Blessing of Pope powerful protection
In the fight for liberty. You, my Lord,
In being with us, would fight a good stroke
At once, for England and for Home,
Ending the tyrannous jurisdiction
Of king's court over bishop's court,
Of king's court over baron's court.

Thomas: Which I helped to found.

Tempter: Which you helped to found.
But time past is time forgotten.

We expect the rise of a new constellation.

Thomas: And if the Archbishop cannot
trust the King,
How can he trust those who work for King's
undoing?

Tempter: Kings will allow no power but
their own;
Church and people have good cause against
the throne.

Who are the "other friends"?

How is "We are the people" a genuine temptation?

Can you think of modern examples of "powerful"
parties that decide who the "leaders" should be?

What is the implication in the reply "Which I helped to
found"?

What is Thomas saying about trust?

<p>Thomas: If the Archbishop cannot trust the <u>Throne</u>, He has good cause to trust none but God <u>alone</u>. It is not better to be <u>thrown</u> To a thousand hungry appetites than to one. At a future time this may be <u>shown</u>. I ruled once as Chancellor And men like you were glad to wait at my door. Not only in the court, but in the field And in the tilt-yard I made many yield. Shall I who ruled like an eagle over doves Now take the shape of a wolf among wolves? Pursue your treacheries as you have done before: No one shall say that I betrayed a king. Tempter: Then, my Lord, I shall not wait at your door; And I well hope, before another spring The King will show his regard for your loyalty. Thomas: To make, then break, this thought has come before, The desperate exercise of failing power. Samson in Gaza did no more, But if I break, I must break myself alone.</p>	<p>Why elaborate use of rhyme in the opening of this speech?</p> <p>What is meant by “eagle over doves” and “wolf among wolves”?</p> <p>In Gaza, Samson is surround by enemies who wish to kill him. He defeats them. Why would Eliot use this biblical allusion?</p>
<p>Fourth Tempter: Well done, Thomas, your will is hard to bend And with me beside you, you shall not lack a friend. Thomas: Who are you? I expected Three visitors, not four. Tempter: Do not be surprised to receive one more. Had I been expected, I had been here before. I always precede expectation. Thomas: Who are you? Tempter. As you do not know me, I do not need a name, And, as you know me, that is why I come. You know me, but have never seen my face. To meet before was never time or place. Thomas: Say what you come to say, Tempter: It shall be said at last. Hooks have been baited with morsels of the past.</p>	<p>Why does Thomas not expect a fourth Tempter? To whom is he comparing himself?</p> <p>The Tempter’s mysterious introduction hints at something that Thomas may have repressed in himself. What is it and why would Thomas repress it?</p> <p>The first three Tempters were from the past. Why does the Fourth Tempter now review what hast</p>

Wantonness is weakness. As for the King,
His hardened hatred shall have no end.
You know truly, the King will never trust
Twice, the man who has been his friend.
Borrow use cautiously, employ
Your services as long as you have to lend.
You would wait for trap to snap
Having served your turn, broken and
crushed.
As for barons, envy of lesser men
Is still more stubborn than king's anger.
Kings have public policy, barons private
profit,
Jealousy raging possession of the fiend.
Barons are employable against each other;
Greater enemies must kings destroy.
Thomas: What is your counsel?
Tempter: Fare forward to the end.
All other ways are closed to you
Except the way already chosen.
But what is pleasure, kingly rule,
Or rule of men beneath a king,
With craft in corners, stealthy stratagem,
To general grasp of spiritual power?
Man Oppressed by sin, since Adam fell -
You hold the keys of heaven and hell.
Power to bind and loose: bind, Thomas,
bind,
King and bishop under your heel.
King, emperor, bishop, baron, king:
Uncertain mastery of melting armies,
War, plague, and revolution,
New conspiracies, broken pacts;
To be master or servant within an hour,
This is the course of temporal power.
The 'Old King shall know it, when at last
breath,
No sons, no empire, he bites broken teeth.
You hold the skein: wind, Thomas, wind
The thread of eternal life and death.
You hold this power, hold it.
Thomas: Supreme, in this land?
Tempter: Supreme, but for one.
Thomas: That I do not understand,
Tempter: It is not for me to tell you how
this may be so;
I am only here, Thomas, to tell you what
you know.

already been said by the first three? How does this
reflect Eliot's use of Greek Theatre techniques?

Be care what you ask, Thomas.
The Fourth Tempter now suggests that Thomas could
even supplant the King, but with a caveat. What must
Thomas do to supplant the King?

The Fourth Tempter submits that Thomas has already
thought of this. Could the Fourth Tempter be
Thomas's own conscience?

Thomas: How long shall this be?

Tempter: Save what you know already,
ask nothing of me.

But think, Thomas, think of glory after death,
When king is dead, there's another king,
And one more king is another reign,
King is forgotten, when another shall come:
Saint and Martyr rule from the tomb,
Think, Thomas, think of enemies dismayed,
Creeping in penance, frightened of a shade;
Think of pilgrims, standing in line
Before the glittering jewelled shrine,
From generation to generation
Bending the knee in supplication.

Think of the miracles, by God's grace,
And think of your enemies, in another place.

Thomas: I have thought of these things.

Tempter: That is why I tell you.

Your thoughts have more power than kings
to compel you.

You have also thought, sometimes at your
prayers,
Sometimes hesitating at the angles of stairs,
And between sleep and waking, early in the
morning,
When the bird cries, have thought of further
scorning.

That nothing lasts, but the wheel turns,
The nest is rifled, and the bird mourns;
That the shrine shall be pillaged, and the
gold spent,
The jewels gone for light ladies' ornament,
The sanctuary broken, and its stores
Swept into the laps of parasites and whores.
When miracles cease, and the faithful
desert you,
And men shall only do their best to forget you.
And later is Worse, When men will not hate
you

Enough to defame or to execrate you,
But pondering the qualities that you lacked
Will only try to find the historical fact.
When men shall declare that there was no
mystery
About this man who played a certain part in
history.

Thomas: But what is there to do? What
is left to be done?

What is the "glory" that the Fourth Tempter now
cannily suggests to Thomas?

Does Thomas begin to realize there is a problem with a
personal desire for immortality?
Does Thomas begin to see and feel the burden of
guilt? How is it reflected in this speech?

Why the mention of the "wheel" again?.

Thomas will answer this question in his Christmas
sermon. (Christian martyrdom is never an accident or

Is there no enduring crown to be won?

Tempter: Yes, Thomas, yes; you have thought of that too.

What can compare with glory of Saints
Dwelling forever in presence of God?

What earthly glory, of king or emperor,
What earthly pride, that is not poverty
Compared with richness of heavenly
grandeur?

Seek the way of martyrdom, make yourself
the lowest

Oh earth, to be high in heaven,
And see far off below you, where the gulf
is fixed,

Your persecutors, in timeless torment,
Parched passion, beyond expiation.

Thomas: No!

Who are you, tempting with my own desires?
Others have come, temporal tempters,
With pleasure and power at palpable price.

What do you offer? what do you ask?

Tempter: I offer what you desire. I ask
What you have to give. Is it too much
For such a vision of eternal grandeur?

Thomas: Others offered real goods, worthless
But real. You only offer
Dreams to damnation.

Tempter: You have often dreamt them.

Thomas. Is there no way, in my soul's
sickness,

Does not lead to damnation in pride?

I well know that these temptations
Mean present vanity and future torment.

Can sinful pride be driven out

Only by more sinful? Can I neither act nor
suffer

Without perdition?

Tempter: You know and do not know,
what it is to act or suffer.

You know and do not know, that acting is
suffering,

And suffering action. Neither does the actor
suffer

Nor the patient act. But both are fixed
In an eternal action, an eternal patience
To which all must consent that it may be
willed

And which all must suffer that they may

the design of man. It only happens when one has lost
his will in the will of God, and who desires nothing for
himself, not even the glory of being a martyr.)

Considering the above definition of a martyr, why is it
logical that Thomas attempts to reject the suggestion
of the Fourth Tempter?

Why do you think that Thomas continues to struggle
here?

The Tempter now repeats almost exactly the words
Thomas spoke earlier in the play. How do the words
reflect that Thomas neither longs for martyrdom nor
any other religious dignity, he knows that every human
is dictated by God?

<p>will it, That the pattern may subsist, that the wheel may turn and still Be forever still. Chorus: There is no rest in the house. There is no rest in the street. I hear restless movement of feet. And the air is heavy and thick. Thick and heavy the sky. And the earth presses up beneath my feet. What is the sickly smell, the vapour? the dark green light from a cloud on a withered tree? The earth is heaving to parturition of issue of hell. What is the sticky dew that forms on the back of my hand? The Four Tempters: Man's life is a cheat and a disappointment; All things are unreal, Unreal or disappointing: The Catherine wheel, the pantomime cat, The prizes given at the children's party, The prize awarded for the English Essay, The scholar's degree, the statesman's decoration. All things become less real, man passes From unreality to unreality. This man is obstinate, blind, intent On self-destruction, Passing from deception to deception, From grandeur to grandeur to final illusion, Lost in the wonder of his own greatness, The enemy of society, enemy of himself Thomas: Now is my way clear, now is the meaning plain: Temptation shall not come in this kind again. The last temptation is the greatest treason: To do the right deed for the wrong reason.</p>	<p>Once again "the wheel".</p> <p>The Chorus senses uneasiness, but are still unable to physically move. What does that suggest about the events soon to take place?</p> <p>Why such an anti-heroic image of the human condition? Keep in mind that Eliot is reaching back in time to Everyman in the Medieval World and even back to the Greek tragedies.</p> <p>How do we know that Thomas has finally defeated all of the Four Tempters?</p>
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* In Conan Doyle's story, the instructions read as follows:

Whose was it?

His who is gone

Who shall have it?

He who will come

What was the month?

The sixth from the first

...

What shall we give for it?

All that is ours

Why should we give it?

For the sake of the trust (Nicholas "The Murders of Doyle and Eliot").

In Conan Doyle's story, this passage forms the instructions for the "Musgrave Ritual," a mysterious Riddle that contains the directions to the hidden location of the golden crown of Charles I. And while the "month" in Conan Doyle is the month that the crown was concealed (and thus the optimum time to retrieve it, since the one must find the end of a tree's shadow to find the crown), the "month" in Eliot's Play is the month of Thomas' death (Nicholas). When asked in a letter about this clear borrowing from Conan Doyle, Eliot replied, "my use of the 'Musgrave Ritual' was deliberate and wholly conscious"

Weaver, Claire, "He Do the Police in Different Voices: the Influence of Detection Fiction in T. S. Eliot's Works" (2015). *College of William & Mary Undergraduate Honors Theses*. Paper 169.

Reading Questions for students

Many of the following questions are level 1; however, in such a complex piece as *Murder in the Cathedral*, students may need assistance with the "on the line" reading. These questions are formulated to help the students with the basic understanding of the piece. Teachers might wish to consider assigning the questions a section at a time prior to class room discussion.

Act 1

1. In Part One, where does the action of the play take place?
2. What character(s) opens the play with the first monologue?
3. According to the information in the opening monologue, how many years have passed since the Archbishop has left the city?
4. What does the Chorus claim is their purpose in the action of the play?
5. What ruler of England does the Second Priest refer to as "the stubborn King?"
6. What doesn't the Third Priest see in "the art of temporal government?"
7. What important message does the Messenger convey to the Priests?
8. What metaphor does the Third Priest use to compare the relationship between the King and the Archbishop?
9. What are the priests eager to know once the Messenger has delivered his initial message?
10. What is the feeling of the general public in regard to the Archbishop's return?
11. What does the Messenger call the relationship between the King and the Archbishop?
12. What does the Messenger say were the last words of Thomas Becket to the King of England before the Archbishop's exile?
13. What does the First Priest believe was Becket's character flaw that ultimately brought an end to his friendship with the King?
14. After the first scene featuring the three Priests, the Chorus speaks again. What do they wish the Archbishop to do?
15. According to the Chorus, what does the Archbishop bring into Canterbury?
16. How does the chorus define its time in Canterbury since the Archbishop left seven years previous?
17. How does the Chorus describe itself?
18. What does the First Priest compare the women of Canterbury to?
19. What is the first idea that Becket relates to his audience and what does he insist that the Chorus "know and do not know?"
20. Who are the first two characters who speak of "the wheel" on separate occasions?
21. What is the first action that the Second Priest wants to take to welcome the Archbishop back to Canterbury?
22. Who does Becket say may have intercepted his letters and planned his demise?
23. Who does Becket say saved him from the wrath of his enemies?

24. What does Becket claim is the "substance of our first act?"
25. What does the First Tempter tell Becket he remembers?
26. What, according to the First Tempter, "should be more than biting Time can sever?"
27. "The wheel" is spoken of time and time again. In one instance Becket says that "Only the fool, fixed in his folly, may think he can turn the wheel on which he turns." What is the idea of a wheel supposed to symbolize?
28. How does the structure of the dialogue change during Becket's first temptation?
29. What does the First Tempter predict for Becket if he does not "leave well alone?"
30. When will the First Tempter remember Becket?
31. What does Becket call "the springtime fancy?"
32. What position did Becket resign when he was made Archbishop?
33. What is it that the Second Tempter offers Becket?
34. How does the Second Tempter claim real power is purchased?
35. What month does the Second Tempter say Beckett will have power?
36. What does the Second Tempter tell Beckett he will be like if he continues on course?
37. Why does Beckett believe that the local bishops would not support a power move like regaining his Chancellorship?
38. What does the Third Tempter believe upon his arrival?
39. How does the Third Tempter describe himself?
40. According to the Third Tempter, what does friendship depend upon?
41. Who does the Third Tempter represent?
42. What is one thing the Third Tempter and his party want from Beckett?
43. How many visitors did Beckett expect?
44. How does the Fourth Tempter claim Beckett can have ultimate glory and power over the King of England?
45. Why is the fourth visitor the most successful Tempter?
46. What does Beckett claim the Fourth Tempter offers?
47. What idea does the Fourth Tempter repeat that Beckett voiced on his first entrance?
48. According to the Four Tempters, what is man's life?
49. What does Beckett believe to be the last temptation and what he fears the most?

Interlude

1. What are the words Beckett quotes from the Bible?
2. From what Gospel does Beckett quote in the opening of his sermon?
3. In the opening of the Interlude, how does Beckett describe his sermon to the audience?
4. What does Beckett ask the audience to remember about Christmas mass?
5. What, according to Beckett, is reenacted during Mass?
6. What, according to Beckett, is celebrated that day?
7. Which Biblical story does Beckett mention?
8. What Biblical quote does Beckett repeat?
9. What literary tool does T.S. Eliot use throughout the Interlude?
10. Where is the Interlude set?
11. At what time of day does the sermon take place?
12. What does Beckett call his congregation?
13. Beckett asks the congregation to think about the meaning of what word?
14. Why does Beckett believe the thought of the angels bringing peace is strange?
15. Whose idea is being echoed when Beckett talks of the promise of peace being "a disappointment and a cheat?"
16. What might be the purpose of the Interlude?

17. According to Beckett, who was the Lord speaking to when he said, "My peace I leave you, my peace I give unto you?"
18. What are the ways that Beckett defines peace?
19. What is an effective speaking tool that Beckett uses in his speech?
20. According to Beckett's speech, what was the fate of the disciples?
21. What does Beckett believe about the peace that the world was promised?
22. Defined by Beckett, who was the first martyr whose sacrifice is celebrated the day after Christmas?
23. Why does Beckett believe we should celebrate martyrs?
24. Who is the only one who can bring Beckett peace?
25. According to Beckett, are the ways you cannot define a martyr?
26. What is the best way to define the style in which T.S. Eliot wrote the Interlude?
27. How does Beckett feel about martyrs?
28. To Beckett, what is martyrdom?
29. What does Beckett see himself as, in reference to his definitions of martyrdom?
30. Which specific Canterbury martyr does Beckett ask the congregation to remember?
31. What may be one of the reasons for this sermon?
32. Knowing what you know about the situation Beckett is in and his character traits, what might be the most likely way to describe Beckett's state of being after his last speech to his flock?
33. What is another observation Beckett has about his approaching murder?
34. What would Beckett have the congregation do?
35. How does Beckett close his sermon?
36. What is the best way to describe what Beckett seems to feel for his congregation?
37. Why does Beckett tell the people that he may never preach to them again?
38. What are the reasons Beckett would allow himself to be killed?
39. Looking at the clues in the Interlude, which Tempter proved to be the most successful?
40. Why was the Tempter successful?
41. How was the Tempter unsuccessful?

Act 2

1. What season does the Chorus speak of at the beginning of Part II?
2. What are the Priests doing when they enter?
3. What does each priest bring in?
4. When is Holy Innocents Day?
5. What word do the Priests continually mull over?
6. Where were the Knights before they came to Canterbury?
7. How does the First Knight respond when the First Priest offers them dinner?
8. What is the purpose of the Knights' visit?
9. What is the irony that Beckett points out to the Priests upon his entrance in Part II?
10. What is one way the Knights describe Beckett?
11. How might you define the Knights on their entrance?
12. What are the things the Knights compare Beckett to?
13. To whom are the Knights loyal?
14. Who protects Beckett from physical harm when he is first attacked?
15. Where does Beckett insist that the crimes against him should be formally stated?
16. What are the specific crimes against the King that the Knights speak of?
17. According to Beckett, who condemned the bishops?
18. What part of the Knights' claim does Beckett doubt to be true?
19. When Beckett mentions the shepherd and his fold, who or what is he referring to?
20. Who or what does Beckett say has final word over the King?

21. What does the Chorus continue to reference in the speech that begins, "I have smelt them, the death-bringers..."
22. What are the major sentiments of the Chorus' "death-bringer" speech?
23. According to Beckett, what can mankind not bear much of?
24. How do the priests finally get Beckett to go to the altar?
25. What does the scene change to when the Priests and Beckett exit?
26. What do the Priests compare the Knights to?
27. What does Beckett demand of the Priests?
28. Beckett believes he has already conquered the beasts; how will he have his final triumph?
29. When the Knights are taunting Beckett, where do they continually ask him to go?
30. Who does Beckett parallel himself with when he says "blood for blood?"
31. Which Knight does Beckett single out as a Traitor?
32. What image does the Chorus keep referring to in their speech as Thomas Beckett is killed?
33. What does the First Knight ask the audience for after they kill Beckett?
34. When the Knights speak, how does the format of the play change?
35. Who does the first Knight believe the audience is rooting for?
36. What is the major point that the Third Knights wishes to relate to the audience?
37. What, according to the Second Knight, is in the English spirit?
38. How does the Second Knight believe violence is justified?
39. What is the major question the Fourth Knight asks of the audience?
40. What did the Fourth Knight call Thomas Beckett?
41. What does the Fourth Knight believe was the cause of Beckett's death?
42. What do both the Priests and the Chorus do after Beckett is killed?
43. What is the last thing that the Chorus asks from God?
44. What is the last thing the Chorus asks Beckett to do?

The Interlude, one of the only two prose sections in the play, is a fascinating interjection into the drama for several reasons. It sums up the play's basic philosophy/theology, reveals how fully Thomas has been altered in Act I, and connects the play to the rituals of both tragedy and the mass.

...

Some of the ideas in the sermon also echo those of Greek tragedy. At its core, Greek tragedy embodies a similar contradiction as that of saint celebration. It looks mournfully and honestly on the unfortunate forces of the world that destroyed individuals, while simultaneously celebrating those individuals who stayed strong in the face in those forces. In many ways, this is the message of the sermon. We celebrate those individuals who were strong enough to die for God and vanquish their personalities for God, but we also mourn that the iniquity of the world required their death. What Eliot's play has that Greek tragedy lacks is the lynchpin of faith. Greeks did not celebrate in the promise of afterlife in their tragedies, while the Christians for whom Eliot writes celebrate someone like Becket not only for his strength, but because he reminds them that they will be rewarded for their own strength in heaven.

"MPENGLISHVICAS." : *Murder in the Cathedral- Analysis*. Web. 23 Mar. 2016.
<<http://mpenglishvicas.blogspot.com/2014/07/murder-in-cathedral-analysis.html>>.

Carefully read the sermon. In a well-written essay, discuss how Eliot uses literary techniques to sum up the philosophy of the play, how Thomas has been altered by the events in Act I, and how the elements of Greek tragedy contribute to our understanding of the sermon and Thomas himself.

The Archbishop *preaches in the Cathedral on Christmas Morning* , 1170

'Glory to God in the highest, and on earth peace, good will toward men.' *The fourteenth verse of the second chapter of the Gospel according to Saint Luke*. In the Name of the Father, and of the Son, and of the Holy Ghost. Amen.

Dear children of God, my sermon this morning will be a very short one. I wish only that you should ponder and meditate the deep meaning and mystery of our masses of Christmas Day. For whenever Mass is said, we re-enact the Passion and Death of Our Lord; and on this Christmas Day we do this in celebration of His Birth. So that at the same moment we rejoice in His coming for the salvation of men, and offer again to God His Body and Blood in sacrifice, oblation and satisfaction for the sins of the whole world. It was in this same night that has just passed, that a multitude of the heavenly host appeared before the shepherds at Bethlehem, saying, 'Glory to God in the highest, and on earth peace, good will toward men'; at this same time of all the year that we celebrate at once the Birth of Our Lord and His Passion and Death upon the Cross. Beloved, as the World sees, this is to behave in a strange fashion. For who in the World will both mourn and rejoice at once and for the same reason? For either joy will be overborne by mourning, or mourning will be cast out by joy; so it is only in these our Christian mysteries that we can rejoice and mourn at once for the same reason. 'But think for a while on the meaning of this word 'peace.' Does it seem strange to you that the angels should have announced Peace, when ceaselessly the world has been stricken with War and the fear of War? Does it seem to you that the angelic voices were mistaken, and that the promise was a disappointment and a cheat?

Reflect now, how Our Lord Himself spoke of Peace. He said to His disciples 'My peace I leave with you, my peace I give unto you.' Did He mean peace as we think of it: the kingdom of England at peace with its neighbours, the barons at peace with the King, the householder counting over his peaceful gains, the swept hearth, his best wine for a friend at the table, his wife singing to the children? Those men His disciples knew no such things: they went forth to journey afar, to suffer by land and sea, to know torture, imprisonment, disappointment, to suffer death by martyrdom. What then did He mean? If you ask that, remember then that He said also, 'Not as the world gives, give I unto you.' So then, He gave to His disciples peace, but not peace as the world gives.

Consider also one thing of which you have probably never thought. Not only do we at the feast of Christmas celebrate at once Our Lord's Birth and His Death: but on the next day we celebrate the martyrdom of His first martyr, the blessed Stephen. Is it an accident, do you think, that the day of the first martyr follows immediately the day of the Birth of Christ? By no means. Just as we rejoice and mourn at once, in the Birth and in the Passion of Our Lord; so also, in a smaller figure, we both rejoice and mourn in the death of martyrs. We mourn, for the sins of the world that has martyred them; we rejoice, that another soul is numbered among the Saints in Heaven, for the glory of God and for the salvation of men.

Beloved, we do not think of a martyr simply as a good Christian who has been killed because he is a Christian: for that would be solely to mourn. We do not think of him simply as a good Christian who has been elevated to the company of the Saints: for that would be simply to rejoice: and neither our

mourning nor our rejoicing is as the world's is. A Christian martyrdom is no accident. Saints are not made by accident. Still less is a Christian martyrdom the effect of a man's will to become a Saint, as a man by willing and contriving may become a ruler of men. Ambition fortifies the will of man to become ruler over other men: it operates with deception, cajolery, and violence, it is the action of impurity upon impurity. Not so in Heaven. A martyr, a saint, is always made by the design of God, for His love of men, to warn them and to lead them, to bring them back to His ways. A martyrdom is never the design of man; for the true martyr is he who has become the instrument of God, who has lost his will in the will of God, not lost it but found it, for he has found freedom in submission to God. The martyr no longer desires anything for himself, not even the glory of martyrdom. So thus as on earth the Church mourns and rejoices at once, in a fashion that the world cannot understand; so in Heaven the Saints are most high, having made themselves most low, seeing themselves not as we see them, but in the light of the Godhead from which they draw their being.

I have spoken to you today, dear children of God, of the martyrs of the past, asking you to remember especially our martyr of Canterbury, the blessed Archbishop Elphege; because it is fitting, on Christ's birth day, to remember what is that Peace which He brought; and because, dear children, I do not think I shall ever preach to you again; and because it is possible that in a short time you may have yet another martyr, and that one perhaps not the last. I would have you keep in your hearts these words that I say, and think of them at another time. In the Name of the Father, and of the Son, and of the Holy Ghost. Amen.

The Poisonwood Bible is told from five points of view: Orleanna Price, and her four daughters, Leah, Adah, Rachel, and Ruth May. Each of these women has a such a strong voice that as the novel progresses, you can usually determine who is speaking without any additional sight clues. Orleanna Price opens the novel with the following passage. Examine the diction, syntax, detail, and figurative language that reveal her distinct voice which will continue throughout the novel.

<p><i>The Poisonwood Bible</i> Book One GENESIS</p> <p><i>And God said unto them, Be fruitful, and multiply, and replenish the earth, and subdue it: and have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth.</i> GENESIS 1:28 Orleanna Price SANDERLING ISLAND, GEORGIA</p> <p>IMAGINE A RUIN so strange it must never have happened.</p> <p>First, picture the forest. I want you to be its conscience, the eyes in the trees. The trees are columns of slick, brindled bark like muscular animals overgrown beyond all reason. Every space is filled with life: delicate, poisonous frogs war-painted like skeletons, clutched in copulation, secreting their precious eggs onto dripping leaves. Vines strangling their own kin in the everlasting wrestle for sunlight. The breathing of monkeys. A glide of snake belly on branch. A single-file army of ants biting a mammoth tree into uniform grains and hauling it down to the dark for their ravenous queen. And, in reply, a choir of seedlings arching their necks out of rotted tree stumps, sucking life out of death. This forest eats itself and lives forever.</p> <p>Away down below now, single file on the path, comes a woman with four girls in tow, all of them in shirtwaist dresses. Seen from above this way they are pale, doomed blossoms, bound to appeal to your sympathies. Be careful. Later on you'll have to decide what sympathy they deserve. The mother especially—watch how she leads them on, pale-eyed, deliberate. Her dark hair is tied in a ragged lace handkerchief, and her curved jawbone is lit with</p>	<p>What is suggested by the subtitle "Genesis"?</p> <p>How is the biblical quotation reflected in the description of the forest in the opening?</p> <p>Why personify the jungle? How does that personification affect the reader? How does the use of "you" draw the reader into the story?</p> <p>Note the use of emotionally charged words, i.e. "ruin", "delicate", "poisonous", "war-painted", "strangling", "biting", "mammoth", "ravenous", "rotted", "sucking life", "death", "eats itself". All of them packed into the first full paragraph. How do they set the tone for the book?</p> <p>What "clues" does Orleanna continue to reveal about herself, her children, her situation, her feelings about the jungle itself? Note the various references to the "ants" which will play a prominent role in the novel.</p> <p>Note the various images that continue to appear in the text. Describe the feelings and associations that seem connected to the</p>
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large, false-pearl earrings, as if these headlamps from another world might show the way. The daughters march behind her, four girls compressed in bodies as tight as bowstrings, each one tensed to fire off a woman's heart on a different path to glory or damnation. Even now they resist affinity like cats in a bag: two blondes—the one short and fierce, the other tall and imperious—flanked by matched brunettes like bookends, the forward twin leading hungrily while the rear one sweeps the ground in a rhythmic limp. But gamely enough they climb together over logs of rank decay that have fallen across the path. The mother waves a graceful hand in front of her as she leads the way, parting curtain after curtain of spiders' webs. She appears to be conducting a symphony. Behind them the curtain closes. The spiders return to their killing ways.

At the stream bank she sets out their drear picnic, which is only dense, crumbling bread daubed with crushed peanuts and slices of bitter plantain. After months of modest hunger the children now forget to complain about food. Silently they swallow, shake off the crumbs, and drift downstream for a swim in faster water. The mother is left alone in the cove of enormous trees at the edge of a pool. This place is as familiar to her now as a living room in the house of a life she never bargained for. She rests uneasily in the silence, watching ants boil darkly over the crumbs of what seemed, to begin with, an impossibly meager lunch. Always there is someone hungrier than her own children. She tucks her dress under her legs and inspects her poor, featherless feet in their grass nest at the water's edge—twin birds helpless to fly out of there, away from the disaster she knows is coming. She could lose everything: herself, or worse, her children. Worst of all: you, her only secret. Her favorite. How could a mother live with herself to blame?

She is inhumanly alone. And then, all at once, she isn't. A beautiful animal stands on the other side of the water. They look up from their lives, woman and animal, amazed to find themselves in the same place. He freezes, inspecting her with his black-tipped ears. His back is purplish-brown in the dim light, sloping downward from the gentle hump of his shoulders. The forest's shadows fall into lines across his white-

images.

striped flanks. His stiff forelegs splay out to the sides like stilts, for he's been caught in the act of reaching down for water. Without taking his eyes from her, he twitches a little at the knee, then the shoulder, where a fly devils him. Finally he surrenders his surprise, looks away, and drinks. She can feel the touch of his long, curled tongue on the water's skin, as if he were lapping from her hand. His head bobs gently, nodding small, velvet horns lit white from behind like new leaves.

It lasted just a moment, whatever that is. One held breath? An ant's afternoon? It was brief, I can promise that much, for although it's been many years now since my children ruled my life, a mother recalls the measure of the silences. I never had more than five minutes' peace unbroken. I was that woman on the stream bank, of course. Orleanna Price, Southern Baptist by marriage, mother of children living and dead. That one time and no other the okapi came to the stream, and I was the only one to see it.

Select a place you know and can describe. It could be a room in a neighbor's home, a virtual landscape in a video game you enjoy, or a place that impressed you on a family vacation. Use the opening paragraph of *The Poisonwood Bible* to take us to that place. The template below can be a starting point for you. To help you begin, some of Kingsolver's words have been removed from the opening sentences. You do not have follow her precise construction – just copy her syntax, variety of sentence length, use of diction, use of fragments, rhythm, etc. to bring the place alive for us.

First, picture the _____. I want you to be its _____, the _____. The _____ are _____. Every space is filled with life: delicate, poisonous frogs war-painted like skeletons, clutched in copulation, secreting their precious eggs onto dripping leaves. Vines strangling their own kin in the everlasting wrestle for sunlight. The breathing of monkeys. A glide of snake belly on branch. A single-file army of ants biting a mammoth tree into uniform grains and hauling it down to the dark for their ravenous queen. And, in reply, a choir of seedlings arching their necks out of rotted tree stumps, sucking life out of death. This forest eats itself and lives forever.

Figurative Language and Literary Devices¹

Read the quotations below carefully. Match them with the literary devices and types of figurative language listed. Underneath the quotations, write commentary explaining how these devices deepen the reader's understanding.

repetition	metaphor	antithesis
analogy	simile	assonance
personification	synecdoche	alliteration

"The trees are columns of slick, brindled bark like muscular animals overgrown beyond all reason. "

Vines strangling their own kin in the everlasting wrestle for sunlight."

"a choir of seedlings arching their necks out of rotted tree stumps"

"they are pale, doomed blossoms, bound to appeal to your sympathies"

"each one tensed to fire off a woman's heart on a different path to glory or damnation."

"while the rear one sweeps the ground in a rhythmic limp"

"the one short and fierce, the other tall and imperious"

"flanked by matched brunettes like bookends"

"Her dark hair is tied in a ragged lace handkerchief, and her curved jawbone is lit with large, false-pearl earrings, as if these headlamps from another world might show the way."

"parting curtain after curtain of spiders' webs"

¹<https://staff.mckinneyisd.net/MNHS/nbridges/Shared%20Documents/Postmodernism%20Poisonwood%20Bible/Student%20copy%20Poisonwood%20Commentary%20Journal-local.doc>

In the following selection from *Poisonwood Bible*, each of the daughters' responses reveals a fragment of the story of the invasion of the "army" ants. In your groups, discuss how diction, syntax, detail, and figurative language reveal the differences in the young women.

Leah	MY NOTES
<p>THIS AWFUL NIGHT is the worst we've ever known: the nsongonya. They came on us like a nightmare. Nelson bang-bang-banging on the back door got tangled up with my sleep, so that, even after I was awake, the next hours had the unsteady presence of a dream. Before I even knew where I was, I found myself pulled along by somebody's hand in the dark and a horrible fiery sting sloshing up my calves. We were wading through very hot water, I thought, but it couldn't be water, so I tried to ask the name of the burning liquid that had flooded our house—no, for we were already outside—that had flooded the whole world?</p> <p>"Nsongonya," they kept shouting, "Les fourmis! Un corps d'armée!"</p> <p>Ants. We were walking on, surrounded, enclosed, enveloped, being eaten by ants. Every surface was covered and boiling, and the path like black flowing lava in the moonlight. Dark, bulbous tree trunks seethed and bulged. The grass had become a field of dark daggers standing upright, churning and crumpling in on themselves. We walked on ants and ran on them, releasing their vinegary smell to the weird, quiet night. Hardly anyone spoke. We just ran as fast as we could alongside our neighbors. Adults carried babies and goats; children carried pots of food and dogs and younger brothers and sisters, the whole village of Kilanga. I thought of Mama Mwanza: would her sluggish sons carry her? Crowded together we moved down the road like a rushing stream, ran till we reached the river, and there we stopped. All of us shifting from foot to foot, slapping, some people moaning in pain but only the babies shrieking and wailing out loud. Strong men sloshed in slow motion through waist-deep water, dragging their boats, while the rest of us waited our turn to get in someone's canoe.</p>	

“Béene, where is your family?”

I jumped. The person beside me was Anatole.

“I don’t know. I don’t really know where anybody is, I just ran.” I was still waking up and it struck me now with force that I should have been looking out for my family. I’d thought to worry about Mama Mwanza but not my own crippled twin. A moan rose out of me: “Oh, God!”

“What is it?”

“I don’t know where they are. Oh, dear God. Adah will get eaten alive. Adah and Ruth May.”

His hand touched mine in the dark. “I’ll find them. Stay here until I come back for you.”

He spoke softly to someone next to me, then disappeared. It seemed impossible to stand still where the ground was black with ants, but there was nowhere else to go. How could I leave Adah behind again? Once in the womb, once to the lion, and now like Simon Peter I had denied her for the third time. I looked for her, or Mother or anyone, but only saw other mothers running into the water with small, sobbing children, trying to splash and rub their arms and legs and faces clean of ants. A few old people had waded out neck-deep. Far out in the river I could see the half-white, half-black head of balding old Mama Lalaba, who must have decided crocodiles were preferable to death by nsongonya. The rest of us waited in the shallows, where the water’s slick shine was veiled with a dark lace of floating ants. Father forgive me according unto the multitude of thy mercies. I have done everything so wrong, and now there will be no escape for any of us. An enormous moon trembled on the dark face of the Kwilu River. I stared hard at the ballooning pink reflection, believing this might be the last thing I would look upon before my eyes were chewed out of my skull. Though I didn’t deserve it, I wanted to rise to heaven remembering something of beauty from the Congo.

Rachel

THOUGHT I HAD DIED and gone to hell. But it's worse than that—I'm alive in hell.

While everybody was running from the house, I cast around in a frenzy trying to think what to save. It was so dark I could hardly see, but I had a very clear presence of mind. I only had time to save one precious thing. Something from home. Not my clothes, there wasn't time, and not the Bible—it didn't seem worth saving at that moment, so help me God. It had to be my mirror. Mother was screaming us out the door with the very force of her lungs, but I turned around and shoved straight past her and went back, knowing what I had to do. I grabbed my mirror. Simply broke the frame Nelson had made for it and tore it right down from the wall. Then I ran as fast as my legs would carry me.

Out in the road it was a melee of shoving, strangers touching and shoving at me. The night of ten thousand smells. The bugs were all over me, eating my skin, starting at my ankles and crawling up under my pajamas till they would end up only God knows where. Father was somewhere nearby, because I could hear him yelling about Moses and the Egyptians and the river running with blood and what not. I clasped my mirror to my chest so it wouldn't get lost or broken.

We were running for the river. At first I didn't know why or where, but it didn't matter. You couldn't go anywhere else because the crowd just forced you along. It caused me to recall something I'd read once: if ever you're in a crowded theater and there's a fire, you should stick out your elbows and raise up your feet. How to Survive 101 Calamities was the name of the book, which covered what to do in any dire situation—falling elevators, train wrecks, theater fires exetera. And thank goodness I'd read it because now I was in a jam and knew just what to do! I stuck my elbows very hard into the ribs of the people who were crushing in around me, and kind of wedged myself in. Then I just more or less

picked up my feet and it worked like a charm. Instead of getting trampled I simply floated like a stick in a river, carried along on everyone else's power.

But as soon as we reached the river my world came crashing down. The rush came to a standstill, yet the ants were still swarming everywhere. The minute I stood up on the riverbank I got covered with them again, positively crawling. I couldn't bear it another second and wished I would die. They were in my hair. Never in my innocent childhood did I prepare for being in the Congo one dark night with ants tearing at my scalp. I might as well be cooked in a cannibal pot. My life has come to this.

It took me a moment to realize people were climbing into boats and escaping! I screamed to be put in a boat, but they all ignored me. No matter how hard I screamed. Father was over yonder trying to get people to pray for salvation, and no one listening to him either. Then I spotted Mama Mwanza being carried on her husband's back toward the boats. They went right past me! She did deserve help, poor thing, but I personally have a delicate constitution.

I waded out after her and tried to get into their family's boat. All the Mwanza children were still clambering in, and since I am their neighbor I thought surely they would want me with them, but I was suddenly thrown back by someone's arm across my face. Slam bang, thank you very much! I was thrown right into the mud. Before I even realized what had happened, my precious mirror had slipped from my hand and cracked against the side of the boat. I scooped it up quickly from the river's edge, but as I stood up the pieces slid apart and fell like knives into the mud. I stood watching in shock as the boat slogged away from the shore. They left me. And my mirror, strewn all around, reflecting moonlight in crazy shapes. Just left me flat, in the middle of all that bad luck and broken sky.

Ruth May

EVERYBODY WAS WHOOPING and hollowing and I kicked my legs to get down but I couldn't because Mama had a hold of me so tight it was hurting my arm. Hush, little baby! Hush! She was running along, so it kind of bounced when she said it. She used to sing me: Hush, little baby! Mama's going to buy you a looking glass!

She was going to buy me every single thing, even if it all got broke or turned out wrong.

When we got down there where everybody was she put me over her shoulder and stepped in the boat sideways with somebody's hands holding me up and the boat was wobbly. We sat down. She made me get down. It hurt, the little ants were biting us all over bad and it burned. That time Leah fed one to the ant lion, Jesus saw that. Now his friends are all coming back to eat us up.

Then we saw Adah. Mama reached out to her and started to cry and talk loud, like crying-talking, and then somebody else had a hold of me. It was somebody Congolese and not even Mama anymore, so I cried too. Who will buy me a looking glass that gets broke and a mockingbird that won't sing? I kicked and kicked but he wouldn't put me down. I heard babies crying and women crying and I couldn't turn my head around to see. I was going away from Mama is all I knew.

Nelson says to think of a good place to go, so when it comes time to die I won't, I'll disappear and go to that place. He said think of that place every day and night so my spirit will know the way. But I hadn't been. I knew where was safe, but after I got better I forgot to think about it anymore. But when Mama ran down the road with me I saw everybody was going to die. The whole world a-crying and yelling bad. So much noise. I put my fingers in my ears and tried to think of the safest place.

I know what it is: it's a green mamba snake away up in the tree. You don't have to be afraid of

them anymore because you are one. They lie so still on the tree branch; they are the same everything as the tree. You could be right next to one and not even know. It's so quiet there. That's just exactly what I want to go and be, when I have to disappear. Your eyes will be little and round but you are so far up there you can look down and see the whole world, Mama and everybody. The tribes of Ham, Shem, and Japheth all together. Finally you are the highest one of all.

Adah

LIVE WAS I ere I saw evil.

Now I am on the other side of that night and can tell the story, so perhaps I am still alive, though I feel no sign of it. And perhaps it was not evil I saw but merely the way of all hearts when fear has stripped off the husk of kind pretensions. Is it evil to look at your child, then heft something else in your arms and turn away?

Nod, nab, abandon.

Mother, I can read you backward and forward.

Live was I ere I saw evil.

I should have been devoured in my bed, for all I seem to be worth. In one moment alive, and in the next left behind. Tugged from our beds by something or someone, the ruckus, banging and shouting outside, my sisters leaped up screaming and were gone. I could not make a sound for the ants at my throat. I dragged myself out to moonlight and found a nightmare vision of dark red, boiling ground. Nothing stood still, no man or beast, not even the grass that writhed beneath the shadow, dark and ravenous. Not even the startled grass.

Only my mother stood still. There she was, planted before me in the path, rising on thin legs out of the rootless devouring earth. In her arms, crosswise like a load of kindling, Ruth May.

I spoke out loud, the only time: help me.

“Your father...” she said. “I think he must have gone on ahead with Rachel. I wish he’d waited, honey, he’d carry you but Rachel was...I don’t know how she’ll get through this. Leah will, Leah can take care of herself.”

She can you can’t you can’t!

I spoke again: Please.

She studied me for a moment, weighing my life. Then nodded, shifted the load in her arms, turned away.

“Come on!” she commanded over her shoulder. I tried to stay close behind her, but even under the weight of Ruth May she was sinuous and quick in the crowd. My heels were nipped from behind by other feet. Stepped on, though I felt it vaguely, already numb from the burning ants. I knew when I went down. Someone’s bare foot was on my calf and then my back, and I was being trampled. A crush of feet on my chest. I rolled over again and again, covering my head with my arms. I found my way to my elbows and raised myself up, grabbing with my strong left hand at legs that dragged me forward. Ants on my earlobes, my tongue, my eyelids. I heard myself crying out loud—such a strange noise, as if it came from my hair and fingernails, and again and again I came up. Once I looked for my mother and saw her, far ahead. I followed, bent on my own rhythm. Curved into the permanent song of my body: left...behind.

I did not know who it was that lifted me over the crowd and set me down into the canoe with my mother. I had to turn quickly to see him as he retreated. It was Anatole. We crossed the river together, mother and daughter, facing each other, low in the boat’s quiet center. She tried to hold my hands but could not. For the breadth of a river we stared without speaking.

That night I could still wonder why she did not help me. Live was I ere I saw evil. Now I do not wonder at all. That night marks my life’s dark

center, the moment when growing up ended and the long downward slope toward death began. The wonder to me now is that I thought myself worth saving. But I did. I did, oho, did I! I reached out and clung for life with my good left hand like a claw, grasping at moving legs to raise myself from the dirt. Desperate to save myself in a river of people saving themselves. And if they chanced to look down and see me struggling underneath them, they saw that even the crooked girl believed her own life was precious. That is what it means to be a beast in the kingdom.

Could you comment on the research and life experience that helped you to accurately recreate the world of missionaries and Congolese villagers in your latest novel? Your depiction is enthralling!

Answer: Historical fiction is a frightening labor-intensive proposition. It took me many years to write *The Poisonwood Bible*, most of them spent on research which fell into several categories.

Most obviously, I read a lot of books about the political, social, and natural history of Africa and the Congo. Some of these are listed in a bibliography at the end of the novel; dozens more are not. Sometimes, reading a whole, densely written book on, say, the formation and dissolution of indigenous political parties during the Congolese independence, or an account of the life histories of Central African venomous snakes, would move me only a sentence or two forward in my understanding of my subject. But every sentence mattered. I knew it would take years, and tried to be patient. Some of my sources were famous and well-written, but most were obscurities, like the quirky self-published memoirs written by missionaries to the Congo in the 50s and 60s, which I'd sometimes find in used book stores. These were gems, rendering clear details of missionary life and attitudes from the era.

I read, and re-read daily, from the King James Bible. It gave me the rhythm of the Price family's speech, the frame of reference for their beliefs, and countless plot ideas.

Likewise, I began nearly every writing day by perusing a huge old two volume Kikongo-French dictionary, compiled early in the century (by a missionary, of course). Slowly I began to grasp the music and subtlety of this amazing African language, with its infinite capacity for being misunderstood and mistranslated.

One of the novel's challenges was the matter of capturing the language of teenage females from the Southeastern U.S. in the late 1950s. Since I was barely alive then, this was also foreign territory. Teenage speech is stereotyped and notoriously ephemeral; if I'd just guessed, it would have sounded inauthentic. This stumped me, until I hit paydirt in a used book store in Boston: 35 pounds (I had to mail them home) of *Life*, *Look*, and *Saturday Evening Post* magazines from 1958-1961. I spent hours immersed in the news, attitudes, and advertisements of these years. Slowly the voices of my novel began to emerge, and Rachel Price (like Athena) was born fully formed, with every hair in place:

"Aren't you glad you use Dial? Don't you wish everybody did?"

Another kind of research I did, as your question suggests, was in the domain of life experience. I happen to have spent a brief portion of my childhood (1963) in a small village in central Congo, and this undoubtedly gave that place permanent importance in my mind. I have strong sensory memories of playing with village children and exploring the jungle. When I began the novel my parents shared photographs and journals from that time, which helped stir my own memories. My parents were not missionaries, but we met several missionary families in Africa (though none quite like the Prices, I'm happy to report), so I knew a little of that life. But the bottom line is this: I was a child, in 1963, and understood only about a thimbleful of what was happening around me in the Congo. The thematic material of *The Poisonwood Bible* is serious, adult stuff. I wrote the book, not because of a brief adventure I had in place of second grade, but because as an adult I'm interested in cultural imperialism and post-colonial history. I had to approach the subject in an adult way.

As a research resource, other people's [*sic*] books provide only verbally rendered information. I also needed to know things about Africa that must be learned first-hand. I made research trips into Western and Central Africa (as near as I could get to Mobutu's Zaire), and kept detailed journals on sounds, smells, textures, tastes, and the sort of domestic trivia that seldom shows up in important books. Whenever possible I stayed with residents of the area I was visiting, and I always volunteered to cook dinner so I could walk to a village market with coins in hand and face the daunting, educational experience of bargaining and bringing home the ingredients of a decent meal. I asked a lot of questions that many Africans surely found amusing and too personal, but once in awhile I struck up a friendship. I'm especially grateful for these: the Senegalese mother, the University student in Cotonou who suffered my curiosity for days on end, frankly giving me views on religion, history, and family life that would permanently alter my universe.

I spent time in museums, here and abroad, studying exhibits of African religion and material culture. I lost myself in the amazing Okapi diorama in the American Museum of Natural History. And I spent one unforgettable afternoon in the Reptile House of the San Diego Zoo, watching a green mamba.

If this laundry list of disparate observations seems excessive or odd, I can only say that this is what it means to be a novelist. You have to be madly in love with the details.

The evangelist Nathan Price never speaks for himself in this tale, we only see him through the eyes of his wife and daughters. Why did you not give Nathan a voice?

Answer: Because of what the story is about. Some people seem to think this is a male/female issue, but that never even crossed my mind. Nathan obviously doesn't represent maleness! He represents an historical attitude. This book is a political allegory, in which the small incidents of characters' lives shed light on larger events in our world. The Prices carry into Africa a whole collection of beliefs about religion, technology, health, politics, and agriculture, just as industrialized nations have often carried these beliefs into the developing world in an extremely arrogant way, very certain of being right (even to the point of destroying local ideas, religion and leadership), even when it turns out as it does in this novel—that those attitudes are useless, offensive or inapplicable. I knew most of my readers would feel unsympathetic to that arrogance. We didn't make the awful decisions our government imposed on Africa. We didn't call for the assassination of Lumumba; we hardly even knew about it. We just inherited these decisions, and now have to reconcile them with our sense of who we are. We're the captive witnesses, just like the wife and daughters of Nathan Price. Male or female, we are not like him. That is

what I wanted to write about. We got pulled into this mess but we don't identify with that arrogant voice. It's not his story. It's ours.

"Author interview: Barbara Kingsolver." Author interview: Barbara Kingsolver | Poisonwood Bible: Fall 2008 Reading Group | LibraryThing, www.librarything.com/topic/45781. Accessed 28 Mar. 2017.

Excerpt from the Introduction of *Quiet The Power of Introverts in a World That Can't Stop Talking*.

Today we make room for a remarkably narrow range of personality styles. We're told that to be great is to be bold, to be happy is to be sociable. We see ourselves as a nation of extroverts—which means that we've lost sight of who we really are. Depending on which study you consult, one third to one half of Americans are introverts—in other words, one out of every two or three people you know. (Given that the United States is among the most extroverted of nations, the number must be at least as high in other parts of the world.) If you're not an introvert yourself, you are surely raising, managing, married to, or coupled with one.

If these statistics surprise you, that's probably because so many people pretend to be extroverts. Closet introverts pass undetected on playgrounds, in high school locker rooms, and in the corridors of corporate America. Some fool even themselves, until some life event—a layoff, an empty nest, an inheritance that frees them to spend time as they like—jolts them into taking stock of their true natures. You have only to raise the subject of this book with your friends and acquaintances to find that the most unlikely people consider themselves introverts.

It makes sense that so many introverts hide even from themselves. We live with a value system that I call the Extrovert Ideal—the omnipresent belief that the ideal self is gregarious, alpha, and comfortable in the spotlight. The archetypal extrovert prefers action to contemplation, risk-taking to heed-taking, certainty to doubt. He favors quick decisions, even at the risk of being wrong. She works well in teams and socializes in groups. We like to think that we value individuality, but all too often we admire one type of individual—the kind who's comfortable "putting himself out there." Sure, we allow technologically gifted loners who launch companies in garages to have any personality they please, but they are the exceptions, not the rule, and our tolerance extends mainly to those who get fabulously wealthy or hold the promise of doing so.

Introversion—along with its cousins sensitivity, seriousness, and shyness—is now a second-class personality trait, somewhere between a disappointment and a pathology. Introverts living under the Extrovert Ideal are like women in a man's world, discounted because of a trait that goes to the core of who they are. Extroversion is an enormously appealing personality style, but we've turned it into an oppressive standard to which most of us feel we must conform.

The Extrovert Ideal has been documented in many studies, though this research has never been grouped under a single name. Talkative people, for example, are rated as smarter, better-looking, more interesting, and more desirable as friends. Velocity of speech counts as well as volume: we rank fast talkers as more competent and likable than slow ones. The same dynamics apply in groups, where research shows that the voluble are considered smarter than the reticent—even though there's zero correlation between the gift of gab and good ideas. Even the word introvert is stigmatized—one informal study, by psychologist Laurie Helgoe, found that introverts described their own physical appearance in vivid language ("green-blue eyes," "exotic," "high cheekbones"), but when asked to describe generic introverts they drew a bland and distasteful picture ("ungainly," "neutral colors," "skin problems").

But we make a grave mistake to embrace the Extrovert Ideal so unthinkingly. Some of our greatest ideas, art, and inventions—from the theory of evolution to van Gogh's sunflowers to the personal computer—came from quiet and cerebral people who knew how to tune in to their inner worlds and the treasures to be found there.

The chart on the right (taken from *Harvard Business Review*) does not on the surface, perhaps, grapple with introversion/extroversion; however, as, teachers, we must be aware of the **positive** aspects of learning that arise from failure of either type of person.

HOW TO CARE FOR INTROVERTS

1 RESPECT THEIR NEED FOR PRIVACY	7 GIVE THEM 15 MINUTE WARNINGS TO FINISH WHATEVER THEY ARE DOING
2 NEVER EMBARRASS THEM IN PUBLIC	8 REPRIMAND THEM PRIVATELY
3 LET THEM OBSERVE FIRST IN NEW SITUATIONS	9 TEACH THEM NEW SKILLS PRIVATELY
4 GIVE THEM TIME TO THINK DON'T DEMAND INSTANT ANSWERS	10 ENABLE THEM TO FIND ONE BEST FRIEND WHO HAS SIMILAR INTERESTS & ABILITIES
5 DON'T INTERRUPT THEM	11 DON'T PUSH THEM TO MAKE LOTS OF FRIENDS
6 GIVE THEM ADVANCE NOTICE OF EXPECTED CHANGES IN THEIR LIVES	12 RESPECT THEIR INTROVERSION DON'T TRY TO REMAKE THEM INTO EXTROVERTS

HOW TO CARE FOR EXTROVERTS

1 RESPECT THEIR INDEPENDENCE	6 UNDERSTAND WHEN THEY ARE BUSY
2 COMPLIMENT THEM IN THE COMPANY OF OTHERS	7 LET THEM DIVE RIGHT IN
3 ACCEPT AND ENCOURAGE THEIR ENTHUSIASM	8 OFFER THEM OPTIONS
4 ALLOW THEM TO EXPLORE AND TALK THINGS OUT	9 MAKE PHYSICAL AND VERBAL GESTURES OF AFFECTION
5 THOUGHTFULLY SURPRISE THEM	10 LET THEM SHINE

A Spectrum of Reasons for Failure

BLAMEWORTHY

DEVIANCE
An individual chooses to violate a prescribed process or practice.

INATTENTION
An individual inadvertently deviates from specifications.

LACK OF ABILITY
An individual doesn't have the skills, conditions, or training to execute a job.

PROCESS INADEQUACY
A competent individual adheres to a prescribed but faulty or incomplete process.

TASK CHALLENGE
An individual faces a task too difficult to be executed reliably every time.

PRAISEWORTHY

PROCESS COMPLEXITY
A process composed of many elements breaks down when it encounters novel interactions.

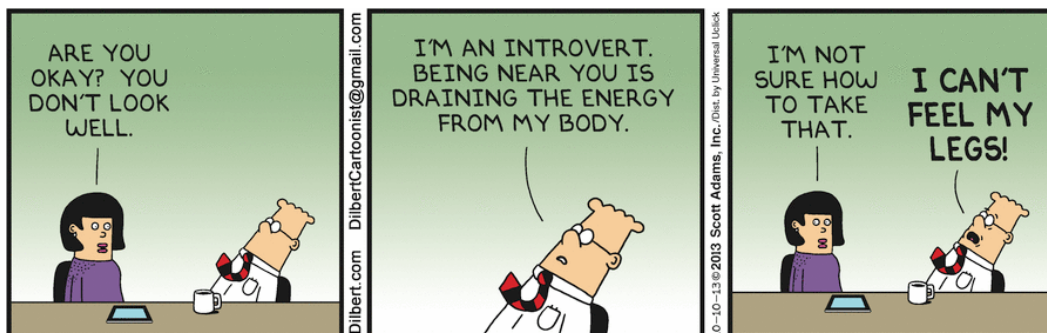
UNCERTAINTY
A lack of clarity about future events causes people to take seemingly reasonable actions that produce undesired results.

HYPOTHESIS TESTING
An experiment conducted to prove that an idea or a design will succeed fails.

EXPLORATORY TESTING
An experiment conducted to expand knowledge and investigate a possibility leads to an undesired result.

Language has created the word loneliness to express the pain of being alone, and the word solitude to express the glory of being alone.
Paul Tillich

Introverts	Extroverts
Quiet; reticent	Talkative; comfortable in the spotlight
Reflective; introspective	Active; highly engaged with the outside world
Serious	Light-hearted
Think before speaking	Think while speaking
Reclusive	Gregarious; outgoing
Risk-averse; cautious	Bold
Uncomfortable with conflict	Assertive; dominant
Prefer small gatherings with friends	Comfortable in larger groups that include strangers
Tentative; deliberative	Enthusiastic; make quick decisions
Drained by the outside world; need to time spend time alone to recharge	Energized by the outside world; prone to boredom when alone
Gaining energy through reflection and solitude, the inner world	Gaining energy though action and interaction, the outside world
Can interact and collaborate, but too much noise/conversation leaves them drained of energy. Wait to share when thoughts are formed.	Can be quiet, but long for changes to have interaction. Form thoughts through discussion
Reflection before activity	Activity before reflection

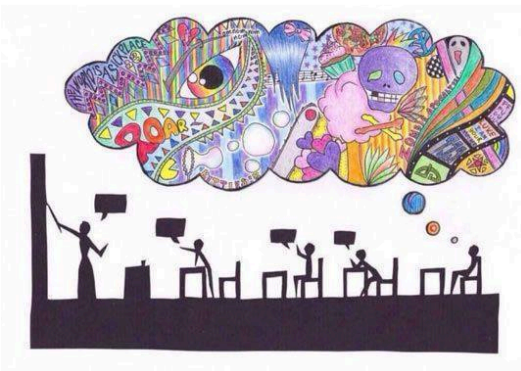


A species in which everyone was General Patton would not succeed, any more than would a race in which everyone was Vincent Van Gogh. I prefer to think that the planet needs athletes, philosophers, sex symbols, painters, scientists; it needs the warmhearted, the hardhearted, the coldhearted and the weakhearted. It needs those who can devote their lives to studying how many droplets of water are secreted by the salivary glands of dogs under which circumstances, and it needs those who can capture the passing impression of cherry blossoms in a fourteen-syllable poem or devote twenty-five pages to the dissection of a small boy's feelings as he lies in bed in the dark waiting for his mother to kiss him goodnight. . . .Indeed the presence of outstanding strengths presupposes that energy needed in other areas has been channeled away from them. Allen Shawn -- American composer, pianist, educator, and author

Without introverts, the world would be devoid of:
the theory of gravity—**Sir Isaac Newton**; the theory of relativity—**Albert Einstein**; Yeat's "The Second Coming"—**W. B. Yeats**; Chopin's nocturnes—**Frederic Chopin**; Proust's *In Search of Lost Time*—**Marcel Proust**; *Peter Pan*—**J. M. Barrie**; Orwell's *Nineteen Eighty-Four* and *Animal Farm*—**George Orwell**; *The Cat in the Hat*—**Theodor Geisel** (Dr. Seuss); *Charlie Brown*—**Charles Schulz**; *Schindler's List*, *E. T.*, and *Close Encounters of the Third Kind*—**Steven Spielberg**; *Google*—**Larry Page**; *Harry Potter*—**J. K. Rowling** (Cain 5)

<i>The Hand</i> Mary Ruefle	My Notes
<p>The teacher asks a question. You know the answer, you suspect you are the only one in the classroom who knows the answer, because the person in question is yourself, and on that you are the greatest living authority, but you don't raise your hand. You raise the top of your desk and take out an apple. You look out the window. You don't raise your hand and there is some essential beauty in your fingers, which aren't even drumming, but lie flat and peaceful. The teacher repeats the question. Outside the window, on an overhanging branch, a robin is ruffling its feathers and spring is in the air. From <i>Cold Pluto</i>, 1996, 2001 Carnegie Mellon University Press</p>	<p>How many of the Introvert "qualities" do recognize in the poem? List them below.</p>

THE ONE WHO NEVER SAYS ANYTHING...



"...The earlier [self-help] guides [nineteenth century] emphasized attributes that anyone could work on improving, described by words like Citizenship, Duty, Work, Golden deeds, Honor, Reputation, Morals, Manners, Integrity
But the new guides [twentieth century] celebrated qualities that were ... trickier to acquire. Either you embodied these qualities or you didn't: Magnetic, Fascinating, Stunning, Attractive, Glowing, Dominate, Forceful, Energetic" (Cain 23-24)

Society is itself an education in the extrovert values, and rarely has there been a society that has preached them so hard. No man is an island, but how John Donne would writhe to hear how often, and for what reasons, the thought is so tiresomely repeated. —WILLIAM WHYTE -- The Organization Man (1956) (Cain 34)

Ideal Classroom for Introvert	Ideal Classroom for Extravert
Space for individual work—laptop stations, beanbag chairs	Space for movement, doors to outside
Books, windows to the outside, flowers, plants, and other visual aids for reflection	Exercise mats, dance floors
Few students (1-12)	Many students >15
Activities for two students to work on together	Activities for five or six students to work on together
Study carrels or individual desks	Moveable furniture
Introverted teacher	Extraverted teacher
"When students come in takes me 10 minutes to settle them down."	"When students come in take me 10 minutes to get them going."
May mistake the extraverted students need to share thoughts as rude blurting-out.	May look for outward enthusiasm as a sign of student engagement.
May require too much quiet, causing extraverted students to lose focus. All need quiet for difficult tasks (such as tests), but extraverts may need more breaks in that quiet.	May not give enough wait time for introverted students to process their thoughts. "By the time I'm ready, all the good stuff has been said."
May overestimate how long extraverted students can read or write quietly without sharing their thoughts.	May give 2nd and 3rd prompt when a student delays; thinking the student need more information. May actually interrupt the thinking of the introverted student causing more delay.
May delay hands-on learning too long while providing background information or explanations.	May overwhelm introverted students when trying to elicit enthusiasm from them.

Kise, Jane A. G. *Differentiation through Personality Types: A Framework for Instruction, Assessment, and Classroom Management*. Thousand Oaks, CA: Corwin, 2007. Print.

10 Great Things about Being an Introvert

By [Joan Pastor](#) from [Success as an Introvert For Dummies](#)

As an introvert, you have lots of advantages in life. Granted, you may not feel that way when you're forced to make small talk with strangers at an inane social event, but you really do possess enviable qualities. This article takes a quick look at just a handful of them.

You're comfortable being a party of one

Extroverts like to travel in flocks, and they have a hard time enjoying movies, theater plays, or restaurant meals unless they have company. You, on the other hand, can happily read a book at a café, watch the latest blockbuster at a movie theater, or attend a Broadway show all by yourself.

Likewise, an extrovert who's home alone for a long stretch is a sad, sad creature. But if you're an introvert who's on your own, you can find endless ways to entertain yourself. All you need is a book to read, a video to watch, an interesting recipe, or an antique table to refinish, and you can amuse yourself for hours without even *noticing* that no one else is there.

You can stop and smell the roses

Extroverts tend to hop quickly from one activity to another. On the upside, this means that they have lots and lots of fun experiences. But on the downside, it means that they sometimes miss out on life's quieter pleasures.

If you're an introvert, on the other hand, you tend to think more deeply and move a little more slowly. And that allows you to admire a spider's web, contemplate a poem, or even take a little time to smell that rose.

You have amazing friends

Extroverts usually have a very wide circle of friends. However many of the people they count as friends are really just casual acquaintances.

You, on the other hand, tend to form deep, strong bonds with a few carefully selected people. As a result, you create long-lasting relationships with friends who adore you — even if you never return their phone calls.

You look before you leap

Extroverts often rush optimistically into the unknown. But as a deep-thinking introvert, you're big on facts. So before you jump into a new adventure—whether it's starting your own business, getting married, or moving to a new city—you do your research. And that means you'll probably say "oops" a lot less often than your extroverted friends.

You can be the calm in the center of the storm

When things get crazy at work, the fur can really fly. Missed deadlines, high-pressure projects, and cost overruns can make everyone crazy, and that kind of stress can turn meetings into shouting matches.

When tempers are short, you're in a good position to calm things down. That's because rather than jumping in and yelling, you're likely to sit back and analyze the situation. As a result, you can often suggest smart solutions or wise compromises — as long as you can overcome your introverted reluctance to speak up.

You're a dreamer

As an introvert, you turn inward for energy instead of turning outward, which makes you prone to daydreaming. And often, that's a good thing!

It's true, of course, that too much daydreaming can be a problem (especially if the boss calls on you in a meeting). In fact, it's easy for you to develop "introvert ADD," which can cause trouble at work and at home. So you don't want to spend too much of your day in la-la land.

However, daydreaming can also unleash your creativity and help you think outside the box. In fact, some of the greatest books, poems, and physics theories of all time have come from daydreaming introverts. So dream on.

You really know your stuff

A friend of mine once went to a lecture at a zoo given by a quiet but enthusiastic entomologist. Afterward, I asked how it went. "Wow," my friend replied, "that guy sure knows his stink bugs."

Like this bug expert, introverts are often deeply knowledgeable about the topics that interest them. That's because introverts love learning, and they enjoy spending hours gathering facts. So no matter what topic fascinates you—whether it's Moroccan cooking, steam engines, or stink bugs—other people are likely to view you with respect as an authority.

You don't need a babysitter

Smart managers *love* introverted employees. Why? Because introverts don't require helicopter managers who'll hover over them. Unlike extroverts, who need frequent attention and praise like flowers need sunshine, an introvert mainly desires peace and quiet, long stretches of uninterrupted time, and just an occasional word of encouragement.

You can avoid the parking lot crush

At the end of any event — such as a conference, a workshop, a wedding — most people tend to hang around chatting. You, however, probably sit right by the doorway so you can beat

feet as soon as things wrap up. As a result, you're likely to be halfway home before the rest of the crowd starts putting their keys in their ignitions.

You intrigue people

It's true! One of the most common comments that people make about introverts is that they're enigmatic or mysterious. And that's kind of cool, isn't it?

Why do many introverts come across as mysterious? One reason is that they don't say much, so people have to guess what they're thinking. Another is that introverts tend not to show their emotions on their faces. Now, being mysterious can sometimes be a problem if you're an innie. For example, people may think you're being aloof or ignoring them, and you may not communicate what you need from them. (It is possible to be *too* enigmatic.) But other times, being quietly mysterious works to your advantage because it can make people think you're hiding intriguing secrets when you're really just thinking about something mundane, like whether you remembered to buy laundry detergent the last time you were at the store.

"10 Great Things about Being an Introvert." - *For Dummies*. Web. 17 Mar. 2015.

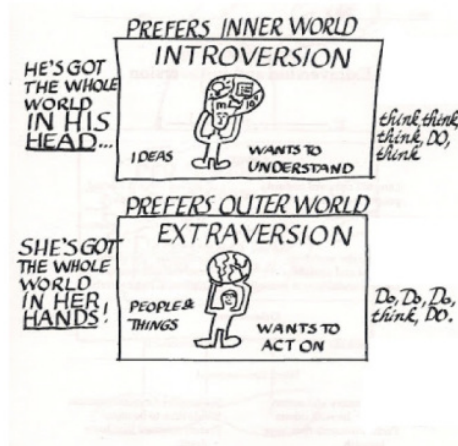
<<http://www.dummies.com/how-to/content/10-great-things-about-being-an-introvert.html>>.

"If we assume that quiet and loud people have roughly the same number of good (and bad) ideas, then we should worry if the louder and more forceful people always carry the day. This would mean that an awful lot of bad ideas prevail while good ones get squashed. Yet studies in group dynamics suggest that this is exactly what happens. We perceive talkers as smarter than quiet types—even though grade-point averages and SAT and intelligence test scores reveal this perception to be inaccurate. In one experiment in which two strangers met over the phone, those who spoke more were considered more intelligent, better looking, and more likable. We also see talkers as leaders. The more a person talks, the more other group members direct their attention to him, which means that he becomes increasingly powerful as a meeting goes on. It also helps to speak fast; we rate quick talkers as more capable and appealing than slow talkers. (Cain 51)

...A well-known study out of UC Berkeley by organizational behavior professor Philip Tetlock found that television pundits—that is, people who earn their livings by holding forth confidently on the basis of limited information—make worse predictions about political and economic trends than they would by random chance. And the very worst prognosticators tend to be the most famous and the most confident—the very ones who would be considered natural leaders in an HBS classroom."

The U.S. Army has a name for a similar phenomenon: "the Bus to Abilene." "Any army officer can tell you what that means," Colonel (Ret.) Stephen J. Gerras, a professor of behavioral sciences at the U.S. Army War College, told *Yale Alumni Magazine* in 2008. "It's about a family sitting on a porch in Texas on a hot summer day, and somebody says, 'I'm bored. Why don't we go to Abilene?' When they get to Abilene, somebody says, 'You know, I didn't really want to go.' And the next person says, 'I didn't want to go—I thought you wanted to go,' and so on. Whenever you're in an army group and somebody says, 'I think we're all getting on the bus to Abilene here,' that is a red flag. You can stop a conversation with it. It is a very powerful artifact of our culture."

"The "Bus to Abilene" anecdote reveals our tendency to follow those who initiate action—**any action** (Boldface mine/not in original text). We are similarly inclined to empower dynamic speakers." (Cain 52)



8 Ways to Help Introverts Brainstorm for Creative Projects

Here's a little scenario that will be familiar to most teachers. There you are leading a brainstorm for a creative project, when you notice several students haven't contributed a single word. Despite your best attempts to moderate and encourage all voices, you just can't seem to catch the eyes of the quiet ones. But you know they've got great ideas; in fact, their written work is often the best in the class. And yet, you know they'll be mortified if you call them by name — red cheeks and stammering is almost a guarantee. How can you help your introverted students brainstorm

great ideas without this level of stress?

It Starts With Understanding

While there is a high chance that quieter students may be introverts, it's important not to confuse introversion with shyness or other social anxieties. As Susan Cain articulates with such nuance in both her famous [TED Talk](#) and her bestselling book, [Quiet: The Power of Introverts in a World That Can't Stop Talking](#), introversion is primarily about a student's energy. Students who gain their energy and inspiration from being around people are extroverts, while introverts are refreshed via quiet and alone time. Introverts can definitely be social creatures, but they can only be so when they're getting enough solo thinking and contemplation time. Introverts are also more likely to find loud and highly social experiences overwhelming, and often prefer to have fewer but higher quality friends.

Given these realities, here are a few ways you can set introverts up for success while brainstorming in the classroom.

1. Don't Let Extroverts Dominate the Discussion

Extroverted students often prove essential in getting the discussion rolling. They also often have wonderful ideas to contribute. Still, it's important not to let louder voices dominate the entire discussion. Encourage other students to speak, first by asking other extroverts who haven't managed to work their way into the exchange yet directly to contribute. Then encourage introverted students to speak not by asking them directly but by saying something like, "Thank you for these wonderful ideas. Is there anybody who hasn't spoken up yet who has any thoughts to add?"

Even better, **get specific with your questions** [bold face not in original] so that your introverted students will feel confident what they have to say is relevant to the topic at hand. And of course, praise and write down all ideas, no matter how good you secretly think they are. Taken together, these measures will provide at least some introverted students with the confidence they need to speak up.

2. Break Out of the Big Group

Introverts thrive when they have the mental space and quiet contemplation they need to really think their thoughts through. They also do better when they're not trying to process a loud, rapid fire conversation at the same time as they're trying to think. As such, try breaking students into much smaller groups of extroverts or introverts, or even letting them brainstorm on their own ([a solid 40 years of research](#) indicates that people tend to brainstorm better ideas solo anyway). For the introverts, make sure to provide a quiet space that is free from distraction — one that is basically the complete opposite

of the open plan office.

Of course, before giving students this kind of autonomy, set clear goals for what they are to accomplish and demonstrate a few ways that the process can go. Introverts in particular tend to thrive when they have the nitty gritty details, and it will be well worth your time devote class time to a lesson in brainstorming. As with all brainstorming, emphasize a “yes, and...” mentality; that is, there are no bad ideas, and every thought should be taken as far as it can go.

3. Do It In Bursts

When brainstorming in a group of any size, introverts will do best when the brainstorming sessions don't last any longer than about 10 minutes (depending on the age). For longer sessions, [take think breaks](#) to allow introverts to recover.

4. Stretch It Out

No one said brainstorming had to happen in one sitting. After all, there's a reason thought leaders and creatives so often talk about having “shower moments,” in which a great idea just pops into their brains as their sudsing up. Our brains often need time and space for processing thoughts and making connections subconsciously. As such, have students touch base again the next day to see if they have any thoughts to add to the discussion. Alternatively, keep a sheet on the wall and have students add ideas sporadically as they come. This can be done well in a shared Google Doc as well.

5. Try Brainwriting Rather Than Brainstorming

Who said the best ideas are orally articulated? Try asking your students to jot down a few ideas for the project at hand. Then have them swap papers and add their own thoughts in different colored pens. Maintain silence the whole time, while students' minds open up on the page before them.

6. Provide Detailed Agendas Beforehand

In the workplace, [detailed agendas allow introverts the space they need to really think through what they're going to say when the time comes](#), removing the pressure of thinking on their feet. The same can be true in the classroom. Whether you write it down on a syllabus, email the class the night before, or communicate details orally at the end of the previous school day, give students a brief rundown of what they can expect in the project brainstorming session to come so they can fully prepare.

7. Offer Introverts Role Models

From J.K. Rowling to Steve Wozniak, introverts across the ages have consistently contributed to the world good. Help build the confidence of your introverts by providing them with [famous role models](#), while also providing positive feedback for their ideas, and embracing rather than criticizing their mindset.

8. Don't Force Introverts to Speak

This point cannot be emphasized enough. Yes, introverted students will need coping skills as they navigate an extroverted world, and yes, this does mean learning to speak in bigger groups from time to time. But these are skills that can and should be worked on in a focused and encouraging manner, one that is separate from the brainstorming process. Creativity requires confidence and an environment in which all students feel they can safely articulate their ideas without criticism. Forced contributions remove those feelings of safety, and are therefore counterproductive. By all means, work on public speaking, but do it outside of the brainstorming arena.

Takeaway

Introverted students are deep-thinking, and often highly creative individuals who can and should be encouraged to brainstorm in a way that unlocks their potential rather than getting in its way. "8 Ways to Help Introverts Brainstorm for Creative Projects." *8 Ways to Help Introverts Brainstorm for Creative Projects*. Web. 17 Mar. 2015. <<http://www.edudemic.com/8-ways-introverts-brainstorm/>>.

Keep in mind, as a teacher, that you do not have to meet the needs of every student at every moment. In fact, certain content is still best delivered in certain styles: i.e. to develop reading skills, students need to read the text themselves, certain skills become easier when student comment certain facts to memory.

Consider the following practices related to teaching and advising students.

1. Accept introversion and/or shyness as legitimate and normal features of personality. Do not convey disapproval of related behaviors or misinterpret them as evidence of dullness, disinterest, disrespect, etc.
2. Allocate a reasonable portion of class time to introvert/shy person-friendly activities such as listening to lectures, watching videos, reflecting quietly and working on projects individually.
3. Refrain from calling on students randomly, particularly with no advance warning. Consider announcing discussion topics ahead of time.
4. Consider discarding one-size-fits-all grading criteria in favor of a range of options that allows customization. Consider Collaborating with students in the goal-setting process.
5. Provide students who are attempting to improve their mastery of extroverting behaviors (such as volunteering to answer questions in class and participating in the delivery phase of presentations) with instrumental and emotional support. Take care not to criticize them in front of the class.
6. When choosing group work, consider carefully who your introverted students will sit with and keep group sizes small (Cain suggests no larger than 3). There is compelling evidence that "collaboration kills creativity" in the workplace and presumably in the classroom also. A group will devise more ideas and better ideas if individuals work independently and share ideas—perhaps electronically or in writing—than if they "brainstormed" them together. The group activity is a good place to critically examine all of the ideas and determine which ones will be the best.
7. If appropriate, consider including basic information about introversion and extraversion among the topics addressed in class.
8. Give student ample time to think before they share ideas. (Silence in class is okay. Students need time to think. When asking questions in class, consider having students write a brief answer before speaking. When they do share, ensure that the ideas of introverts are given even weight with those of extraverts. Focus on what is said, not how it is said.

Introverts and the idea of "Flow".

"It's not that I'm so smart," said Einstein, who was a consummate introvert. "It's that I stay with problems longer." [boldface not in the original text]

None of this is to denigrate those who forge ahead quickly, or to blindly glorify the reflective and careful. The point is that we tend to overvalue buzz and discount the risks of reward-sensitivity: **we need to find a balance between action and reflection.** [boldface not in the original text]

... But I believe that another important explanation for introverts who love their work may come from a very different line of research by the influential psychologist Mihaly Csikszentmihalyi on the state of being he calls "flow." Flow is an optimal state in which you feel totally engaged in an activity—whether long-distance swimming or songwriting, sumo wrestling or sex. In a state of flow, you're neither bored nor anxious, and you don't question your own adequacy. Hours pass without your noticing.

The key to flow is to pursue an activity for its own sake, *not for the rewards it brings*. Although flow does not depend on being an introvert or an extrovert, many of the flow experiences that Csikszentmihalyi writes about are solitary pursuits that have nothing to do with reward-seeking: reading, tending an

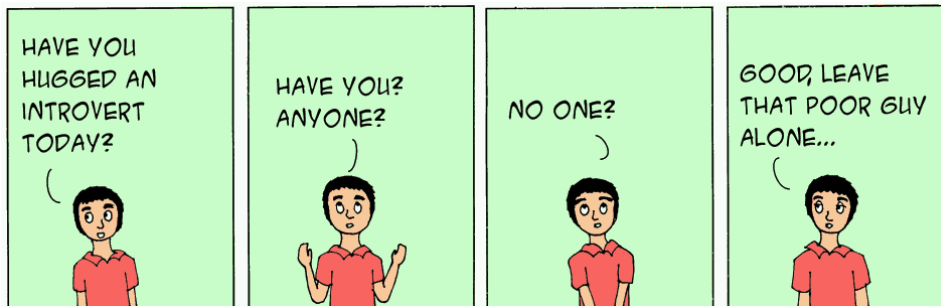
orchard, solo ocean cruising. Flow often occurs, he writes, in conditions in which people “become independent of the social environment to the degree that they no longer respond exclusively in terms of its rewards and punishments. To achieve such autonomy, a person has to learn to provide rewards to herself.”

In a sense, Csikszentmihalyi transcends Aristotle; he is telling us that there are some activities that are not about approach or avoidance, but about something deeper: the fulfillment that comes from absorption in an activity outside yourself. “Psychological theories usually assume that we are motivated either by the need to eliminate an unpleasant condition like hunger or fear,” Csikszentmihalyi writes, “or by the expectation of some future reward such as money, status, or prestige.” But in flow, “**a person could work around the clock for days on end, for no better reason than to keep on working.**” [boldface not in the original text] (Cain 155-177)

The importance of this idea of "flow" for the teacher means that some of the students will want to take an assignment or project to a more full completion than other students. This certainly needs to be encouraged, but at the same time caution needs to be used when assigning a grade or attempting to utilize the student's work as an example to other students. For many years I gave a complex multi-discipline research assignment to my sophomore Pre-AP students. It required work to be completed over the entire semester. A few students barely managed to complete the work with a passing grade, the majority handled the work effectively, and a group of my introverted students excelled in the work that was accomplished. Of course, they all were scored accordingly. **But** I had to resist showing off those who excelled. I made sure they knew from me that their work was outstanding, but it was not necessary to hold them up as an example for everyone else. They had simply gotten caught in the "flow".

Poetry Assignment example

Introverts	Extraverts
<p>Individual Work: Analyze sample poems silently, Write own poem using analyzed poems as a template.</p> <p>Choice Work: Write and Illustrate a poem, Design own project, Reflect on and Memorize a poem, Evaluate and Consider a poem's meaning using a prepared worksheet.</p>	<p>Group Work: Read a poem aloud, Write parodies and Read the examples aloud, Discuss the rhyme scheme, literary techniques, and meaning, Plan how to perform the poem for the class, Discuss the poems for examples of patterns and ideas, Collaborate on writing another poem using the same patterns, Perform new poem for the class.</p>



Red Card/Green Card and other Classroom Assessment Techniques

Each student has a small card that is red on one side and green on the other. (colored index cards that you have laminated)(You can also use poker chips - give them a green one and a red one.)

1. Have all students turn their card to red. Ask a question or pose a problem, requesting them to stay silent, but turn their cards to the green side when they are ready to answer.
2. You might ask students to complete a certain section of an assignment and then turn the card to red in order for you to check their progress. Good for topic sentences, outline of main ideas, etc. Students may use the green side to indicate they are doing fine, understand the assignment, and do not wish to be disturbed. Turning the red side up indicates they need help or they are ready to share.
3. Go to <http://jerrywbrown.com/wp-content/uploads/2013/03/Chart-Easy-to-use-Classroom-Assessment-Techniques.pdf> for additional assessment techniques.

What you might not know about many introverts:

1. Small talk sucks.

We're just not very good at it. We're typically the big-thinking types. We like big ideas and theories. Small talk is uncomfortable. We don't care about the weather or how your cat has been doing.

2. Being alone is fine.

Seriously, we're doing okay, even if we hole up in our houses for a while. We don't need other people for stimulation. We find that ourselves.

3. We aren't rude or uptight.

We might seem like that at first, but get to know us. We're still a fun bunch of friends, we just don't always acclimate to unfamiliar settings and people so quickly.

4. Sometimes, we swing both ways.

We might be introverts, but sometimes we are just so the life of the party. [You would be surprised how many actors/actresses are introverts] We do this willingly when we're up to it, but we can't always keep that kind of energy going. If we throw a party, great! But give us some time to recover.

5. We have friends. And they like us! Probably.

People hear the word 'introvert' and think of the goth kid sitting alone at the food court. That's a whole different thing entirely. We love having friends, and our friends love having us! We put in a conscious effort for people we think are worth it.

6. When with the right people, we feel safe.

Having the right people in our lives is amazing. we really give our best selves to the best people. We shine in the right company. But sometimes it takes a while to find those people.

7. We like to write things out.

Writing is easier than talking for us sometimes. Email is the best because it helps us get the thoughts out of our heads without being interrupted. Thinking about giving us a call? Try a text or email instead.

8. We're super productive.

Sometimes at least. Usually in our alone time, we're able to really rock and roll on projects that we need to finish. The solitude helps us, as we tend to be a bit more distractible than most.

9. If we don't like you, you won't know it.

It's the truth of the matter. We hate conflict. So even if we don't like you, we'll still be nice. It's a lot easier than being real with you. Especially if your feelings are inconsequential enough that confronting you on your bullshit isn't even worth the time. Sorry. Well, not sorry.

10. Networking events suck.

Seriously. Is there a mailing list we need to opt out of? There are few things more uncomfortable than a networking party. Except maybe a dentist's networking party that we've just been accidentally invited to. [How about all those get-to-know-you activities at professional development? UGH!]

11. We don't like crowds.

Though I find that after a few beers, I can tolerate it. Introverts tend to get overstimulated easily, so big crowds are tough to deal with.

12. Sorry, we probably weren't listening to your story.

We care deeply about our friends, but people outside of that circle will have a tough time maintaining our attention. It's not that we have ADD or anything like that, we just don't really care about you. On the plus side, we won't judge you, so feel free to tell us all the messed up things you said to your ex.

13. Don't make a fuss out of our birthdays.

For the longest time, I had a great deal of difficulty understanding why I hated my birthday so much. Everyone I ever knew would come out and party with me! But then I realized: that's the problem! We don't need to make a fuss out of our birthdays, so please don't do it to us.

14. We don't want to make a fuss out of your birthday.

We can quietly honor the annual birthday, right?

15. If we've chosen to be friends with you, appreciate it.

We value our alone time. If we see you often, it means that we really love you. Just don't get too bummed out when we don't hang for a week at a time sometimes.

"15 Things That Introverts Would Never Tell You." *Higher Perspective*. 18 Jan. 2015. Web. 17 Mar. 2015.
<<http://higherperspective.com/2015/01/introverts.html>>.

Examine the following assignment and decide which parts of the assignment would appeal to introverts and which parts would appeal to extraverts. Are there portions of the assignment that need to be altered to have a greater appeal to a wide variety of students? How would you change them? Why?

REHUGO

Reading, Entertainment, History, Universal Truths, Government, and Observation.

This assignment is designed to help begin to gather **high-quality** information about the world for your AP Language and Composition course next year. Of course, there is no guarantee that the information will actually cause you to score higher on the exam, but you are guaranteed a greater awareness of the world and around you, and that information can only prove to be helpful in your future. Please continue to check Mr. Brown's web site (www.jerrywbrown.com) for updates to this assignment.

OVERVIEW

REHUGO is made up of the following: a focus on the world around you, synthesizing that information and looking at your local community.

1. **Book notes on two (2) books** – You must choose from the list Mr. Brown's website. See the book note section for the format of the book notes.

2. **Movie notes on two (2) movies** – must be non-fiction, or based on real life or history. Use the movie analysis form on the teachers' websites. See Mr. Brown's website for links to the lists of movies.

Putting it all together (synthesizing) — AP essays will require you to bring together many sources to discuss one idea. To practice this you will write an in class essay in which you connect your Universal Truth to your event in history, current issue, and trend.

3. Three (3) Universal Truths. Choose a quotation that you feel is a **universal truth** (no clichés, please). [If you can, link the truth to the book you read, the movie you watched, or the historical event you chose]. See the Glogster form for this assignment on the teachers' websites

4. Your choice of three (3) events in history: Write an essay about the event including dates, a brief description of the event, major players in the event, what big ideas you connect with the event, and why you chose the event. Document your sources using the documentation guide in the RRHS library, on the RRHS web site, or in the teacher's classroom.

5. Choose the three (3) most important current issues as reflected by the media (you may bring ideas to class for us to collect.) Make sure you know the difference between an event and an issue! Form a personal opinion on each issue based on your reading of newspapers, newsmagazines, and other reliable and credible sources. You must examine all sides of the issue. The articles you collect and turn in with your essay should reflect various opinions. Write a **persuasive** essay in which you compare the various sides of the issue and then state your opinion of the issue based on what you have learned from your reading. Support your opinion using your media sources. Document the quotes used in your essay. A documentation guide can be found in the library, on the RRHS web site, or in teacher's classroom. Turn in a persuasive essay for each issue and the media support you have collected.

6. Observe two (2) trends in society (local, state, national, or global). Over the next weeks collect information on these trends including media. Evaluate each trend. Is it a good thing or a bad thing for society? What is causing it? What are the possible effects? Turn in the trend, your write up, and media support.

Looking at your local community

7. One (1) way in which your community could be improved. Think local. Find a situation that interests you. Think about what you and people like you could do to improve the situation. Look for possible community improvements in the *Round Rock Leader*, the *Round Rock Impact*, or the Williamson County section of the *Austin American Statesman*. Write up your idea of a community improvement for Round Rock and turn it in with the media support you have found. You must also include a letter to the editor, an e-mail, or other documentation to prove that you attempted to have your idea or plan implemented.

8. Notes on a play and a concert. Let me encourage you to attend the plays here at Round Rock High School. While you are at the event, remember that you are still looking for big ideas. What is the theme of the play? How it is relevant to today's world. What ideas are expressed by the music and/or the artists? You are encouraged to discover music and art outside your "comfort zone." See the teachers' websites for the analysis form for this assignment.

9. Notes from visits to two (2) museums. Your notes should include a brief description of the museum's holdings and strengths, and detailed descriptions of several paintings or objects, and the ideas they aroused in you. The exhibit at the museum may correlate to the historical event and the movie you watched. Write notes which describe the exhibit, tell what you found most interesting in the exhibit, and explain how the exhibit correlated to the historical event you chose and the movie you watched. Along with your write up of your museum visit, include the ticket stub or a brochure about the museum.

Many of the museums in Austin and the surrounding area are free. There is no need to pay to enter a museum to fulfill this requirement. There is a list of Central Texas museums at Mr. Brown's website.

Instead of two physical museums, you may visit one physical museum and one virtual museum if you wish. See the teachers' websites for the list of acceptable virtual museums.

10. **Create a works cited page** using the RRHS documentation guide. A documentation guide can be found in the library, on the RRHS web site, or in the teachers' classrooms.

A portion of REHUGO is due, approximately, each six weeks.

Some Concluding Thoughts

"... You might wonder how a strong introvert like Professor Little [Brian Little, former Harvard University psychology lecturer and winner of the 3M Teaching Fellowship, sometimes referred to as the Nobel Prize of university teaching.] manages to speak in public so effectively. The answer, he says, is simple, and it has to do with a new field of psychology that he created almost singlehandedly, called Free Trait Theory. Little believes that fixed traits and free traits coexist. According to Free Trait Theory, we are born and culturally endowed with certain personality traits—introversion, for example—but we can and do act out of character in the service of “core personal projects.”

In other words, introverts are capable of acting like extroverts for the sake of work they consider important, people they love, or anything they value highly. Free Trait Theory explains why an introvert might throw his extroverted wife a surprise party or join the PTA at his daughter's school. It explains how it's possible for an extroverted scientist to behave with reserve in her laboratory, for an agreeable person to act hard-nosed during a business negotiation, and for a cantankerous uncle to treat his niece tenderly when he takes her out for ice cream. As these examples suggest, Free Trait Theory applies in many different contexts, but it's especially relevant for introverts living under the Extrovert Ideal.

... for Brian Little, the additional effort required to stretch his natural boundaries is justified by seeing his core personal project—igniting all those minds—come to fruition."

... It turned out that the introverts who were especially good at acting like extroverts tended to score high for a trait that psychologists call “self-monitoring.” Self-monitors are highly skilled at modifying their behavior to the social demands of a situation. They look for cues to tell them how to act. When in Rome, they do as the Romans do, according to the psychologist Mark Snyder, author of *Public Appearances, Private Realities*, and creator of the Self-Monitoring Scale.

... If you want to know how strong a self-monitor you are, here are a few questions from Snyder's Self-Monitoring Scale:

When you're uncertain how to act in a social situation, do you look to the behavior of others for cues?

Do you often seek the advice of your friends to choose movies, books, or music?

In different situations and with different people, do you often act like very different people?

Do you find it easy to imitate other people?

Can you look someone in the eye and tell a lie with a straight face if for a right end?

Do you ever deceive people by being friendly when really you dislike them?

Do you put on a show to impress or entertain people?
Do you sometimes appear to others to be experiencing deeper emotions than you actually are?

The more times you answered “yes” to these questions, the more of a high self-monitor you are.

Now ask yourself these questions:

Is your behavior usually an expression of your true inner feelings, attitudes, and beliefs?

Do you find that you can only argue for ideas that you already believe?

Would you refuse to change your opinions, or the way you do things, in order to please someone else or win their favor?

Do you dislike games like charades or improvisational acting?

Do you have trouble changing your behavior to suit different people and different situations?

The more you tended to answer “yes” to this second set of questions, the more of a *low* self-monitor you are. (Cain 184-223)

... some thoughts for teachers:

- Don't think of introversion as something that needs to be cured. If an introverted child needs help with social skills, teach her or recommend training outside class, just as you'd do for a student who needs extra attention in math or reading. But celebrate these kids for who they are. “The typical comment on many children's report cards is, ‘I wish Molly would talk more in class,’” Pat Adams, the former head of the Emerson School for gifted students in Ann Arbor, Michigan, told me. “But here we have an understanding that many kids are introspective. We try to bring them out, but we don't make it a big deal. We think about introverted kids as having a different learning style.”
- Studies show that one third to one half of us are introverts. This means that you have more introverted kids in your class than you think. Even at a young age, some introverts become adept at acting like extroverts, making it tough to spot them. Balance teaching methods to serve all the kids in your class. Extroverts tend to like movement, stimulation, collaborative work. Introverts prefer lectures, downtime, and independent projects. Mix it up fairly.
- Introverts often have one or two deep interests that are not necessarily shared by their peers. Sometimes they're made to feel freaky for the force of these passions, when in fact studies show that this sort of intensity is a prerequisite to talent development. Praise these kids for their interests, encourage them, and help them find like-minded friends, if not in the classroom, then outside it.
- Some collaborative work is fine for introverts, even beneficial. But it should take place in small groups—pairs or threesomes—and be carefully structured so that each child knows her role. Roger Johnson, co-director of the Cooperative Learning Center at the University of Minnesota, says that shy or introverted kids benefit especially from well-managed small-group work because “they are usually very comfortable talking with one or two of their classmates to answer a question or complete a task, but would never think of raising their hand and addressing the whole class. It is very important that these students get a chance to translate their thoughts into language.” Imagine how different Maya's experience would have been if her group had been smaller and someone had taken the time to say, “Samantha, you're in charge of keeping the discussion on track. Maya, your job is to take notes and read them back to the group.”

- On the other hand, remember Anders Ericsson’s research on Deliberate Practice from chapter 3. In many fields, it’s impossible to gain mastery without knowing how to work on one’s own. Have your extroverted students take a page from their introverted peers’ playbooks. **Teach all kids to work independently.** [boldface not in original text]
- Don’t seat quiet kids in “high-interaction” areas of the classroom, says communications professor James McCroskey. They won’t talk more in those areas; they’ll feel more threatened and will have trouble concentrating. Make it easy for introverted kids to participate in class, but don’t insist. “Forcing highly apprehensive young people to perform orally is harmful,” writes McCroskey. “It will increase apprehension and reduce self-esteem.”
- If your school has a selective admissions policy, think twice before basing your admissions decisions on children’s performance in a playgroup setting. Many introverted kids clam up in groups of strangers, and you will not get even a glimpse of what these kids are like once they’re relaxed and comfortable.

Whether you’re an introvert yourself or an extrovert who loves or works with one, I hope you’ll benefit personally from the insights in this book. Here is a blueprint to take with you:

Love is essential; gregariousness is optional. Cherish your nearest and dearest. Work with colleagues you like and respect. Scan new acquaintances for those who might fall into the former categories or whose company you enjoy for its own sake. And don’t worry about socializing with everyone else. Relationships make everyone happier, introverts included, but think quality over quantity.

The secret to life is to put yourself in the right lighting. For some it’s a Broadway spotlight; for others, a lamplit desk. Use your natural powers—of persistence, concentration, insight, and sensitivity—to do work you love and work that matters. Solve problems, make art, think deeply.

Figure out what you are meant to contribute to the world and make sure you contribute it. If this requires public speaking or networking or other activities that make you uncomfortable, do them anyway. But accept that they’re difficult, get the training you need to make them easier, and reward yourself when you’re done.

Quit your job as a TV anchor and get a degree in library science. But if TV anchoring is what you love, then create an extroverted persona to get yourself through the day. Here’s a rule of thumb for networking events: one new honest-to-goodness relationship is worth ten fistfuls of business cards. Rush home afterward and kick back on your sofa. Carve out restorative niches.

Respect your loved ones’ need for socializing and your own for solitude (and vice versa if you’re an extrovert).

Spend your free time the way you like, not the way you think you’re supposed to. Stay home on New Year’s Eve if that’s what makes you happy. Skip the committee meeting. Cross the street to avoid making aimless chitchat with random acquaintances. Read. Cook. Run. Write a story. Make a deal with yourself that you’ll attend a set number of social events in exchange for not feeling guilty when you beg off.

If your children are quiet, help them make peace with new situations and new people, but otherwise let them be themselves. Delight in the originality of their minds. Take pride in the strength of their

consciences and the loyalty of their friendships. Don't expect them to follow the gang. Encourage them to follow their passions instead. Throw confetti when they claim the fruits of those passions, whether it's on the drummer's throne, on the softball field, or on the page.

If you're a teacher, enjoy your gregarious and participatory students. But don't forget to cultivate the shy, the gentle, the autonomous, the ones with single-minded enthusiasms for chemistry sets or parrot taxonomy or nineteenth-century art. They are the artists, engineers, and thinkers of tomorrow.

If you're a manager, remember that one third to one half of your workforce is probably introverted, whether they appear that way or not. Think twice about how you design your organization's office space. Don't expect introverts to get jazzed up about open office plans or, for that matter, lunchtime birthday parties or team-building retreats. Make the most of introverts' strengths—these are the people who can help you think deeply, strategize, solve complex problems, and spot canaries in your coal mine.

Also, remember the dangers of the New Groupthink. If it's creativity you're after, ask your employees to solve problems alone before sharing their ideas. If you want the wisdom of the crowd, gather it electronically, or in writing, and make sure people can't see each other's ideas until everyone's had a chance to contribute. Face-to-face contact is important because it builds trust, but group dynamics contain unavoidable impediments to creative thinking. Arrange for people to interact one-on-one and in small, casual groups. Don't mistake assertiveness or eloquence for good ideas. If you have a proactive work force (and I hope you do), remember that they may perform better under an introverted leader than under an extroverted or charismatic one.

Whoever you are, bear in mind that appearance is not reality. Some people act like extroverts, but the effort costs them in energy, authenticity, and even physical health. Others seem aloof or self-contained, but their inner landscapes are rich and full of drama. So the next time you see a person with a composed face and a soft voice, remember that inside her mind she might be solving an equation, composing a sonnet, designing a hat. She might, that is, be deploying the powers of quiet.

We know from myths and fairy tales that there are many different kinds of powers in this world. One child is given a light saber, another a wizard's education. The trick is not to amass all the different kinds of available power, but to use well the kind you've been granted. Introverts are offered keys to private gardens full of riches. To possess such a key is to tumble like Alice down her rabbit hole. She didn't *choose* to go to Wonderland—but she made of it an adventure that was fresh and fantastic and very much her own.

Lewis Carroll was an introvert, too, by the way. Without him, there would be no *Alice in Wonderland*. And by now, this shouldn't surprise us.

(Cain 227-266)

Cain, Susan. *Quiet The Power of Introverts in a World That Can't Stop Talking*. First Paperback Edition. New York: Broadway Books, 2013. Print.

Each student is given a graham cracker. The poetry writing assignment is to complete a brief poem about the cracker using each of the five senses — (sight, sound, smell, taste, feel) — and then add the sixth component of emotion. That is, not only how does the cracker feel, but how does eating (or smelling, or looking at) a graham cracker make them feel? Does it remind them, for example, of warm kitchens on snowy afternoons or some other special time or event in their lives?

Have them write down ideas about each of the five senses. (No, they don't have to put it to their ear to hear it!) How does it sound when you break it, chew it, swallow it?

After they have written about the five senses, have them add the sixth sense of emotion. What does it remind them of in their life? Cheese cake, smores, camping, some older relatives house they visited when young, their youth? Now create a poem about the graham cracker. Yes, it can be an ode to a graham cracker if they wish.

Newspaper Poetry Instructions

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

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

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

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

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

You can also put key words on lines by themselves.

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

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

Don't be afraid to play with the arrangement.

The Red Hat

It started before Christmas. Now our son
officially walks to school alone.
Semi-alone, it's accurate to say:
I or his father track him on the way.
He walks up on the east side of West End,
we walk on the west side. Glances can extend
(and do) across the street; not eye contact.
Already ties are feelings and not fact.
Straus Park is where these parallel paths part;
he goes alone from there. The watcher's heart
stretches, elastic in its love and fear,
toward him as we see him disappear,
striding briskly. Where two weeks ago,
holding a hand, he'd dawdle, dreamy, slow,
he now is hustled forward by the pull
of something far more powerful than school.

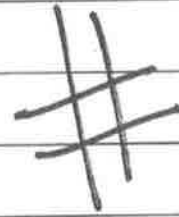
The mornings we turn back to are no more
than forty minutes longer than before,
but they feel vastly different-flimsy, strange,
wavering in the eddies of this change,
empty, unanchored, perilously light
since the red hat vanished from our sight.

Rachel Hadas (b. 1948)

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

Question 3 LL

Over the course of many years there have been plenty of novels that have based their ideas off of a main character who ~~either~~ represents someone who is noble and considerate, but there cannot always be a protagonist. There is always someone in a novel who ~~performs~~ subvertes the story, sometimes for the better and sometimes to carry out a crime. In the novel, *The Great Gatsby*, we see that more than one character can carry out ~~various~~ a deceptive plan in order to get what they want and to bring out their inner evil. For example,



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

Question 3MM,

One's motives of deception are of no excuse what so ever. One's negligence of self refinement can be a big advocate of that. Revenge is a dish best served cold, meaning that shallowness and treachery will only be committed by those of a foul nature.

An individual motives for deception are sometimes on a count of betrayal by another in order to "get even". Who's to say that their point was indeed valid. With the literature works of the great gatsby Daisy betrays her husband in order be in the graces of gatsby himself. Not an advocate for this kind of behavior Daisy's husband commits murder and ends the life of gatsby. The treachery committed could have been avoided by having an intervention of just make an appointment with a marriage counselor.

Many may see this as false far to the extreme. The lack of self reflection is an entity entirely that has been missed and the fact that most of these characters gave into their first emotion and went for it without having a conscious mind to back it up.

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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 exam.

3 NN₁

To summarize "The Great Gatsby" in a couple of words would not serve justice. The book is about a ~~one~~ romance that was now lost and tries to reconnect even after both people have moved on with their lives. There are two main characters nobody can forget, Gatsby, of course, and Daisy. As for a character that deceives others, I believe that would be Daisy.

Daisy was once in love with Gatsby. ~~After~~ After he left for the military she had no other choice but to marry rich and move on with her life. When Gatsby returns and seeks her, she doesn't resist. She leads him on. She intises Gatsby into thinking that she wants a relationship with him and is still madly in love with him. Of course like any other ~~book~~ novel or play, with the main story also comes background stories. The stories that are tied into the lead story in one way or fashion. There are several to ~~Gatsby~~. This novel in particular, a cheating husband, a cousin trying to reconnect his cousin to the "love of her life", and



3

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

NN₂

the death of the mistress that ultimately results to Gatsby's death.

Daisy most likely didn't have direct motives to deceive Gatsby but she knew what she was doing. Even after his death she didn't ~~leave~~ leave her husband. Even after his death she didn't thank the cousin for all he did for her. Even after Gatsby's death she didn't come clean to anything. Her deception contributes to the meaning of the work as a whole by showing the true meaning of the novel, secrets die with love.

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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 exam.

Question 300

In the book "The Great Gatsby" Nick and Gatsby become good friends as Gatsby shows Nick how the wealthy upper class live, and the two hit it off, although this is deceiving as Gatsby is in an all out search to find Daisy and pursue their "impossible love story."

Nick is new to town and ends up being Gatsby's next door neighbor, and Gatsby takes him in and shows him the ropes, but to Gatsby's knowledge Nick is Daisy's cousin, and Daisy is really who Gatsby is pursuing. Although Nick and Gatsby are friends, at the end of the day Nick is being used so Gatsby can see Daisy. This ultimately plays to the theme of the novel, which is an impossible love story, Gatsby does whatever it takes to reach Daisy, lies, and deception, but at the end of the day, it is impossible, Gatsby will never obtain what he wants, he will never get to be with



Question 3

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

002

Daisy.

Impossible love is not the only theme throughout the work though corruption is implemented throughout the entire book. No one trusts each other and everyone does anything they can, by any means necessary to get ahead. There is a huge emphasis on wealth, if you have it, life is a party and you'll be happy, if you are not wealthy, your life is sad, boring, and stressful. Because that is the thought and idea portrayed in the book, everyone's main concern is wealth. Creating corruption, deceit, and cheating in relationships, friendships, and marriages.

Through the example of Gatsby deceiving Nick in their relationship, we are able to see the theme of the novel play out, the impossible love story, and how Gatsby will never achieve that, but also the corruption and cheating of



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

Question 3003

Other characters and their fixation
and obsession with personal wealth

#

3

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

PP₁

There are many causes for deception in our world today. They range from self-gain to helping communities. The Great Gatsby shows a character who deceives his friends in order to earn the love from someone he loves.

Jay Gatsby is initially seen as a larger-than-life member of society. He is shown to be rich and a people's person. He wasn't always like that, however. He was a very poor person when he was younger. During the first world war, he joins the military in order to serve. Before he leaves, however, he falls in love with someone named Daisy. He would not see her again for a long time. His wealth came afterwards when he came under the apprenticeship of a wealthy man. The man died and Gatsby inherited his riches. Afterwards he settles in a large mansion in New York, one island away from where Daisy lives.

Gatsby leads a lavish lifestyle, but that is where his deception is. He leads the lifestyle in order to gain Daisy's attention again. Ultimately, Daisy does notice him, but not because of the parties that he throws at his mansion, but because of her cousin, who happens



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

3 PP₂

to be Gatsby's neighbor. Despite this, he continues to lead his life the same way he's led it, and it ultimately kills him. Daisy's husband catches on to his act and attempts to signal everybody else about it. Tension rises and a bystander, who was the secret lover of Daisy's husband, is killed. Myrtle, who was the lover, had a husband and he takes it upon himself to avenge his wife's death and ultimately succeeds. Gatsby was not a malicious person by any means, but his deception of who he really is clouded other people's judgement and pushed them to ~~commit~~ commit radical actions.

Gatsby's deception is a depiction of all of us and how we all try to be someone we are not. Gatsby was a humble man with many riches, but he only desired love. His perception of what he had to do to achieve his desire created feelings of hostility. While not many people will likely share his exact experience, almost all of us will take similar steps in order to obtain what we desire. We ~~all~~ all alter who we are to ~~the~~ the outside world but don't see where that will lead us. If ~~we~~ we as a society do not change, we very well may end ~~with~~ with a similar fate to Gatsby.

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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 exam.

3 QQ1

In F. Scott Fitzgerald's critique of the Roaring 20s, *The Great Gatsby*, Gatsby himself lives a life of deception: no one knows where his money came from and he tells everyone he's an Oxford man, while he lies through his teeth. He does all of this to "get the girl" - Daisy Buchanan. However, Gatsby's shady dealings to obtain his fortune, and lies of his education, reveal that the 1920s was an era obsessed with money and nobody cared where it came from ~~any more~~.

The trouble character Gatsby acquires all of his money from shady dealing and bootlegging all to impress Daisy, he doesn't even associate with the people at his own parties until one day Daisy goes, which displays that even the parties were just to lure her in. The impression with money only continues as Gatsby gets closer to her, from his constant showing cream Rolls Royce (outstanding against the black background of Ford's at the time), to his closet which he shows Daisy that contains all of his seasonal eccentric clothes. Furthermore, he spreads the lie that he's Oxford educated; he only went there a few months.



3

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

QQ2

Though her ties to old money

Everyone knows about it though, especially Daisy who he flirts it too, in order to impress her. Thus All of this displays that Daisy, a representative of the upper class evident through her association with "old money", only cares about outwardly, shallow highlights of life, which implies that all of the upper class is the same way. Daisy is easily impressed by all of Tom's luxuries and yet flees from reality, for example, she desires to leave when Gatsby's Tom ~~stands~~ fights over her in the hotel. Gatsby's shady pursuit of money to impress her highlights that money is the central interest of the materialistic upper class because of the fact that nobody looks into it. Gatsby is often seen associating with Meyer Wolfsheimer, who is himself untrustworthy, he has power over the police, given that he can drive through New York into a cop pulling him over, and that he rapidly sprung into the spotlight of wealth with no business association and nobody bothers to question - he doesn't even get one look when today, the wealthy are audited ~~there~~ we even when they have solid financial evidence. All of his lies and deceit



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

3 QQ3

go unquestioned, revealing that no one cares where the money came from, ~~the fact that~~ ^{that no one} Gatsby's pursuit of money ~~and~~ for Daisy ~~also~~ displays the emptiness of the upper class while the ~~the~~ ^{the} deceit surrounding Gatsby highlights that no one cares where it came from and asserts that the Roaring Twenties was an era plainly obsessed with money.

~~The fact that no one, from any part of society, questions him~~

#

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

3 RR

It is of no secret that we deceive one another, whether it's misdirection, selfish lies, or a way of being selfless. Many novels portray this idea of deception, especially F. Scott Fitzgerald's novel, The Great Gatsby. A story surrounding the much inspiring American Dream. An American idea that by the end of the novel seems to be the largest act of deception for all the characters.

The one character that may be viewed as the master of deception is Tom Buchanan. The husband of Daisy Buchanan. Tom lives a life known as "old money", meaning he was born into wealth, and unlike "new money" people - Tom ~~doesn't~~ knows how to spend his money and when to spend it without going bankrupt. And the one place he spends his money is gifts for his Mistress Myrtle, the wife of Wilson.

It is hard to understand exactly why Tom would engage in adultery, for he has a beautiful wife - and why would he want to jeopardize his marriage, but ~~un~~fortunately for Tom he becomes ^{talented} ~~talented~~ at lying for both himself and Wilson, in ~~the end~~ getting what he thinks is revenge.

First of all Tom is able to have an affair with Myrtle without Wilson or Daisy knowing - he does this easily by going to Wilson's garage and sneaking Myrtle a key to their apartment and for feeding ~~to~~ Daisy a lie as to why he has to leave or in some cases not telling her anything



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RR₂

concerning his absence.

However, the more important work of Tom Buchanan resides in the last few chapters where Myrtle ^{has been} murdered. The motive in this case was his marriage. Myrtle was ~~hit~~ hit by a car, belonging to Jay Gatsby, the man who by this point has made an attempt at sabotaging the Buchanans marriage by falling in "love" with Daisy. However, it was Daisy who was driving the car that night - killing Myrtle by accident. Upon finding out Tom realizes that now all he has left is his wife. ~~and for that he must~~ He must protect Daisy, and in his ~~desire~~ ^{mind} he constructs an idea that could grant them innocence in the murder, ~~and~~ while also killing Gatsby as revenge for his attempt of destroy his [Tom's] life and marriage.

Thus, Tom ^{shows us again} ~~shows us again~~ his deceiving ways and tells Wilson, a ~~widower~~ hysterical widower, that it was Gatsby who was ~~the~~ driving the car that killed Myrtle, and Gatsby that was "sleeping" with his wife. Therefore, allowing for himself to be set free because in Wilson's condition he was ready to seek revenge instantly, with no questions asked.

In the novel's ~~entirety~~ entirety, Tom Buchanan's deception connects to the stories main theme of the American Dream, and how with misunderstanding and being too ambitious can reveal the fact that there may not be any way to achieve that American Dream - that it may just be one colossal work of deception.



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3 RR₃

~~In Richard Wilbur's poem "The Daffodil" it~~

Nick the narrator of The Great Gatsby said once that, "He believed in the green light, the orgastic future... ^{that} ~~the~~ year~~s~~ by year recedes before us," ~~It is this quote that~~ Although this quote is referring to Gatsby's hope that one day Daisy will be his - it also connects the power of deception one may have. The green light represents hope, an untangible idea that no character in this novels was able to hold on to. The same ~~light~~ light represents then the American Dream.

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SS1

In F. Scott Fitzgerald's novel The Great Gatsby, the protagonist Jay Gatsby chooses to mislead others throughout the course of the plot in order to conceal his true identity and achieve his dreams of winning back Daisy. Gatsby's attempts to conceal the true source of his newfound wealth and his true identity in order to achieve his dreams and his ultimate demise ~~to~~ emphasize the overarching theme of the ~~decay~~^{corruption} of the notion of the American Dream.

Throughout the entirety of the novel, Gatsby tries to hide the source of his wealth. As a resident of West Egg, Gatsby is characterized to be part of the "new wealth", individuals who achieved financial success within their own lifetimes and not through familial wealth, ~~to~~ unlike the ~~to~~ ~~residents~~ residents of East Egg. He hosts extravagant parties on a weekly basis and the entire community of upper class people attends. However, despite their weekly attendance no one seems to have met Gatsby nor knows the source of his wealth. At each of these parties there are conversations regarding the source of his money, and all of the attendees have rather far-fetched speculations of where it could have come



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SS₂

from. Most incredibly wealthy individuals are proud of their accomplishments and ~~put~~ are thus, fairly open about how they got their money; therefore, the complete lack of ~~the~~ public knowledge of ~~the~~ how Gatsby got his money ~~exhibits~~, demonstrates his intent of misleading the public. Similarly, he ~~off~~ and Nick are often interrupted due to random phone calls from all across the country. Despite their seemingly close friendship, Gatsby just leaves and comes back with no other explanation every time this occurs. It is later revealed ~~that~~ through Nick's meeting of Meyer Wolfsheimer that Gatsby has gained money through illicit activity, but even then, ^{the source of his money} ~~the~~ is not fully revealed. ~~The~~ Gatsby's constant attempts to ~~the~~ conceal ~~where~~ how he really gained his money even ~~towards~~ from Nick, his closest friend, reveal his deceiving nature.

In addition to the source of his wealth, Jay Gatsby also conceals his true identity. ~~Jay~~ Gatsby later ~~reveals~~ reveals to Nick that his actual name is not actually Jay Gatsby and then explains his secret personal history. He ^{had come} ~~came~~ from a poor, ~~family~~ rural family and had attended St. Olaf's College before he dropped out and became ~~involved with a wealthy~~



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~~was~~ a part of the army. During his service, he meets Daisy, and they have a relationship. Despite their passionate love for one another, they cannot remain together due to his ^{being part of a} lower class. After they part ways, he becomes involved with a wealthy man who ultimately catalyzes the development of his great wealth. Through ~~his personal history~~ the explanation of this personal history, it is revealed that ~~the motives behind~~ ~~he~~ ~~got~~ his gaining of wealth had been purely motivated by his love for Daisy. He had hoped to gain wealth and increase his social standing so that they could be together. In doing so, he had to change his identity and conceal the true source of his wealth. ~~He~~ ~~hoped to~~ surprise Daisy ~~reveal his identity~~ ~~and surprise Daisy~~

Gatsby's motives for his deception and the nature of his ~~later~~ ultimate demise characterize the decaying nature of the American Dream. Gatsby is purely motivated by his love for Daisy, which in itself is flawed due to his romanticizing of their entire relationship and his objectification of her. He equates her with the green light at the end of the harbor and they both serve to represent impossible dreams.



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SS₄

The ~~#~~ idea of the American Dream has a foundation of ~~with~~ hard work and morality in order to achieve success and happiness. However, Gatsby uses illegal means to achieve his wealth and defines success and happiness based on material wealth and the gaining of a relationship that is inherently flawed. Gatsby ultimately dies ~~to~~ ironically due to Daisy's actions, emphasizing the flaws in the evolution of American values and the inability of the newly defined American Dream to support its citizens.

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3 TT1

Deception often has its roots in self-preservation. ~~Many~~ In many cases, the individual does not intend to help or harm others through ~~his~~ his dishonesty, but rather aims to protect his own personal safety. This is the case for young James Gatz in F. Scott Fitzgerald's novel *The Great Gatsby*, who deceives everyone he meets and assumes a new persona to match his lavish, new life: Jay Gatsby.

James Gatz did not come from a family of lavish wealth like those of West and East Egg, so when he gained his wealth working his way up the ladder of success, he ~~did~~ wanted no ties with the man that he once was. He changed his name just as he had changed his life, to show that he could control who he was. ~~His~~ Gatsby's attitude toward wishing to control everything is pervasive throughout the novel and ties into Gatsby's overwhelming desire for ~~his~~ his love: Daisy Buchanan.

Jay Gatsby not only wants to have Daisy for his very own, ~~but~~ he also desires to ~~protect~~ protect her. At a turning point in the novel, Daisy is driving Gatsby's yellow car when she hits a woman named Myrtle, who happens to be Tom Buchanan's mistress, killing her instantly. Gatsby ~~does~~ tells no one



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TT₂

but Nick that it was Daisy, not he, who was behind the wheel that night and, despite Nick's warnings, Gatsby refuses to let Daisy's reputation be ruined. Gatsby is so blind in his love for Daisy that he is willing to deceive an entire community and take the blame for a crime he did not commit; a crime that eventually leads to his demise.

Furthermore, Gatsby's desire for control extends beyond his reputation and adoration for Daisy Buchanan. In his most famous quote, Gatsby turns to the novel's narrator, Nick Carraway, and says, "~~Can't~~ Can't change the past? Why of course you can!" ^{Which} Gatsby's hope is admirable, ~~but~~ this quote shows how ^{poisonous} ~~pervasive~~ his deception has become. He was so successful in destroying James Gatz and creating Jay Gatsby that he now believes he can control everything, even time. He sees deception as protection. No one can hurt him if they don't know who he is, and if ^{no one} ~~they~~ knows his true identity he can control exactly what people think.

This mentality and desire for self-preservation in a society constantly trying to put people down leads to Gatsby's "God-~~self~~ complex". He has the illusion that all of his deceptions over the years have made him untouchable, and everyone ^{seems to} agrees with him. His



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3 TT₃

parties are the most lavish, his home the largest, and his car the fastest. He is what every man in ~~the~~ 1920s America wants to become; he is the literal embodiment of the American Dream.

Through Gatsby, Fitzgerald shows the corruption and decline of the American Dream. Yes, Jay Gatsby started from the bottom and ended up at the top, but ~~his~~^{his rise} was built upon mountains of lies and deceptions. Even his name is false! If Gatsby is meant to represent the American Dream, the reader can assume that the American Dream had become corrupt; that it could only be achieved through illegal, "back-door" deals and lies. The American Dream through Gatsby is built upon deception and, sooner or later, the truth ~~has~~ must rise ~~up~~ to the top.

The Great and Mysterious Jay Gatsby is no more than a figurehead. He represents all that is great and wonderful about the ~~the~~ American Dream while hiding all of the lies and deception of its foundation behind a glistening curtain of champagne and swimming pools and jazz music. Gatsby's deception about who he truly is and how he earned his wealth extends far past his own self and connects to the deception and decline of the American Dream as a whole. By hiding from the truth, be it for his own



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self-preservation or for Daisy's, Gatsby deceives the world about the true evils of the American Dream, proving that the "self-made man" is just a con-artist at heart.

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	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- Ironic 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		