

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

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

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

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

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

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

*What is the passage/poem about*

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

*Oh, look a squirrel...*

The AP Mechanical Engineer response

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

Flowers, Hearts, and Butterflies

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

Free Association

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

Traditional Poetic Clichés

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

OTL (Out to Lunch)

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

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

**The Art of the Seven Minute Passage**

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

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

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

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

1. Answer any literary term or grammar question

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

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

4. Go to any questions on tone or attitude

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**Inference (5-10%)**

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

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

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

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

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

**Analysis of 1999AP English Lit multiple-choice section**

	Genre	Author	Year	Questions
Passage 1	Prose	Wilde	1889	13
Passage 2	Poetry	Dickinson	1862	12
Passage 3	Dramatic Verse	Jonson	1606	9
Passage 4	Poetry	Komunvakaa	1988	9
Passage 5	Prose	Wilkins Freeman	1891	12

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).

Directions for Practice:

1. *Skim* the questions and mark them with an "F" for Forest (General, over-all, big picture question) and "T" for Tree (line specific question).
2. *Mark* the line/paragraph numbers from the questions in the passage.
3. *Read* the poem noting specific line/stanza questions you can answer as you go.
4. *Strike* through the choices you eliminate (those distractors). You will see why you need to do this when we debrief the activity. Then, make an educated (rather than random) guess.
5. *Use* all of the allotted time.

<p>I Dreaded that First Robin By Emily Dickinson</p>	
<p>I dreaded that first Robin, so But He is mastered, now I'm accustomed to Him, grown He hurts a little, though—</p>	<p>1. The central opposition in the poem is between</p> <p>2. The speaker views the coming of the robin, the daffodils, and the bees as</p> <p>3. The "first shout" (line 6) most probably refers to</p>
<p>I thought if I could only live Till that first Shout got by— Not all Pianos in the Woods Had power to mangle me—</p> <p>5</p>	<p>4. In line 7, "Pianos" most probably refers metaphorically to</p> <p>5. For the speaker, the robin and the daffodils have which of the following in common?</p>
<p>I dared not meet the Daffodils— For fear their Yellow Gown Would pierce me with a fashion So foreign to my own—</p> <p>10</p>	<p>6. One effect of "They're here, though" (line 21) is to emphasize the speaker's feeling of</p> <p>7. In line 21, "failed" is best understood to mean</p>
<p>I wished the Grass would hurry— So—when 'twas time to see— He'd be too tall, the tallest one Could stretch—to look at me—</p> <p>15</p>	<p>8. Grammatically, the word "Plumes" (line 26) functions as</p> <p>9. The speaker perceives the coming of spring chiefly in terms of</p>
<p>I could not bear the Bees should come, I wished they'd stay away In those dim countries where they go, What word had they, for me?</p> <p>20</p>	<p>10. Which of the following is a subject treated in the poem?</p>
<p>They're here, though; not a creature failed— No Blossom stayed away In gentle deference to me— The Queen of Calvary—</p>	<p>11. The most conventional, least idiosyncratic aspect of the poem is its</p>
<p>Each one salutes me, as he goes And I, my childish Plumes, Lift, in bereaved acknowledgment Of their unthinking Drums—</p> <p>25</p>	<p>12. The sentiments expressed in the poem are closer to those expressed in which of the following quotations from other poets?</p>

6. Now, complete the test by answering first what you think are the easy questions, then the medium, and finally the hard questions.

<p>I Dreaded that First Robin By Emily Dickinson</p> <p>I dreaded that first Robin, so But He is mastered, now I'm accustomed to Him, grown He hurts a little, though—</p> <p>I thought if I could only live Till that first Shout got by— Not all Pianos in the Woods Had power to mangle me—</p> <p>I dared not meet the Daffodils— For fear their Yellow Gown Would pierce me with a fashion So foreign to my own—</p> <p>I wished the Grass would hurry— So—when 'twas time to see— He'd be too tall, the tallest one Could stretch—to look at me—</p> <p>I could not bear the Bees should come, I wished they'd stay away In those dim countries where they go, What word had they, for me?</p> <p>They're here, though; not a creature failed— No Blossom stayed away In gentle deference to me— The Queen of Calvary—</p> <p>Each one salutes me, as he goes And I, my childish Plumes, Lift, in bereaved acknowledgment Of their unthinking Drums—</p>	<p>1. The central opposition in the poem is between</p> <ol style="list-style-type: none"> <li>the birds and the flowers</li> <li>God and nature</li> <li>childhood and adulthood</li> <li>the speaker and spring</li> <li>reason and imagination</li> </ol> <p>2. The speaker views the coming of the robin, the daffodils, and the bees as</p> <ol style="list-style-type: none"> <li>welcome arrivals</li> <li>inexplicable events</li> <li>painful experiences</li> <li>unexpected diversions</li> <li>inspiring occurrences</li> </ol> <p>3. The "first shout" (line 6) most probably refers to</p> <ol style="list-style-type: none"> <li>a cry made by the speaker</li> <li>the robin's song</li> <li>a baby's first cry</li> <li>the dawn of a new day</li> <li>the sprouting of a flower</li> </ol> <p>4. in line 7, "Pianos" most probably refers metaphorically to</p> <ol style="list-style-type: none"> <li>birds</li> <li>flowers</li> <li>bees</li> <li>poetry</li> <li>musical instruments</li> </ol> <p>5. For the speaker, the robin and the daffodils have which of the following in common?</p> <ol style="list-style-type: none"> <li>an aura of the divine</li> <li>the power to intoxicate</li> <li>the power to wound</li> <li>a clear and useful purpose</li> <li>a sense of timeliness and peace</li> </ol>
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<p>I Dreaded that First Robin By Emily Dickinson</p> <p>I dreaded that first Robin, so But He is mastered, now I'm accustomed to Him, grown He hurts a little, though—</p> <p>I thought if I could only live                      5 Till that first Shout got by— Not all Pianos in the Woods Had power to mangle me—</p> <p>I dared not meet the Daffodils— For fear their Yellow Gown                      10 Would pierce me with a fashion So foreign to my own—</p> <p>I wished the Grass would hurry— So—when 'twas time to see— He'd be too tall, the tallest one                      15 Could stretch—to look at me—</p> <p>I could not bear the Bees should come, I wished they'd stay away In those dim countries where they go, What word had they, for me?                      20</p> <p>They're here, though; not a creature failed— No Blossom stayed away In gentle deference to me— The Queen of Calvary—</p> <p>Each one salutes me, as he goes                      25 And I, my childish Plumes, Lift, in bereaved acknowledgment Of their unthinking Drums—</p>	<p>6. One effect of “They’re here, though” (line 21) is to emphasize the speaker’s feeling of</p> <ul style="list-style-type: none"> <li>a. hopefulness</li> <li>b. contentment</li> <li>c. justification</li> <li>d. guilt</li> <li>e. powerlessness</li> </ul> <p>7. In line 21, “failed” is best understood to mean</p> <ul style="list-style-type: none"> <li>a. died</li> <li>b. faded</li> <li>c. sickened</li> <li>d. was unhappy</li> <li>e. was absent</li> </ul> <p>8. Grammatically, the word “Plumes” (line 26) functions as</p> <ul style="list-style-type: none"> <li>a. the direct object of “goes” (line 25)</li> <li>b. an appositive for “I” (line 26)</li> <li>c. the subject of “Lift” (line 27)</li> <li>d. the direct object of “Lift” (line 27)</li> <li>e. the indirect object of “Lift” (line 27)</li> </ul> <p>9. The speaker perceives the coming of spring chiefly in terms of</p> <ul style="list-style-type: none"> <li>a. sounds and colors</li> <li>b. odors and tastes</li> <li>c. shapes and textures</li> <li>d. music and poetry</li> <li>e. love and youth</li> </ul> <p>10. Which of the following is a subject treated in the poem?</p> <ul style="list-style-type: none"> <li>a. The relationship between nature and human beings</li> <li>b. Belief in the power of religion</li> <li>c. The innocence of childhood</li> <li>d. The power of the imagination to provide comfort</li> <li>e. Fear of death</li> </ul> <p>11. The most conventional, least idiosyncratic aspect of the poem is its</p> <ul style="list-style-type: none"> <li>a. tone</li> <li>b. diction</li> <li>c. rhymes</li> <li>d. capitalization</li> <li>e. meter</li> </ul>
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<p>I Dreaded that First Robin By Emily Dickinson</p> <p>I dreaded that first Robin, so But He is mastered, now I'm accustomed to Him, grown He hurts a little, though—</p> <p>I thought if I could only live                 5 Till that first Shout got by— Not all Pianos in the Woods Had power to mangle me—</p> <p>I dared not meet the Daffodils— For fear their Yellow Gown                 10 Would pierce me with a fashion So foreign to my own—</p> <p>I wished the Grass would hurry— So—when 'twas time to see— He'd be too tall, the tallest one                 15 Could stretch—to look at me—</p> <p>I could not bear the Bees should come, I wished they'd stay away In those dim countries where they go, What word had they, for me?                 20</p> <p>They're here, though; not a creature failed— No Blossom stayed away In gentle deference to me— The Queen of Calvary—</p> <p>Each one salutes me, as he goes                 25 And I, my childish Plumes, Lift, in bereaved acknowledgment Of their unthinking Drums—</p>	<p>12. The sentiments expressed in the poem are closer to those expressed in which of the following quotations from other poets?</p> <p>a. "The poetry of earth is never dead" (John Keats)</p> <p>b. "April is the cruelest month." (T. S. Eliot)</p> <p>c. "Fair Daffodils, we weep to see / You haste away so soon" (Robert Herrick)</p> <p>d. "And then my heart with pleasure fills / And dances with the daffodils" (William Wordsworth)</p> <p>e. "nothing is so beautiful as spring— / When weeds, in wheels, shoot long and lovely and lush" (Gerald Manley Hopkins)</p>
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### **Group Debriefing**

1. Enter your answers in the “My answer” column
2. As a group, come to a consensus on what you believe to be the correct answer, and enter it in the “Group consensus” column.
3. As a group, decide on one choice that is a distractor, and explain why you eliminated this distractor as an incorrect answer. Provide evidence to support your explanation.
4. Correct answers will be given as the conclusion of this activity.

Item #	My answer	Group consensus	Correct answer	Explanation and Evidence
1				Choice _____ is incorrect because
2				Choice _____ is incorrect because
3				Choice _____ is incorrect because
4				Choice _____ is incorrect because
5				Choice _____ is incorrect because
6				Choice _____ is incorrect because
7				Choice _____ is incorrect because
8				Choice _____ is incorrect because
9				Choice _____ is incorrect because
10				Choice _____ is incorrect because
11				Choice _____ is incorrect because

12				Choice _____ is incorrect because
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### Individual Debriefing

Total # of questions	# correct	% correct	# of Educated Guesses	% of correct EGs
12				

Process of elimination—Enter the # correct in each situation below.

When you made an educated guess between 2 distractors—  
\_\_\_\_\_ correct out of \_\_\_\_\_ ( \_\_\_\_\_ %)

When you made an educated guess among distractors—  
\_\_\_\_\_ correct out of \_\_\_\_\_ ( \_\_\_\_\_ %)

1. Did you finish within the allotted time? \_\_\_\_\_

2. If you had time to spare, how did you use it?

3. What multiple-choice strategies did you acquire as you worked on this practice passage?

4. Vocabulary. List at least 5 vocabulary words and/or rhetorical terms *from the questions and answer choices* for review. Words and terms that appear in the *questions and answer choices* are part of the Test Development Committee's lexicon and may appear again. Therefore, also list the denotations of these words based on their use in the *questions or answer choices* **when you have access to a dictionary.**

- a.
- b.
- c.
- d.
- e.

## Multiple-Choice Questions: Prose Passage

When we were all still alive, the five of us in that  
kerosene-lit house, on Friday and Saturday nights, at an  
hour when in the spring and summer there was still abundant  
light in the air, I would set out in my father's car for town,  
5 where my friends lived. I had, by moving ten miles away, at  
last acquired friends: an illustration of that strange law  
whereby, like Orpheus leading Eurydice, we achieved our  
desire by turning our back on it. I had even gained a girl, so  
that the vibrations were as sexual as social that made me  
10 jangle with anticipation as I clowned in front of the mirror  
in our kitchen, shaving from a basin of stove-heated water,  
combing my hair with a dripping comb, adjusting my  
reflection in the mirror until I had achieved just that electric  
angle from which my face seemed beautiful and  
15 everlastingly, by the very volumes of air and sky and grass  
that lay mutely banked about our home, beloved.

My grandmother would hover near me, watching fearfully,  
as she had when I was a child, afraid that I would fall from a  
tree. Delirious, humming, I would swoop and lift her, lift her  
20 like a child, crooking one arm under her knees and cupping the  
other behind her back. Exultant in my height, my strength, I  
would lift that frail brittle body weighing perhaps a hundred  
pounds and twirl with it in my arms while the rest of the  
family watched with startled smiles of alarm. Had I stumbled,  
25 or dropped her, I might have broken her back, but my joy  
always proved a secure cradle. And whatever irony was in the  
impulse, whatever implicit contrast between this ancient husk,  
scarcely female, and the pliant, warm girl I would embrace  
before the evening was done, direct delight flooded away: I  
30 was carrying her who had carried me, I was giving my past a  
dance, I had lifted the anxious care-taker of my childhood from  
the floor, I was bringing her with my boldness to the edge of  
danger, from which she had always sought to guard me.

1. The speaker might best be described as someone who is
  - (A) unwilling to forsake his family in order to gain his freedom
  - (B) long overdue in obtaining maturity and acceptance in the adult world
  - (C) struggling to find his own identity and sense of purpose
  - (D) disturbed by the overbearing attentiveness and attitudes of his family
  - (E) defining his passage from the role of protected to that of protector
2. The mythological reference in lines 6-7 reinforces the "strange law" (line 6) that
  - (A) wishes are often best fulfilled when they are least pursued
  - (B) conflict between youth and old age is inevitable
  - (C) anticipation is a keener emotion than realization
  - (D) in our search for heaven, we may also find hell
  - (E) to those who examine life logically, few things are exactly as they seem to be

3. The effect of the words “vibrations” (line 9) and “jangle” (line 10) is most strongly reinforced by which of the following?
- (A) “adjusting my reflection” (lines 12-13)
  - (B) “electric angle” (lines 13-14)
  - (C) “frail brittle body (line 22)
  - (D) “irony was in the impulse” (lines 26-27)
  - (E) “implicit contrast” (line 27)
4. Which of the following best restates the idea conveyed in lines 12-16?
- (A) There are moments in youth when we have an extravagant sense of our own attractiveness.
  - (B) We can more easily change people’s opinions of ourselves by adjusting our behavior than by changing our appearances.
  - (C) Vanity is a necessary though difficult part of the maturing process.
  - (D) How others see us determines, to a large degree, how we see ourselves and our environment.
  - (E) Adolescence is a time of uncertainty, insecurity, and self-contradiction.
5. In line 13, “everlastingly” modifies which of the following words?
- (A) “I” (line 13)
  - (B) “my face” (line 14)
  - (C) “beautiful” (line 14)
  - (D) “lay” (line 146)
  - (E) “beloved” (line 16)
6. The image of the “very volumes of air and sky and grass that lay mutely banked about our home” (lines 14-15) is used to show the speaker’s
- (A) desire to understand his place in the universe
  - (B) profound love of nature
  - (C) feelings of oppression by his environment
  - (D) expansive belief in himself
  - (E) inability to comprehend the meaning of life
7. The attitude of the speaker at the time of the action is best described as
- (A) understanding
  - (B) exuberant
  - (C) nostalgic
  - (D) superior
  - (E) fearful
8. The passage supports all of the following statements about the speaker’s dancing EXCEPT:
- (A) He danced partly to express his joy in seeing his girl friend later that night.
  - (B) His recklessness with his grandmother revealed his inability to live up to his family’s expectations for him.
  - (C) In picking up his grandmother, he dramatized that she is no longer his caretaker.
  - (D) He had danced that way with his grandmother before.
  - (E) His dancing demonstrated the strength and power of youth.
9. The description of the grandmother in lines 20 and 25 emphasizes which of the following?
- (A) Her emotional insecurity
  - (B) The uniqueness of her character
  - (C) Her influence on the family
  - (D) Her resignation to old age
  - (E) Her poignant fragility
10. Which of the following statements best describes the speaker’s point of view toward his grandmother in the second paragraph?
- (A) Moving to the country has given him a new perspective, one that enables him to realize the importance of his grandmother.
  - (B) Even as a young man, he realizes the uniqueness of his grandmother and her affection for him.
  - (C) He becomes aware of the irony of his changing relationship with his grandmother only in retrospect.
  - (D) It is mainly through his grandmother’s interpretation of his behavior that he becomes aware of her influence on him.
  - (E) Comparing the enduring love of his grandmother to his superficial feelings for the young girl heightens his appreciation of his grandmother.
11. Which of the following patterns of syntax best characterizes the style of the passage?
- (A) Sparse sentences containing a minimum of descriptive language
  - (B) Long sentences interspersed with short, contrasting sentences
  - (C) Sentences that grow progressively more complex as the passage progresses
  - (D) Sentences with many modifying phrases and subordinate clauses
  - (E) Sentences that tend toward the narrative at the beginning, but toward the explanatory at the end of the passage
12. In this passage, the speaker is chiefly concerned with
- (A) presenting grandparents as symbols worthy of reverence
  - (B) demonstrating the futility of adolescent romanticism
  - (C) satirizing his own youthful egocentricity
  - (D) considering himself as an adolescent on the brink of adulthood
  - (E) revealing his progression from idealism to pragmatism

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

By John Donne

Batter my heart, three-person'd God, for you  
As yet but knock, breathe, shine, and seek to mend;  
That I may rise and stand, o'erthrow me, and bend  
Your force to break, blow, burn, and make me new.  
I, like an usurp'd town to another due, 5  
Labor to admit you, but oh, to no end;  
Reason, your viceroy in me, me should defend,  
But is captiv'd, and proves weak or untrue.  
Yet dearly I love you, and would be lov'd fain,  
But am betroth'd unto your enemy; 10  
Divorce me, untie or break that knot again,  
Take me to you, imprison me, for I,  
Except you enthrall me, never shall be free,  
Nor ever chaste, except you ravish me.

## Doctor Atomic

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

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

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

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

### **Additional information about the aria "Batter my heart".**

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

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

## **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><b>ANTHEM<sup>1</sup> FOR DOOMED YOUTH</b> Wilford Owen September - October, 1917</p> <p>What passing-bells<sup>2</sup> for these who die as cattle? Only the monstrous anger of the guns. Only the stuttering rifles' rapid rattle Can patter out<sup>3</sup> their hasty orisons.<sup>4</sup> No mockeries<sup>5</sup> now for them; no prayers nor bells;     5 Nor any voice of mourning save the choirs, – The shrill, demented<sup>6</sup> choirs of wailing shells; And bugles<sup>7</sup> calling for them from sad shires.<sup>8</sup> What candles<sup>9</sup> 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 pallor<sup>10</sup> of girls' brows shall be their pall; Their flowers the tenderness of patient minds, And each slow dusk<sup>11</sup> a drawing-down of blinds.<sup>12</sup></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

<sup>1</sup> 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

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

<sup>3</sup> patter out - rapidly speak

<sup>4</sup> orisons - prayers, here funeral prayers

<sup>5</sup> 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

<sup>6</sup> demented - raving mad

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

<sup>8</sup> shires - English counties and countryside from which so many of the soldiers came

<sup>9</sup> candles - church candles, or the candles lit in the room where a body lies in a coffin

<sup>10</sup> pallor - paleness

<sup>11</sup> dusk has a symbolic significance here

<sup>12</sup> 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 352<sup>nd</sup> 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 Answer the Prompt**
2. **Mark the poem** and make a plan.
3. The poet is not the speaker; the poet is not the speaker; the poet is not the speaker. The poet uses literary devices and the **speaker** speaks.
4. Write in **literary present tense**.
5. One very useful approach is to begin by identifying three key elements of the poem: the speaker, his/her subject, and the dramatic situation.
6. Make sure your topic sentences are explicit about your structural choices. Frost opens the poem (lines 1-14) ... or Frost's first two stanzas...
7. Almost every poem has a series of natural divisions. Look for transitions in theme, subject matter, tone, or chronology and use those for dividing the essay.
8. You are proving a thesis in a poetry explication. Don't forget to write your paper with the central thesis in mind.
9. As you read, look for unusual, distinct or clever phrasing of words or phrases. If a poet violates an expectation of language or presents an idea in an entirely new way, there is likely a reason that you can explore.
10. Look for powerful phrases that have an impact, because of meaning or sound quality. Look for metaphor, symbolism, sound devices.
11. Identify "cool" ideas that you can write about. In other words, if a poem references a historical event or philosophical ideal that you are familiar with, you certainly want to write about it.

12. **Don't fixate on the things that you don't know**; focus on the things that you do. In a poetry explication where you are only given ten minutes to read a poem, there is no way that you can expect to get everything. Emphasize your strengths and focus on those.

13. **Weave in nuggets** from the text of the poem(s). Don't use full quotations, but brief critical nuggets from the text.

14. **Weave** in the use of poetic devices; don't force them in. You want to demonstrate knowledge of the devices and their application, but they are tools, not the **focal point** of your writing.

15. Don't write excessively about sound devices, meter, and rhythm unless you a) have little else to write about or b) are very good at it. They can be really powerful tools for analysis, but are often over-used and trite observations.

16. Make sure that you do more than identify particular devices and techniques. Readers of the essays expect analysis of how the devices function in the piece.

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

Remember, the essay is not about the literary techniques or an interpretation of the poem.

The essay should be an analysis of **why the poem is effective in portraying a theme**. Every sentence that you write about the poem should be used to convince the reader that the author is working toward a particular idea.

**Only if you must:** Literary Devices

**Remember your time limit;** Make decisions accordingly

<p><b>XIX. To an Athlete Dying Young</b> by A. E. Housman (1859-1936)</p> <p>The time you won your town the race We chaired you through the market-place; Man and boy stood cheering by, And home we brought you shoulder-high.</p> <p>To-day, the road all runners come, 5 Shoulder-high we bring you home, And set you at your threshold down, Townsmen of a stiller town.</p> <p>Smart lad, to slip betimes away From fields where glory does not stay 10 And early though the laurel grows It withers quicker than the rose.</p> <p>Eyes the shady night has shut Cannot see the record cut, And silence sounds no worse than cheers 15 After earth has stopped the ears:</p> <p>Now you will not swell the rout Of lads that wore their honours out, Runners whom renown outran And the name died before the man. 20</p> <p>So set, before its echoes fade, The fleet foot on the sill of shade, And hold to the low lintel up The still-defended challenge-cup.</p> <p>And round that early-laurelled head 25 Will flock to gaze the strengthless dead, And find unwithered on its curls The garland briefer than a girl's.</p>	<p>What possible implications of this poem's purpose/meaning does the title suggest?</p> <p>As you work through the poem utilize the chart on the next page: <b>TWIST</b>- tone, word choice, imagery, style, theme. Locate examples of words and phrases that demonstrate tone, imagery, style, and theme.</p>
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## TWIST!

<b>Tone:</b> 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?	Text-based evidence:
<b>Diction (Word Choice):</b> How does the author's choice of words convey his/her intended meaning?	Text-based evidence:
<b>Imagery:</b> Observe the images that come to mind from the detail the author gives.	Text-based evidence:
<b>Style:</b> Is the author's style formal? Casual? Satirical? Sarcastic? etc...	Text-based evidence:
<b>Theme:</b> What are the common themes that run through the piece?	Text-based evidence:

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.

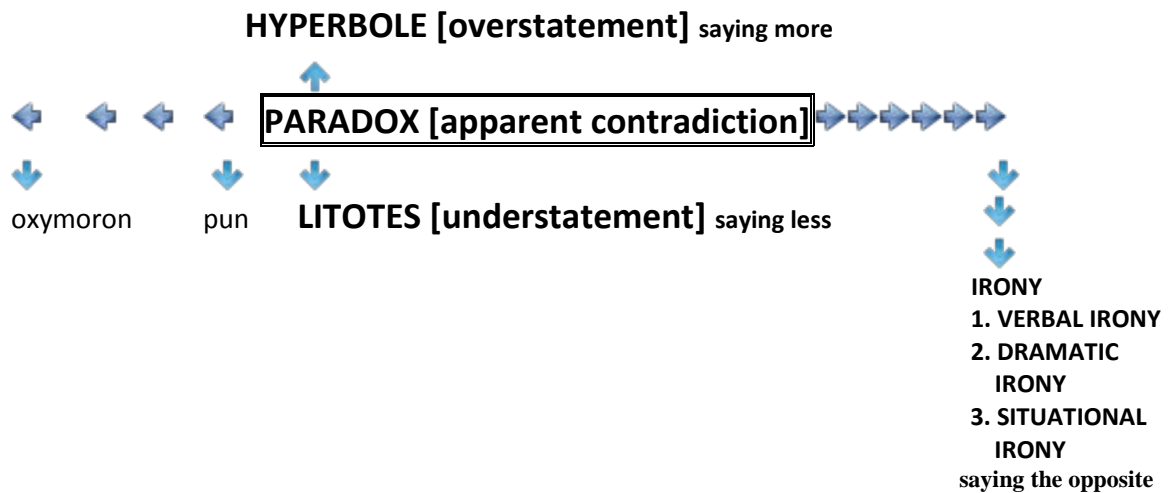
## The Tools of Verbal Fencing... some of them ..

### 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 turn out to be mediocre...  
When the spring rain turns into a flood...  
When youth disappears in just an hour...  
When the hero dies...  
When Clark Kent turns out to be Superman...  
When the Beast (on the outside) turns out to be the Beauty (on the inside)...  
When Wiley Coyote turns out to be Stupid Coyote...  
When the great lover Pepe le Pew turns out to be a delusional skunk...  
When the great athlete turns out to be a dope-pusher...  
When the weakling turns out to be the strangling (?)...  
When the original research paper turns out to be a piece of plagiarism...  
When a common person turns out to be a center of Western or Eastern religious or political thought...  
When a country lawyer from Illinois turns out to be one of our greatest Presidents...  
When Frodo  
When Jane...  
When Pearl...  
When Hester...  
When Ishmael...  
When Boo...  
When Atticus  
When Hamlet...  
When Polonius...  
When Ophelia...  
When Gertrude...  
When Claudius...  
When...  
When...  
When...  
When...  
When...  
When...

<p><b>The Death of the Ball Turret Gunner</b> 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:**

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**Theme:** What does the speaker say about life?

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

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**My opening paragraph:**

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## Poetry Terms

<p style="text-align: center;"><b>language</b></p> <p><b>allusion:</b> brief reference to a person, place, thing, event, or idea in history or literature</p> <p><b>antithesis:</b> the juxtaposition of contrasting ideas, often in parallel structure</p> <p><b>hyperbole:</b> the use of exaggerated terms for the purpose of emphasis or heightened effect</p> <p><b>image:</b> a short, vivid description that creates a strong sensory impression</p> <p><b>imagery:</b> a combination of images</p> <p><b>irony (verbal):</b> use of a word in such a way as to convey a meaning opposite to the literal meaning of the word</p> <p><b>litotes:</b> deliberate use of understatement</p> <p><b>metaphor:</b> implied comparison between two things of unlike nature</p> <p><b>metonymy:</b> substitution of some attributive or suggestive word for what is actually meant</p> <p><b>paradox:</b> A statement that initially appears to be contradictory but then, on closer inspection, turns out to make sense.</p> <p><b>parallelism:</b> similarity of structure in a pair or series of related words, phrases, or clauses</p> <p><b>personification:</b> investing abstractions or inanimate objects with human qualities</p> <p><b>simile:</b> explicit comparison between two things of unlike nature</p> <p><b>synecdoche:</b> figure of speech in which a part stands for the whole</p>	<p><b>trope:</b> one of the two major divisions of figures of speech (the other being rhetorical figures) which refers to the figurative turning or twisting of some word or phrase to make it mean something else. Metaphor, metonymy, simile, personification, and synecdoche are the principal tropes.</p> <p style="text-align: center;">-----</p> <p style="text-align: center;"><b>sounds</b></p> <p><b>Accent and Duration</b></p> <p><b>foot:</b> a pair of syllables</p> <p><b>iamb or iambic foot:</b> a pair of syllables, with the first syllable less prominent than the second</p> <p><b>accent or stress:</b> the sound of a syllable as affected by a change in pitch when spoken</p> <p><b>duration or quantity:</b> shortness or length of a syllable when pronounced relative to the syllables surrounding it</p> <p><b>Syntax and Line</b></p> <p><b>line:</b> the characters that appear on a single line regardless of grammatical structure</p> <p><b>syntax:</b> the words in their arrangement, and the dynamic energy the arrangement creates</p> <p><b>syntactical unit:</b> a sentence, phrase, or clause</p> <p><b>enjambment:</b> a run-over line</p> <p><b>Technical Terms</b></p> <p><b>trochee:</b> an inverted iamb, where the first syllable is more prominent than the second, as in "Tell me"</p> <p><b>anapest:</b> the unstressed half of a foot divided into two, as in "the expense"</p>	<p><b>sprung rhythm:</b> 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><b>spondee:</b> a foot of two long syllables, as in the spondaic line "And with old woes new wail my dear time's waste"</p> <p><b>caesura:</b> 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><b>dimeter, trimeter, tetrameter, pentameter, hexameter:</b> lines consisting of two, three, four, five, and six feet , respectively</p> <p><b>Like and Unlike Sounds</b></p> <p><b>assonance:</b> repetition at close intervals of the vowel sounds of accented syllables or important words: <i>hat-ran-amber, vein-made</i></p> <p><b>consonance:</b> repetition at close intervals of the final consonant sounds of accented syllables or important words: <i>book-plaque-thicker</i></p> <p><b>alliteration:</b> 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

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

Tone

- attitude
- emotion

Setting/Atmosphere

- sense of place & time

Imagery

- sense → emotion

Point of View

- narrative voice

Significant insight into human experience

*So What?*

Figurative Language

- metaphor, etc.
- allusion

Irony

- discrepancy

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?

## Strategies for Practice with Multiple-Choice

*from the Electronic Discussion Group*

Give the students the MC questions and in groups of two have them answer the questions. The catch - don't give them the piece until *after* they have answered the questions. It teaches the kids to use logic and to think critically to eliminate answers and make intelligent guesses. I passed out the piece after and we discussed their thought processes.

*Pat Allison*

The multiple choice test is essentially a vocabulary test; if they know the vocabulary, they will be fine. I have my students take a practice test and write down every word they don't know in a question or an answer. That is our vocabulary list for the next two weeks; then we do it again. Make every multiple-choice practice test that you use a vocabulary lesson.

Have students talk about systems: Do you read the questions first? Do you scan them? Do you do all the really easy ones first and return to the others? Different test coaches have different preferences. Discuss these strategies, have students try them out, and find the method that works best for each of them.

*Donna Anglin*

Have students individually complete one passage of an AP multiple choice practice (around 15 questions). Then have them work in teams; each team must come to consensus on each question.

Hand each team laminated answer choice cards different color background for each choice. Have "A" on a red card, for example. As you read out the question stem, the teams raise their answers. Call on teams randomly for brief explanations. Finally, tally the score for each team.

*Jodi Grimes*

Work with students to group the questions according to what the questions are looking for (word or phrase whose closest meaning is — ; antecedent is ; main point of passage is; etc.). That exercise alone made the overall multiple choice section more manageable.

Give students a copy of a past test. In small groups they come up with 10 to 12 kinds of questions that the test asks. List those on the board, and then have the class come up with a master list. Occasionally have them make up one good multiple-choice question based on a reading they're doing. You might specify what *type* of question they are to write, so that they don't stay with only one. Collect them and distribute the best for the class to do or put them on an overhead that they work on together. They come to see that if they make up easy, surface type questions, theirs won't be "chosen" as examples-- they have to dig deeper.

*Marcia Gregorio*

Start with easy multiple choice questions that we as teachers could make up for them and gradually building in difficulty to the College Board tests. Have the students do the tests for practice only and keep their scores in a notebook. Let them use dictionaries and AP terms lists when they take the tests. After they finish, give them the answers, and have them work in small groups to determine why the right answer was right. Do not let them waste time arguing why their wrong answer *should* be right. Then have the class convene and go over whatever they couldn't resolve in the groups. Consider, too, having the kids make up their own multiple choice tests.

*Betty Montague*

**Thinking back to essay Question #3, the “open” question:**

How well did you feel prepared for Question #3?

	Poorly					??				Very well
	1	2	3	4	5	6	7	8	9	10

Thinking back to Question #3, what caused you the most difficulty?

Thinking back to Question #3, what was most easy or went best for you?

How difficult was each of these tasks for you on Question #1?	Very difficult					??					Very easy
Making sense of the question	1	2	3	4	5	6	7	8	9	10	
Clearly identifying the task and its parts	1	2	3	4	5	6	7	8	9	10	
Making sense of the poem: vocabulary	1	2	3	4	5	6	7	8	9	10	
Making sense of the poem: syntax	1	2	3	4	5	6	7	8	9	10	
Making sense of the poem: diction	1	2	3	4	5	6	7	8	9	10	
Making sense of the poem: structure	1	2	3	4	5	6	7	8	9	10	
Identifying the elements to write about	1	2	3	4	5	6	7	8	9	10	
Identifying the tone or attitude in or the purpose of the poem	1	2	3	4	5	6	7	8	9	10	
Using sufficient appropriate specific detail from the text	1	2	3	4	5	6	7	8	9	10	
Using sufficient personal commentary in your essay	1	2	3	4	5	6	7	8	9	10	
Coming up with an appropriate introduction	1	2	3	4	5	6	7	8	9	10	
Producing an effective conclusion	1	2	3	4	5	6	7	8	9	10	
Pacing your planning and writing	1	2	3	4	5	6	7	8	9	10	

How well did you feel prepared for Question #1?

1 2 3 4 5 6 7 8 9 10

**Thinking back to essay Question #2, the prose question:**

How difficult was each of these tasks for you on Question #2?

*Very difficult*

??

*Very easy*

Making sense of the question 1 2 3 4 5 6 7 8 9 10

Clearly identifying the task and its parts 1 2 3 4 5 6 7 8 9 10

Making sense of the passage: vocabulary 1 2 3 4 5 6 7 8 9 10

Making sense of the passage: syntax 1 2 3 4 5 6 7 8 9 10

Making sense of the passage: diction 1 2 3 4 5 6 7 8 9 10

Making sense of the passage: structure 1 2 3 4 5 6 7 8 9 10

Identifying the elements to write about 1 2 3 4 5 6 7 8 9 10

Identifying the tone or attitude in or the purpose of the passage 1 2 3 4 5 6 7 8 9 10

Using sufficient appropriate specific detail from the text 1 2 3 4 5 6 7 8 9 10

Using sufficient personal commentary in your essay 1 2 3 4 5 6 7 8 9 10

Coming up with an appropriate introduction 1 2 3 4 5 6 7 8 9 10

Producing an effective conclusion	1	2	3	4	5	6	7	8	9	10
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Pacing your planning and writing 1 2 3 4 5 6 7 8 9 10

Thinking back to Question #2, what caused you the most difficulty?

Thinking back to Question #2, what was most easy or went best for you?

How well did you feel prepared for Question #2?

1 2 3 4 5 6 7 8 9 10

Which essay did you most enjoy writing? 1 2 3

Why? \_\_\_\_\_

Which essay did you least enjoy writing? 1 2 3

Why? \_\_\_\_\_

**Thinking back to the multiple-choice section:**

**Remember any statements you signed about divulging the content of the multiple-choice section of the exam. The questions here are intended to gather general information; avoid mentioning explicit information about specific passages or questions.**

How many passages appeared on the exam? \_\_\_\_\_

How many questions appeared on the exam? \_\_\_\_\_

How well did you feel prepared for multiple-choice section? 

	Poorly					??				Very well
	1	2	3	4	5	6	7	8	9	10

Were the passages in number . . . . . 

<i>too few</i>	<i>about right</i>	<i>too many</i>
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Were the questions in number . . . . . 

<i>too few</i>	<i>about right</i>	<i>too many</i>
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What surprised you about (or in) the multiple-choice section: \_\_\_\_\_

Thinking back to the multiple-choice section, what caused you the most difficulty?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Thinking back to the multiple-choice section, what was most easy or went best for you?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



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

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

### **38 DEFINITIONS OF POETRY** by Carl Sandburg

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

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

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

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

## Arithmetic

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

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

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

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

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

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

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

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

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

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

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

### **Jazz Fantasia**

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

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

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

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

### **Jazz Fantasia (Choral Reading)**

1. - Drum on your drums, batter on your banjos,
2. - Sob on the long cool winding saxophones.
- All - Go to it, O jazzmen.
  
3. - Sling your knuckles on the bottoms of the happy tin pans,
4. - Let your trombones ooze,
5. - And go hushahusha-hush with the slippery sand-paper.
  
6. - Moan like an autumn wind high in the lonesome tree-tops,
7. - Moan soft like you wanted somebody terrible,
8. - Cry like a racing car slipping away from a motorcycle cop,
- All -Bang-bang! you jazzmen,
9. - Bang altogether drums, traps, banjos, horns, tin cans-
- 10.-Make two people fight on the top of a stairway  
And scratch each other's eyes in a clinch tumbling down the stairs.
  
- 11.-Can the rough stuff ...
- 12.-Now a Mississippi steamboat pushes up the night river  
With a hoo-hoo-hoo-oo ...
- 13.-And the green lanterns calling to the high soft stars ...  
A red moon rides on the humps of the low river hills ...
- All-Go to it, O jazzmen.

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

### **Stumbling**

Stumbling is where you walk and find you are not walking  
Stumbling is where you find yourself spread on the ground, instead of  
standing on your feet  
Stumbling is where your feet try to make a fool of you  
Stumbling is to go where you are not looking when you mean to go  
where you are looking  
Stumbling is to get your feet mixed so you go down  
Stumblers are two kinds, those who come up quick and those who say,  
"Where am I?"  
If you never want to stumble, be a fish or a bird.

### **MANNERS**

Manners is how to behave  
Manners is when you know how to eat without being bashful  
Manners is not afraid of what you are wearing  
Manners is like a man tips his hat when he meets a lady  
Manners is "EXUSE ME" OR "I BEG YOUR PARDON" instead  
of...  
"HOW DO YOU GET THERE?" OR "I'LL KNOCK YOUR  
BLOCK OFF."

### **PRIMER LESSON**

Look out how you use proud words.  
When you let proud words go, it is  
Not easy to call them back.  
They wear long boots, hard boots; they  
walk off proud; they can't hear you  
calling—  
Look out how you use proud words.

### **BRAINWASHING**

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

## BOXES AND BAGS

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

## We Must Be Polite

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

1

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

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

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

2

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

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

"One of his [Langston Hughes] high school poems was about Sandburg, whom he referred to as his 'guiding light.' At age fifteen, Hughes wrote:"

Carl Sandburg's poems  
Fall on the white pages of his books  
Like blood-clots of song  
From the wounds of humanity.  
I know a lover of life sings.  
I know a lover of all the living  
Sings then.

Berry, Faith. *Langston Hughes, before and beyond Harlem*. New York, Wings Books, 1995.

<i>Mother to Son</i>	My Notes
<p>Well, son, I'll tell you: Life for me ain't been no crystal stair. It's had tacks in it, And splinters, And boards torn up, And places with no carpet on the floor— Bare. But all the time I've been a-climbin' on, And reachin' landin's, And turnin' corners, And sometimes goin' in the dark Where there ain't been no light. So, boy, don't you turn back. Don't you set down on the steps. 'Cause you finds it's kinder hard. Don't you fall now— For I've still goin', honey, I've still climbin', And life for me ain't been no crystal stair.</p> <p><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>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>

## The Negro Speaks of Rivers

I've known rivers:

I've known rivers ancient as the world and older than the  
flow of human blood in human veins

My soul has grown deep like the rivers.

I bathed in the Euphrates when dawns were young  
I built my hut near the Congo and it lulled me to sleep.  
I looked upon the Nile and raised the pyramids above it.  
I heard the singing of the Mississippi when Abe Lincoln  
went down to New Orleans, and I've seen its muddy  
bosom turn all golden in the sunset

I've known rivers:

Ancient, dusky rivers.

My soul has grown deep like the rivers.

### R. Baxter Miller

The double identification with penetrative time and receptive timelessness appears perhaps most notably in "The Negro Speaks of Rivers" (*Crisis*, June 1921), a poem dedicated to the late W. E. B. Du Bois. "Rivers" presents the narrator's skill in retracing known civilization back to the source in East Africa. Within thirteen lines and five stanzas, through the suggestion of wisdom by anagoge, we re-project ourselves into aboriginal consciousness. Then the speaker affirms the spirit distilled from human history, ranging from 3000 B.C. through the mid-nineteenth century to the author himself at the brink of the Harlem Renaissance. The powerful repeat "I've known rivers. / Ancient, dusky rivers" closes the human narrative in nearly a circle, for the verse has turned itself subtly from an external focus to a unified and internal one: "My soul has grown deep like the rivers." Except for the physical and spiritual dimensions, the subjective "I" and the "river" read the same.

When the Euphrates flows from eastern Turkey southeast and southwest into the Tigris, it recalls the rise as well as the fall of the Roman Empire. For over two thousand years the water helped delimit that domain. Less so did the Congo, which south of the Sahara demarcates the natural boundaries between white and Black Africa. The latter empties into the Atlantic ocean; the Nile flows northward from Uganda into the Mediterranean; in the United States the Mississippi River flows southeast from north central Minnesota to the Gulf of Mexico. Whether north or south, east or west, "River" signifies the fertility as well as the dissemination of life in concentric half-circles. The liquid, as the externalized form of the contemplative imagination, has both depth and flow. "The Negro Speaks of Rivers" reclaims the origins in Africa of both physical and spiritual humanity.

*From The Art and Language of Langston Hughes . Copyright © 1989 by The University Press of Kentucky*  
"On "The Negro Speaks of Rivers"." On "The Negro Speaks of Rivers",  
[www.english.illinois.edu/maps/poets/g\\_l/hughes/rivers.htm](http://www.english.illinois.edu/maps/poets/g_l/hughes/rivers.htm). Accessed 29 Mar. 2017.



<b><i>The Weary Blues</i></b> <i>Langston Hughes, 1902 - 1967</i>	<b>My Notes</b>
<p>Droning a drowsy syncopated tune, Rocking back and forth to a mellow croon, I heard a Negro play. Down on Lenox Avenue the other night By the pale dull pallor of an old gas light He did a lazy sway . . . He did a lazy sway . . . To the tune o' those Weary Blues. With his ebony hands on each ivory key He made that poor piano moan with melody. O Blues! Swaying to and fro on his rickety stool He played that sad raggy tune like a musical fool. Sweet Blues! Coming from a black man's soul. O Blues! In a deep song voice with a melancholy tone I heard that Negro sing, that old piano moan— "Ain't got nobody in all this world, Ain't got nobody but ma self. I's gwine to quit ma frownin' And put ma troubles on the shelf."</p> <p>Thump, thump, thump, went his foot on the floor. He played a few chords then he sang some more— "I got the Weary Blues And I can't be satisfied. Got the Weary Blues And can't be satisfied— I ain't happy no mo' And I wish that I had died." And far into the night he crooned that tune. The stars went out and so did the moon. The singer stopped playing and went to bed While the Weary Blues echoed through his head. He slept like a rock or a man that's dead.</p> <p>From <i>The Collected Poems of Langston Hughes</i>, published by Alfred A. Knopf, Inc. Copyright © 1994 the Estate of Langston Hughes.</p>	

### Prose Analysis Prewriting Activity for Charles Dickens' "Coketown"

**Prompt:** Read the following passage carefully. Write an essay in which you analyze some of the ways in which Dickens expresses his impression of Coketown. Pay close attention to point of view, metaphor, and unifying elements.

<p>The "What"</p> <p>What is he <u>literally</u> (factual) saying?</p> <p><b><i>Dickens states that Coketown is...</i></b></p>	<p>The "How"</p> <p><b>Mark the stylistic devices: diction, details, imagery, syntax, allusions, etc.</b></p>	<p>The "Meaning"</p> <p>What is he saying <u>about</u> Coketown? Think about denotation, connotation, purpose, significance.</p> <p><b><i>Dickens infers that Coketown is...</i></b></p>
	<p>COKETOWN, to which Messrs. Bounderby and Gradgrind now walked, was a triumph of fact; it had no greater taint of fancy in it than Mrs. Gradgrind herself. Let us strike the keynote, Coketown, before pursuing our tune.</p> <p>It was a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it; but as matters stood, it was a town of unnatural red and black like the painted face of a savage. It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves forever and ever, and never got uncoiled. It had a black canal in it, and a river that ran purple with ill-smelling dye, and vast piles of building full of windows where there was a rattling and a trembling all day long, and where the piston of the steam-engine worked monotonously up and down, like the head of an elephant in a state of melancholy madness. It contained several large streets all very like one another, and many small streets still more like one another, inhabited by people equally like one another, who all went in and out at the same hours, with the same sound upon the same pavements, to do the same work, and to whom every day was the same as yesterday and to-morrow, and every year the counterpart of the last and the next.</p> <p>These attributes of Coketown were in the main inseparable from the work by which it was sustained; against them were to be set off, comforts of life which found their way all over the world, and elegancies of life which made, we will not ask how much of the fine lady, who could scarcely bear to hear the place mentioned. The rest of its features were</p>	

	<p>voluntary, and they were these.</p> <p>You saw nothing in Coketown but what was severely workful. If the members of a religious persuasion built a chapel there - as the members of eighteen religious persuasions had done - they made it a pious warehouse of red brick, with sometimes (but this is only in highly ornamental examples) a bell in a birdcage on the top of it. The solitary exception was the New Church; a stuccoed edifice with a square steeple over the door, terminating in four short pinnacles like florid wooden legs. All the public inscriptions in the town were painted alike, in severe characters of black and white. The jail might have been the infirmary, the infirmary might have been the jail, the town-hall might have been either, or both, or anything else, for anything that appeared to the contrary in the graces of their construction. Fact, fact, fact, everywhere in the material aspect of the town; fact, fact, fact, everywhere in the immaterial. The M'Choakumchild school was all fact, and the school of design was all fact, and the relations between master and man were all fact, and everything was fact between the lying-in hospital and the cemetery, and what you couldn't state in figures, or show to be purchaseable in the cheapest market and saleable in the dearest, was not, and never should be, world without end, Amen.</p>	
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**As you read the following story, pay close attention to tone and point of view. Then in a well-organized essay analyze how Poe uses tone and point of view to characterize the narrator.**

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

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

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

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

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

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

Effect of anaphora?

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

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

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

Name \_\_\_\_\_

**Character Motivation: Calculated Killer or Mentally Insane?**

Date \_\_\_\_\_ Period \_\_\_\_\_

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

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

[illegible]

### Why Read Ray Bradbury?

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

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

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

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

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

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

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

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

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

1 In the living room the voice-clock sang, *Tick-tock, seven o'clock, time to get up, time to get up, seven o'clock!* as if it were afraid that nobody would. The morning house lay empty. The clock ticked on, repeating and repeating its sounds into the emptiness. *Seven-nine, breakfast time, seven-nine!*

2 In the kitchen the breakfast stove gave a hissing sigh and ejected from its warm interior eight pieces of perfectly browned toast, eight eggs sunnyside up, sixteen slices of bacon, two coffees, and two cool glasses of milk.

3 "Today is August 4, 2026," said a second voice from the kitchen ceiling, "in the city of Allendale, California." It repeated the date three times for memory's sake. "Today is Mr. Featherstone's birthday. Today is the anniversary of Tilita's marriage. Insurance is payable, as are the water, gas, and light bills."

4 Somewhere in the walls, relays clicked, memory tapes glided under electric eyes.

5 *Eight-one, tick-tock, eight-one o'clock, off to school, off to*

What is unusual about the opening of this story? What kind of images are invoked by the diction and syntax of the "voice-clock"? What is suggested by the sentence "The morning house lay empty"?

What is suggested by the stove making so much food for a house that "lay empty"?

What kind of information does the house give its occupants?

How does the word "somewhere" add to the reader's sense of uneasiness?

*work, run, run, eight-one!* But no doors slammed, no carpets took the soft tread of rubber heels. It was raining outside. The weather box on the front door sang quietly: "Rain, rain, go away; rubbers, raincoats for today..." And the rain tapped on the empty house, echoing.

6 Outside, the garage chimed and lifted its door to reveal the waiting car. After a long wait the door swung down again.

7 At eight-thirty the eggs were shriveled and the toast was like stone. An aluminum wedge scraped them into the sink, where hot water whirled them down a metal throat which digested and flushed them away to the distant sea. The dirty dishes were dropped into a hot washer and emerged twinkling dry.

8 *Nine-fifteen*, sang the clock, *time to clean*.

9 Out of warrens in the wall, tiny robot mice darted. The rooms were acrawl with the small cleaning animals, all rubber and metal. They thudded against chairs, whirling their mustached runners, kneading the rug nap, sucking gently at hidden dust. Then, like mysterious invaders, they popped into their burrows. Their pink electric eyes faded. The house was clean.

10 *Ten o'clock*. The sun came out from behind the rain. The house stood alone in a city of rubble and ashes. This was the one house left standing. At night the ruined city gave off a radioactive glow which could be seen for miles.

11 *Ten-fifteen*. The garden sprinklers whirled up in golden founts, filling the soft morning air with scatterings of brightness. The water pelted windowpanes, running down the charred west side where the house had been burned evenly free of its white paint. The entire west face of the house was black, save for five places. Here the silhouette in paint of a man mowing a lawn. Here, as in a photograph, a woman bent to pick flowers. Still farther over, their images burned on wood in one titanic instant, a small boy, hands flung into the air; higher up, the image of a thrown ball, and opposite him a girl, hands raised to catch a ball which never came down.

12 The five spots of paint—the man, the woman, the children, the ball—remained. The rest was a thin charcoaled layer.

13 The gentle sprinkler rain filled the garden with falling light.

14 Until this day, how well the house had kept its peace. How carefully it had inquired, "Who goes there? What's the password?" and, getting no answer from lonely foxes and whining cats, it had shut up its windows and drawn shades in an old maidenly preoccupation with self-protection which bordered on a mechanical paranoia.

15 It quivered at each sound, the house did. If a sparrow

Once again, what kind of image is suggested by the tone of the "voice-clock"?

Where are the people? Why does the house continue to function if there are no humans to be served?

What kind of descriptive diction is applied to the house's actions of cleaning?

How is situational irony used in this paragraph?

Note how Bradbury indirectly reveals to the reader what happened to the occupants and the city. What is the contrast between the opening of paragraph 10 and what is revealed further in the paragraph? Note he continues this in the opening of paragraph 11 and in paragraph 13. Why? What is the effect?

Why is the house "afraid"?

<p>brushed a window, the shade snapped up. The bird, startled, flew off! No, not even a bird must touch the house!</p> <p>16 The house was an altar with ten thousand attendants, big, small, servicing, attending, in choirs. But the gods had gone away, and the ritual of the religion continued senselessly, uselessly.</p> <p>17 <i>Twelve noon.</i></p> <p>18 A dog whined, shivering, on the front porch.</p> <p>19 The front door recognized the dog voice and opened. The dog, once huge and fleshy, but now gone to bone and covered with sores, moved in and through the house, tracking mud. Behind it whirred angry mice, angry at having to pick up mud, angry at inconvenience.</p> <p>20 For not a leaf fragment blew under the door but what the wall panels flipped open and the copper scrap rats flashed swiftly out. The offending dust, hair, or paper, seized in miniature steel jaws, was raced back to the burrows. There, down tubes which fed into the cellar, it was dropped into the sighing vent of an incinerator which sat like evil Baal in a dark corner.</p> <p>21 The dog ran upstairs, hysterically yelping to each door, at last realizing, as the house realized, that only silence was here.</p> <p>22 It sniffed the air and scratched the kitchen door. Behind the door, the stove was making pancakes which filled the house with a rich baked odor and the scent of maple syrup.</p> <p>23 The dog frothed at the mouth, lying at the door, sniffing, its eyes turned to fire. It ran wildly in circles, biting at its tail, spun in a frenzy, and died. It lay in the parlor for an hour.</p> <p>24 <i>Two o'clock</i>, sang a voice.</p> <p>25 Delicately sensing decay at last, the regiments of mice hummed out as softly as blown gray leaves in an electrical wind.</p> <p>26 <i>Two-fifteen.</i></p> <p>27 The dog was gone.</p> <p>28 In the cellar, the incinerator glowed suddenly and a whirl of sparks leaped up the chimney.</p> <p>29 <i>Two thirty-five.</i></p> <p>30 Bridge tables sprouted from patio walls. Playing cards fluttered onto pads in a shower of pips. Martinis manifested on an oaken bench with egg-salad sandwiches. Music played.</p> <p>31 But the tables were silent and the cards untouched.</p> <p>32 At four o'clock the tables folded like great butterflies back through the paneled walls.</p> <p>33 <i>Four-thirty.</i></p> <p>34 The nursery walls glowed.</p> <p>35 Animals took shape: yellow giraffes, blue lions, pink antelopes, lilac panthers cavorting in crystal substance. The</p>	<p>Why the use of a “religious” metaphor?</p> <p>How is the dog symbolic of what happened to its masters?</p> <p>The reference to “evil Baal” becomes an extended metaphor. Why?</p> <p>What is implied by the house continuing to pump out pancakes, but not tend to the starving dog?</p> <p>Why does Bradbury use so much language referring to decay and dying?</p> <p>What does the use of the words “sprouted”, “fluttered”, “shower”, and “butterflies” suggest? How do they contrast with other actions of the house?</p> <p>What is the paradox of the artificial nature being brought into this technologically superior house?</p>
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<p>walls were glass. They looked out upon color and fantasy. Hidden films docked through well-oiled sprockets, and the walls lived. The nursery floor was woven to resemble a crisp, cereal meadow. Over this ran aluminum roaches and iron crickets, and in the hot still air butterflies of delicate red tissue wavered among the sharp aroma of animal spoor! There was the sound like a great matted yellow hive of bees within a dark bellows, the lazy bumble of a purring lion. And there was the patter of okapi feet and the murmur of a fresh jungle rain, like other hoofs, falling upon the summer-starched grass. Now the walls dissolved into distances of parched weed, mile on mile, and warm endless sky. The animals drew away into thorn brakes and water holes.</p> <p>36 It was the children's hour.</p> <p>37 <i>Five o'clock.</i> The bath filled with clear hot water.</p> <p>38 <i>Six, seven, eight o'clock.</i> The dinner dishes manipulated like magic tricks, and in the study a click. In the metal stand opposite the hearth where a fire now blazed up warmly, a cigar popped out, half an inch of soft gray ash on it, smoking, waiting.</p> <p>39 <i>Nine o'clock.</i> The beds warmed their hidden circuits, for nights were cool here.</p> <p>40 <i>Nine-five.</i> A voice spoke from the study ceiling:</p> <p>41 "Mrs. McClellan, which poem would you like this evening?"</p> <p>42 The house was silent.</p> <p>43 The voice said at last, "Since you express no preference, I shall select a poem at random." Quiet music rose to back the voice. "Sara Teasdale. As I recall, your favorite....</p> <p>44 "There will come soft rains and the smell of the ground, And swallows circling with their shimmering sound;  And frogs in the pools singing at night, And wild plum trees in tremulous white;  Robins will wear their feathery fire, Whistling their whims on a low fence-wire;  And not one will know of the war, not one Will care at last when it is done.  Not one would mind, neither bird nor tree, If mankind perished utterly;  And Spring herself, when she woke at dawn Would scarcely know that we were gone."</p>	<p>How does Bradbury utilize "white space" in the story?</p> <p>How does the language begin change here? Note "hot", "fire", "blazed", "ash", "warmed". What is being suggested?</p> <p>Is the poem chosen really "random"?</p> <p>The poem opens the same as the story. Why? What are other similarities between the poem and the story?</p> <p>Describe the language used in first three stanzas. What "divides" the poem—where is the shift?</p> <p>How does the language change in the last three stanzas? Why?</p> <p>What hints have we been given</p>
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<p>45 The fire burned on the stone hearth and the cigar fell away into a mound of quiet ash on its tray. The empty chairs faced each other between the silent walls, and the music played.</p> <p>46 At ten o'clock the house began to die.</p> <p>47 The wind blew. A failing tree bough crashed through the kitchen window. Cleaning solvent, bottled, shattered over the stove. The room was ablaze in an instant!</p> <p>48 "Fire!" screamed a voice. The house lights flashed, water pumps shot water from the ceilings. But the solvent spread on the linoleum, licking, eating, under the kitchen door, while the voices took it up in chorus: "Fire, fire, fire!"</p> <p>49 The house tried to save itself. Doors sprang tightly shut, but the windows were broken by the heat and the wind blew and sucked upon the fire.</p> <p>50 The house gave ground as the fire in ten billion angry sparks moved with flaming ease from room to room and then up the stairs. While scurrying water rats squeaked from the walls, pistoled their water, and ran for more. And the wall sprays let down showers of mechanical rain.</p> <p>51 But too late. Somewhere, sighing, a pump shrugged to a stop. The quenching rain ceased. The reserve water supply which had filled baths and washed dishes for many quiet days was gone.</p> <p>52 The fire crackled up the stairs. It fed upon Picassos and Matisses in the upper halls, like delicacies, baking off the oily flesh, tenderly crisping the canvases into black shavings.</p> <p>53 Now the fire lay in beds, stood in windows, changed the colors of drapes!</p> <p>54 And then, reinforcements.</p> <p>55 From attic trapdoors, blind robot faces peered down with faucet mouths gushing green chemical.</p> <p>56 The fire backed off, as even an elephant must at the sight of a dead snake. Now there were twenty snakes whipping over the floor, killing the fire with a clear cold venom of green froth.</p> <p>57 But the fire was clever. It had sent flames outside the house, up through the attic to the pumps there. An explosion! The attic brain which directed the pumps was shattered into bronze shrapnel on the beams.</p> <p>58 The fire rushed back into every closet and felt of the clothes hung there.</p> <p>59 The house shuddered, oak bone on bone, its bared skeleton cringing from the heat, its wire, its nerves revealed as if a surgeon had torn the skin off to let the red veins and capillaries quiver in the scalded air. Help, help! Fire! Run, run!</p>	<p>about the ending of the story?</p> <p>Why drop the use of <i>italics</i> with the times? How has the natural world finally intruded?</p> <p>How does the diction used to describe the fire give it a life of its own?</p> <p>What other natural force assists the fire?</p> <p>What do the verb choices in paragraph 53 suggest? What is the effect of the "reinforcements"?</p> <p>What are the sequence of events in paragraph 57? What has happened to the house?</p> <p>How does Bradbury intensify the personification of the house? What is happening to the house?</p>
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Heat snapped mirrors like the brittle winter ice. And the voices wailed Fire, fire, run, run, like a tragic nursery rhyme, a dozen voices, high, low, like children dying in a forest, alone, alone. And the voices fading as the wires popped their sheathings like hot chestnuts. One, two, three, four, five voices died.

60 In the nursery the jungle burned. Blue lions roared, purple giraffes bounded off. The panthers ran in circles, changing color, and ten million animals, running before the fire, vanished off toward a distant steaming river....

61 Ten more voices died. In the last instant under the fire avalanche, other choruses, oblivious, could be heard announcing the time, playing music, cutting the lawn by remote-control mower, or setting an umbrella frantically out and in the slamming and opening front door, a thousand things happening, like a clock shop when each clock strikes the hour insanely before or after the other, a scene of maniac confusion, yet unity; singing, screaming, a few last cleaning mice darting bravely out to carry the horrid ashes away! And one voice, with sublime disregard for the situation, read poetry aloud in the fiery study, until all the film spools burned, until all the wires withered and the circuits cracked.

62 The fire burst the house and let it slam flat down, puffing out skirts of spark and smoke.

63 In the kitchen, an instant before the rain of fire and timber, the stove could be seen making breakfasts at a psychopathic rate, ten dozen eggs, six loaves of toast, twenty dozen bacon strips, which, eaten by fire, started the stove working again, hysterically hissing!

64 The crash. The attic smashing into kitchen and parlor. The parlor into cellar, cellar into sub-cellar. Deep freeze, armchair, film tapes, circuits, beds, and all like skeletons thrown in a cluttered mound deep under.

65 Smoke and silence. A great quantity of smoke.

66 Dawn showed faintly in the east. Among the ruins, one wall stood alone. Within the wall, a last voice said, over and over again and again, even as the sun rose to shine upon the heaped rubble and steam:

67 "Today is August 5, 2026, today is August 5, 2026, today is..."

Ray Bradbury, *The Martian Chronicles* (Toronto: Bantam Books, 1985), 166-172.

How does the syntax change in these paragraphs? What is the effect of phrase after phrase joined together? How is the syntax different from the opening of the story? Why such a change here?

In paragraph 65, why does Bradbury use fragments?

How did the Teasdale poem end? How does the end of the story parallel the poem?



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

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

<p>112 They were now in a large orchard. 113 "How did we get so far from home, Newt?" said Catharine. 114 "One foot in front of the other—through leaves, over bridges," said Newt. 115 "They add up—the steps," she said. 116 Bells rang in the tower of the school for the blind nearby. 117 "School for the blind," said Newt. 118 "School for the blind," said Catharine. She shook her head in drowsy wonder. "I've got to go back now," she said. 119 "Say good-bye," said Newt. 120 "Every time I do," said Catharine, "I seem to get kissed." 121 Newt sat down on the close-cropped grass under an apple tree. "Sit down," he said. 122 "No," she said. 123 "I won't touch you," he said. 124 "I don't believe you," she said. 125 She sat down under another tree, 20 feet away from him. She closed her eyes. 126 "Dream of Henry Stewart Chasens," he said. 127 "What?" she said. 128 "Dream of your wonderful husband-to-be," he said. 129 "All right, I will," she said. She closed her eyes tighter, caught glimpses of her husband-to-be. 130 Newt yawned. 131 The bees were humming in the trees, and Catharine almost fell asleep. When she opened her eyes she saw that Newt really was asleep. 132 He began to snore softly. 133 Catharine let Newt sleep for an hour, and while he slept she adored him with all her heart. 134 The shadows of the apple tree grew to the east. The bells in the tower of the school for the blind rang again. 135 "Chick-a-dee-dee-dee," went a chickadee. 136 Somewhere far away an automobile starter nagged and failed, nagged and failed, fell still. 137 Catharine came out from under her tree, knelt by Newt. 138 "Newt?" she said. 139 "H'm?" he said. He opened his eyes. 140 "Late," she said. 141 "Hello, Catharine," he said. 142 "Hello, Newt," she said. 143 "I love you," he said. 144 "I know," she said. 145 "Too late," he said. 146 "Too late," she said. 147 He stood, stretched groaningly. "A very nice walk," he said. 148 "I thought so," she said.</p>	<p>Why does Newt repeat this from paragraph 7 again?</p> <p>Why the repetition of "school for the blind"?</p> <p>Why does Newt tell Catherine to dream of Henry?</p> <p>Why does the writer have Newt yawn in paragraph 130?</p> <p>What are paragraphs 132-137 mostly about? What is the significance of the "starter" in paragraph 136?</p> <p>What is the significance of the short lines beginning with paragraph 138?</p>
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<p>149 "Part company here?" he said. 150 "Where will you go?" she said. 151 "Hitch into town, turn myself in," he said. 152 "Good luck," she said. 153 "You, too," he said. "Marry me, Catharine?" 154 "No," she said. 155 He smiled, stared at her hard for a moment then walked away quickly. 156 Catharine watched him grow smaller in the long perspective of shadows and trees, knew that if he stopped and turned now, if he called to her, she would run to him. She would have no choice. 157 Newt did stop. He did turn. He did call. "Catharine," he said. 158 She ran to him, put her arms around him, could not speak.</p> <p>Long Walk to Forever," from WELCOME TO THE MONKEY HOUSE by Kurt Vonnegut, Jr., copyright © 1961 by Kurt Vonnegut, Jr.</p>	<p>What characteristic of Newt does paragraph 153 reveal?</p> <p>Why does the writer use short sentences in paragraph 157?</p>
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### Ideas for Integrating Q3 into the Curriculum

1. As an assessment at the end of studying novels and plays whole group, we assigned a timed Q3 with a prompt or prompts appropriate for that work, consulting the compilation of “Listed Works” for those that listed *Wuthering Heights* or *Wide Sargasso Sea*, etc. To prevent cheating, each class period would have a different prompt.
2. As we taught each unit, we gave assignments that led to the Q3. For example, when teaching *Jane Eyre*, our students took several reading check quizzes and a major exam. As they began reading the novel, we assigned each student to do dialectics on one of the 5 settings in *Jane Eyre*. After they finished reading the novel, each of the groups created a project and presented details about its assigned setting while the other students took notes. Then they wrote the following Q3 in 40 minutes in class:

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

3. After students finished reading independently a novel or a play, we would share the compilation of the “Listed Works” with students and have them find a certain number of prompts that their novel or play would work with. They could make notes to prepare to write them. Then in class, we would determine randomly which of the prompts they would write on in 40 minutes.

### Practice for Q3 Using *The Crossing*

We will work with only one passage from the entire novel rather than the whole work as students must do on the exam. The passage comes at the end of Section I, about 1/3 of the way into the novel.

#### **from *The Crossing*:**

By the time he reached the first talus<sup>1</sup> slides under the tall escarpments<sup>2</sup> of the Pilares the dawn was not far to come. He reined the horse in a grassy swale and stood down and dropped the reins. His trousers were stiff with blood. He cradled the wolf in his arms and lowered her to the ground and unfolded the sheet. She was stiff and cold and her fur was bristly with the blood dried upon it. He walked the horse back to the creek and left it standing to water and scouted the banks for wood with which to make a fire. Coyotes were yapping along the hills to the south and they were calling from the dark shapes of the rimlands above him where their cries seemed to have no origin other than the night itself.

He got the fire going and lifted the wolf from the sheet and took the sheet to the creek and crouched in the dark and washed the blood out of it and brought it back and he cut forked sticks from a mountain hackberry and drove them into the ground with a rock and hung the sheet on a trestlepole where it steamed in the firelight like a burning scrim standing in a wilderness where celebrants of some sacred passion had been carried off by rival sects or perhaps had simply fled in the night at the fear of their own doing. He pulled the blanket about his shoulders and sat shivering in the cold and waiting for the dawn that he could find the place where he would bury the wolf. After a while the horse came up from the creek trailing the wet reins through the leaves and stood at the edge of the fire.

He fell asleep with his hands palm up before him like some dozing penitent. When he woke it was still dark. The fire had died to a few low flames seething over the coals. He took off his hat and fanned the fire with it and coaxed it back and fed the wood he'd gathered. He looked for the horse but could not see it. The coyotes were still calling all along the stone ramparts of the Pilaes and it was graying faintly in the east. He squatted over the wolf and touched her fur. He touched the cold and perfect teeth. The eye turned to the fire gave back no light and he closed it with his thumb and sat by her and put his hand upon her bloodied forehead and closed his own eyes that he could see her running in the mountains, running in the starlight where the grass was wet and the sun's coming as yet had not undone the rich matrix of creatures passed in the night before her. Deer and hare and dove and groundvole all richly empaneled on the air for her delight, all nations of the possible world ordained by God of which she was one among and not separate from. Where she ran the cries of the coyotes clapped shut as if a door had closed upon them and all was fear and marvel. He took up her stiff head out of the leaves and held it or he reached to hold what cannot be held, what already ran among the mountains at once terrible and of a great beauty, like flowers that feed on flesh. What blood and bone are made of but can themselves not make on any altar nor by any wound of war. What we may well believe has power to cut and shape and hollow out the dark form of the world surely if wind can, if rain can. But which cannot be held never be held and is no flower but is swift and a huntress and the wind itself is in terror of it and the world cannot lose it.

<sup>1</sup> a sloping mass of rock debris at the base of a cliff    <sup>2</sup> steep slopes

### **Suggestions for Extensive Notes (using the above passage)**

**For each answer, remember to note an answer to the SO WHAT question!**

**Consider the TITLE. What does "*The Crossing*" suggest about the novel?  
What does crossing mean? List some "crossings" in the passage.**



**Summarize the PLOT.** Describe the action(s). What do they mean?

**Who are the CHARACTERS?** How do you picture them? What do you learn about them? How does the main character feel about them?

**What is the POINT OF VIEW?** Where does it shift? WHY does it shift?

**Describe the SETTING.** What is it like at the beginning? Middle? End? WHY?

**Describe the SYNTAX.** Beginning, middle, end—pace, sentence lengths, sentence structure, repetition, ... Where is there a SHIFT? WHY?

**List and describe SYMBOLS.** How do they contribute to your understanding of the meaning of the work?

**What CONFLICTS are presented?** What is the MAJOR conflict? Lesser conflicts?

**How is the major conflict resolved?** What does this mean?

**List SUBJECTS—*The Crossing* is about \_\_\_\_\_. Subjects are single words or short phrases.**

**What are some THEMES in this work?** What is universal? What is McCarthy trying to say about life? (Theme is expressed as a complete sentence: *The Crossing* shows that \_\_\_\_\_.)

**At what point in answering the above questions did you start to formulate your ideas about theme? Why?**

### **Preparing to Answer a Question 3 Prompt**

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

**Why is *The Crossing* (at least the passage we have worked with) an appropriate novel to choose?**

**How has McCarthy captured the internal action of the character in this passage?**

### **Write an Introduction**

**1<sup>st</sup> Sentence:** Identify title, author, and the subject of the passage. (Author's novel/play \_\_\_\_\_ is about \_\_\_\_\_.)

**2<sup>nd</sup> Sentence:** Make the connection between McCarthy’s writing and how he gives internal events the sense of excitement, suspense, and climax usually associated with external action. (\_\_\_\_\_ shows/demonstrates/other verbs that \_\_\_\_\_.)

Finally, go back to the complete list of Open-Ended Prompts, and find at least **TWO** additional prompts that *The Crossing* would make an appropriate novel to use in response. List the years here.

**What THREE major works do YOU know very well? List them.**

a.

b.

c.

List at least **THREE** prompts that your first novel or play would be appropriate to use in response. List the years here.