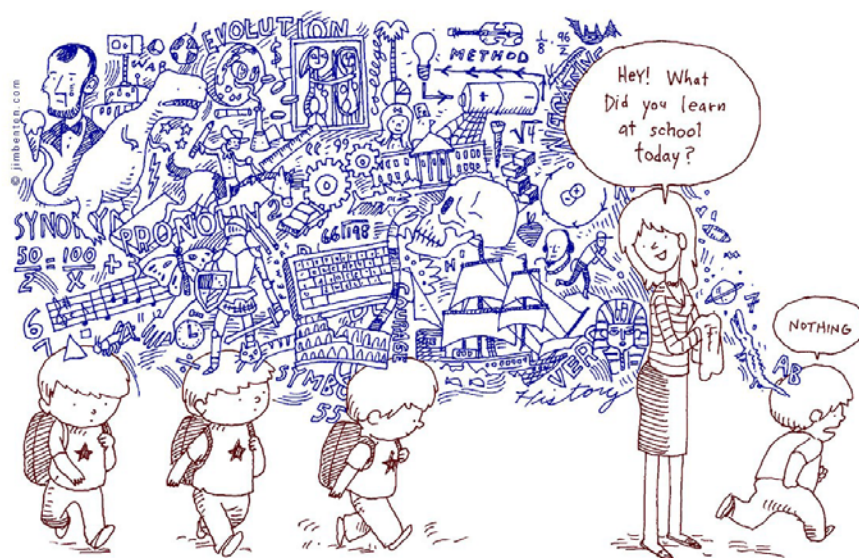


# Rice University

Advanced Placement Summer Institute

June 26 - June 29, 2018

## Pre-AP High School English for Experienced Teachers



Jerry Brown

[jerry@jerrywbrown.com](mailto:jerry@jerrywbrown.com)

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### **College Board AP Equity and Access Policy Statement**

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

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

We encourage educators to:

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

1. Note the verbs used. What do they suggest for educators?
2. What barriers exist in your district, school, classroom?
3. How can you attempt to overcome those barriers?
4. Does your classroom reflect the diversity of your student population?
5. Does your district and/or school provide "all students with academically challenging coursework"?
6. What do you see as "academically challenging coursework" and how to you provide it to your students?

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

1. What does "equitable preparation and access" mean to you?
2. How can you help with "equitable preparation?"
3. What can you do or attempt to do in your district, school, and classroom to achieve equity and excellence?
4. What problems or barriers will you encounter or have you encountered that need to be addressed?



## DID I MISS ANYTHING?

(A question frequently asked by  
students after missing a class.)

Nothing. When we realized you weren't here  
we sat with our hands folded on our desks  
in silence, for the full two hours.

Everything. I gave an exam worth  
40 percent of the grade for this term  
and assigned some reading due today  
on which I'm about to hand out a quiz  
worth 50 per cent.

Nothing. None of the content of this course  
has value or meaning  
Take as many days off as you like:  
any activities we undertake as a class  
I assure you will not matter either to you or me  
and are without purpose.

Everything. A few minutes after we began last time  
a shaft of light suddenly descended and an angel  
or other heavenly being appeared  
and revealed to us what each woman or man must do  
to attain divine wisdom in this life and  
the hereafter.

This is the last time the class will meet  
before we disperse to bring the good news to all people  
on earth.

Nothing. When you are not present  
how could something significant occur?

Everything. Contained in this classroom  
is a microcosm of human experience  
assembled for you to query and examine and ponder.  
This is not the only place such an opportunity has been  
gathered.

But it was one place

And you weren't here.

Poem written by Tom Wayman, a Canadian poet, and published in:  
Wayman, T. (1993). Did I miss anything? Selected poems 1973-1993.  
Vancouver, BC: Harbour Publishing.

# AP<sup>®</sup> ENGLISH LANGUAGE



## About the Advanced Placement Program<sup>®</sup> (AP<sup>®</sup>)

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

## AP English Program

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

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

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

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

## AP English Language and Composition Course Overview

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

### PREREQUISITE

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

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

## AP English Language and Composition Course Content

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

- Composing in several forms (e.g., narrative, expository, analytical, and argumentative essays) about a variety of subjects
- Writing that proceeds through several stages or drafts, with revision aided by teacher and peers
- Writing informally (e.g., imitation exercises, journal keeping, collaborative writing), which helps students become aware of themselves as writers and the techniques employed by other writers
- Writing expository, analytical, and argumentative compositions based on readings representing a variety of prose styles and genres
- Reading nonfiction (e.g., essays, journalism, science writing, autobiographies, criticism) selected to give students opportunities to identify and explain an author's use of rhetorical strategies and techniques<sup>1</sup>
- Analyzing graphics and visual images both in relation to written texts and as alternative forms of text themselves
- Developing research skills and the ability to evaluate, use, and cite primary and secondary sources
- Conducting research and writing argument papers in which students present an argument of their own that includes the analysis and synthesis of ideas from an array of sources
- Citing sources using a recognized editorial style (e.g., Modern Language Association, The Chicago Manual of Style)
- Revising their work to develop
  - A wide-ranging vocabulary used appropriately and effectively;
  - A variety of sentence structures, including appropriate use of subordination and coordination;
  - Logical organization, enhanced by techniques such as repetition, transitions, and emphasis;
  - A balance of generalization and specific, illustrative detail; and
  - An effective use of rhetoric, including tone, voice, diction, and sentence structure.

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

## AP English Language and Composition Exam Structure

### AP ENGLISH LANGUAGE AND COMPOSITION EXAM: 3 HOURS 15 MINUTES

#### Assessment Overview

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

#### Format of Assessment

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

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

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

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

#### Prompt Types

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

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

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

## AP ENGLISH LANGUAGE AND COMPOSITION SAMPLE EXAM QUESTIONS

### Sample Multiple-Choice Question

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

The primary rhetorical function of lines 14–22 is to

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

### Sample Free-Response Question

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

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

# AP<sup>®</sup> ENGLISH LITERATURE AND COMPOSITION



## About the Advanced Placement Program<sup>®</sup> (AP<sup>®</sup>)

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

### AP English Program

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

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

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

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

### AP English Literature and Composition Course Overview

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

#### PREREQUISITE

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

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

### AP English Literature and Composition Course Content

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

- Reading complex imaginative literature (fiction, drama, and poetry) appropriate for college-level study<sup>1</sup>
- Writing an interpretation of a piece of literature that is based on a careful observation of textual details, considering the work's structure, style, and themes; the social and historical values it reflects and embodies; and such elements as the use of figurative language, imagery, symbolism, and tone
- Composing in several forms (e.g., narrative, expository, analytical, and argumentative essays) based on students' analyses of literary texts
- Writing that proceeds through several stages or drafts, with revision aided by teacher and peers
- Writing informally (e.g., response journals, textual annotations, collaborative writing), which helps students better understand the texts they are reading
- Revising their work to develop
  - A wide-ranging vocabulary used appropriately and effectively;
  - A variety of sentence structures, including appropriate use of subordination and coordination;
  - Logical organization, enhanced by techniques such as repetition, transitions, and emphasis;
  - A balance of generalization and specific, illustrative detail; and
  - An effective use of rhetoric, including tone, voice, diction, and sentence structure.

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

## AP English Literature and Composition Exam Structure

### AP ENGLISH LITERATURE AND COMPOSITION EXAM: 3 HOURS

#### Assessment Overview

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

#### Format of Assessment

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

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

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

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

## AP ENGLISH LITERATURE AND COMPOSITION SAMPLE EXAM QUESTIONS

### Sample Multiple-Choice Question

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

The chief effect of the first paragraph is to

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

### Sample Free-Response Prompt

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

"The Author to Her Book"

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

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

### **Level One – Literal – Factual**

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

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

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

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

### **Level Two – Interpretive – Inferential**

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

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

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

### **Level Three – Experiential – Connecting – Abstract**

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

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

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

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

# The Psychological Comforts of Storytelling

 [theatlantic.com/health/archive/2014/11/the-psychological-comforts-of-storytelling/381964/](https://theatlantic.com/health/archive/2014/11/the-psychological-comforts-of-storytelling/381964/)

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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



# A Nation of Wimps | Psychology Today

PT [psychologytoday.com/articles/200411/nation-wimps](https://psychologytoday.com/articles/200411/nation-wimps)

Maybe it's the cyclist in the park, trim under his sleek metallic blue helmet, cruising along the dirt path... at three miles an hour. On his tricycle.

Or perhaps it's today's playground, all-rubber-cushioned surface where kids used to skin their knees. And... wait a minute... those aren't little kids playing. Their mommies—and especially their daddies—are in there with them, coplaying or play-by-play [coaching](#). Few take it half-easy on the perimeter benches, as parents used to do, letting the kids figure things out for themselves.

Then there are the sanitizing gels, with which over a third of parents now send their kids to school, according to a recent survey. Presumably, parents now worry that school bathrooms are not good enough for their children.

Consider the teacher new to an upscale suburban town. Shuffling through the sheaf of reports certifying the educational "accommodations" he was required to make for many of his history students, he was struck by the exhaustive, well-written—and obviously costly—one on behalf of a girl who was already proving among the most competent of his ninth-graders. "She's somewhat neurotic," he confides, "but she is bright, organized and [conscientious](#)—the type who'd get to school to turn in a paper on time, even if she were dying of stomach flu." He finally found the disability he was to make allowances for: difficulty with Gestalt thinking. The 13-year-old "couldn't see the big picture." That cleverly devised defect (what 13-year-old can construct the big picture?) would allow her to take all her tests untimed, especially the big one at the end of the rainbow, the college-worthy SAT.

Behold the wholly sanitized childhood, without skinned knees or the occasional C in history. "Kids need to feel badly sometimes," says child psychologist David Elkind, professor at Tufts University. "We learn through experience and we learn through bad experiences. Through failure we learn how to cope."

Messing up, however, even in the playground, is wildly out of style. Although error and experimentation are the true mothers of success, parents are taking pains to remove failure from the equation.

"Life is planned out for us," says Elise Kramer, a Cornell University junior. "But we don't know what to want." As Elkind puts it, "Parents and schools are no longer geared toward [child development](#), they're geared to academic achievement."

No one doubts that there are significant economic forces pushing parents to invest so heavily in their children's outcome from an early age. But taking all the discomfort, disappointment and even the play out of development, especially while increasing pressure for success, turns out to be misguided by just about 180 degrees. With few challenges all their own, kids are unable to forge their creative adaptations to the normal vicissitudes of life. That not only makes them risk-averse, it makes them psychologically fragile, riddled with anxiety. In the process they're robbed of [identity](#), meaning and a sense of accomplishment, to say nothing of a shot at real [happiness](#). Forget, too, about perseverance, not simply a [moral](#) virtue but a necessary life skill. These turn out to be the spreading psychic fault lines of 21st-century youth. Whether we want to or not, we're on our way to creating a nation of wimps.

## The Fragility Factor

College, it seems, is where the fragility factor is now making its greatest mark. It's where intellectual and developmental tracks converge as the emotional training wheels come off. By all accounts, psychological distress is rampant on college campuses. It takes a variety of forms, including [anxiety](#) and [depression](#)—which are increasingly regarded as two faces of the same coin—binge [drinking](#) and [substance abuse](#), [self-mutilation](#) and other forms of disconnection. The mental state of students is now so precarious for so many that, says Steven Hyman, provost of

Jerry W. Brown, former director of the National Institute of Mental Health, "it is interfering with the core mission of the university."

The severity of student mental health problems has been rising since 1988, according to an annual survey of counseling center directors. Through 1996, the most common problems raised by students were relationship issues. That is developmentally appropriate, reports Sherry Benton, assistant director of counseling at Kansas State University. But in 1996, anxiety overtook relationship concerns and has remained the major problem. The University of Michigan Depression Center, the nation's first, estimates that 15 percent of college students nationwide are suffering from that disorder alone.

Relationship problems haven't gone away; their nature has dramatically shifted and the severity escalated. Colleges report ever more cases of obsessive pursuit, otherwise known as stalking, leading to violence, even death. Anorexia or bulimia in florid or subclinical form now afflicts 40 percent of women at some time in their college career. Eleven weeks into a semester, reports psychologist Russ Federman, head of counseling at the University of Virginia, "all appointment slots are filled. But the students don't stop coming."

Drinking, too, has changed. Once a means of social lubrication, it has acquired a darker, more desperate nature. Campuses nationwide are reporting record increases in binge drinking over the past decade, with students often stuporous in class, if they get there at all. Psychologist Paul E. Joffe, chair of the suicide prevention team at the University of Illinois at Urbana-Champaign, contends that at bottom binge-drinking is a quest for authenticity and intensity of experience. It gives young people something all their own to talk about, and sharing stories about the path to passing out is a primary purpose. It's an inverted world in which drinking to oblivion is the way to feel connected and alive.

"There is a ritual every university administrator has come to fear," reports John Portmann, professor of religious studies at the University of Virginia. "Every fall, parents drop off their well-groomed freshmen and within two or three days many have consumed a dangerous amount of alcohol and placed themselves in harm's way. These kids have been controlled for so long, they just go crazy."

Heavy drinking has also become the quickest and easiest way to gain acceptance, says psychologist Bernardo J. Carducci, professor at Indiana University Southeast and founder of its Shyness Research Institute. "Much of collegiate social activity is centered on alcohol consumption because it's an anxiety reducer and demands no social skills," he says. "Plus it provides an instant identity; it lets people know that you are willing to belong."

## Welcome to the Hothouse

Talk to a college president or administrator and you're almost certainly bound to hear tales of the parents who call at 2 a.m. to protest Branden's C in economics because it's going to damage his shot at grad school.

Shortly after psychologist Robert Epstein announced to his university students that he expected them to work hard and would hold them to high standards, he heard from a parent—on official judicial stationery—asking how he could dare mistreat the young. Epstein, former editor-in-chief of Psychology Today, eventually filed a complaint with the California commission on judicial misconduct, and the judge was censured for abusing his office—but not before he created havoc in the psychology department at the University of California, San Diego.

Enter: grade inflation. When he took over as president of Harvard in July 2001, Lawrence Summers publicly ridiculed the value of honors after discovering that 94 percent of the college's seniors were graduating with them. Safer to lower the bar than raise the discomfort level. Grade inflation is the institutional response to parental anxiety about school demands on children, contends social historian Peter Stearns of George Mason University. As such, it is a pure index of emotional overinvestment in a child's success. And it rests on a notion of juvenile frailty—the assumption that children are easily bruised and need explicit uplift," Stearns argues in his book, *Anxious Parenting: A History of Modern Childrearing in America*.

Parental protectionism may reach its most comic excesses in college, but it doesn't begin there. Primary schools and high schools are arguably just as **guilty** of grade inflation. But if you're searching for someone to blame, consider Dr. Seuss. "Parents have told their kids from day one that there's no end to what they are capable of doing," says Virginia's Portmann. "They read them the Dr. Seuss book *Oh, the Places You'll Go!* and create bumper stickers telling the world their child is an honor student. American parents today expect their children to be perfect—the smartest, fastest, most charming people in the universe. And if they can't get the children to prove it on their own, they'll turn to doctors to make their kids into the people that parents want to believe their kids are."

What they're really doing, he stresses, is "showing kids how to work the system for their own benefit."

And subjecting them to intense scrutiny. "I wish my parents had some hobby other than me," one young patient told David Anderegg, a child psychologist in Lenox, Massachusetts, and professor of psychology at Bennington College. Anderegg finds that anxious parents are hyperattentive to their kids, reactive to every blip of their child's day, eager to solve every problem for their child—and believe that's good parenting. "If you have an infant and the baby has gas, burping the baby is being a good parent. But when you have a 10-year-old who has metaphoric gas, you don't have to burp him. You have to let him sit with it, try to figure out what to do about it. He then learns to tolerate moderate amounts of difficulty, and it's not the end of the world."

## Arrivederci, Playtime

In the hothouse that child raising has become, play is all but dead. Over 40,000 U.S. schools no longer have recess. And what play there is has been corrupted. The organized sports many kids participate in are managed by adults; difficulties that arise are not worked out by kids but adjudicated by adult referees.

"So many toys now are designed by and for adults," says Tufts' Elkind. When kids do engage in their own kind of play, parents become alarmed. Anderegg points to kids exercising time-honored curiosity by playing doctor. "It's normal for children to have curiosity about other children's genitals," he says. "But when they do, most parents I know are totally freaked out. They wonder what's wrong."

Kids are having a hard time even playing neighborhood pick-up games because they've never done it, observes Barbara Carlson, president and cofounder of Putting Families First. "They've been told by their coaches where on the field to stand, told by their parents what color socks to wear, told by the referees who's won and what's fair. Kids are losing **leadership** skills."

A lot has been written about the commercialization of children's play, but not the side effects, says Elkind. "Children aren't getting any benefits out of play as they once did." From the beginning play helps children learn how to control themselves, how to interact with others. Contrary to the widely held belief that only intellectual activities build a sharp **brain**, it's in play that **cognitive** agility really develops. Studies of children and adults around the world demonstrate that social engagement actually improves intellectual skills. It fosters **decision-making**, **memory** and thinking, speed of mental processing. This shouldn't come as a surprise. After all, the human mind is believed to have evolved to deal with social problems.

## The Eternal Umbilicus

It's bad enough that today's children are raised in a psychological hothouse where they are overmonitored and oversheltered. But that hothouse no longer has geographical or temporal boundaries. For that you can thank the cell phone. Even in college—or perhaps especially at college—students are typically in contact with their parents several times a day, reporting every flicker of experience. One long-distance call overheard on a recent cross-campus walk: "Hi, Mom. I just got an ice-cream cone; can you believe they put sprinkles on the bottom as well as on top?"

"Kids are constantly talking to parents," laments Cornell student Kramer, which makes them perpetually homesick.

Of course, they're not telling the folks everything, notes Portmann. "They're not calling their parents to say, 'I really went wild last Friday at the frat house and now I might have chlamydia. Should I go to the student health center?'"

The perpetual access to parents infantilizes the young, keeping them in a permanent state of dependency. Whenever the slightest difficulty arises, "they're constantly referring to their parents for guidance," reports Kramer. They're not learning how to manage for themselves.

Think of the cell phone as the eternal umbilicus. One of the ways we grow up is by internalizing an image of Mom and Dad and the values and advice they imparted over the early years. Then, whenever we find ourselves faced with uncertainty or difficulty, we call on that internalized image. We become, in a way, all the [wise](#) adults we've had the privilege to know. "But cell phones keep kids from figuring out what to do," says Anderegg. "They've never internalized any images; all they've internalized is 'call Mom or Dad.'"

Some psychologists think we have yet to recognize the full impact of the cell phone on child development, because its use is so new. Although there are far too many variables to establish clear causes and effects, Indiana's Carducci believes that reliance on cell phones undermines the young by destroying the ability to plan ahead. "The first thing students do when they walk out the door of my classroom is flip open the cell phone. Ninety-five percent of the conversations go like this: 'I just got out of class; I'll see you in the library in five minutes.' Absent the phone, you'd have to make arrangements ahead of time; you'd have to think ahead."

Herein lies another possible pathway to depression. The ability to plan resides in the prefrontal cortex (PFC), the executive branch of the brain. The PFC is a critical part of the [self-regulation](#) system, and it's deeply implicated in depression, a disorder increasingly seen as caused or maintained by unregulated thought patterns—lack of intellectual rigor, if you will. Cognitive [therapy](#) owes its very effectiveness to the systematic application of critical thinking to emotional reactions. Further, it's in the setting of [goals](#) and progress in working toward them, however mundane they are, that positive feelings are generated. From such everyday activity, resistance to depression is born.

What's more, cell phones—along with the instant availability of cash and almost any [consumer](#) good your heart desires—promote fragility by weakening self-regulation. "You get used to things happening right away," says Carducci. You not only want the pizza now, you generalize that expectation to other domains, like [friendship](#) and intimate relationships. You become frustrated and impatient easily. You become unwilling to work out problems. And so relationships fail—perhaps the single most powerful experience leading to depression.

## From Scrutiny to Anxiety... and Beyond

The 1990s witnessed a landmark reversal in the traditional patterns of psychopathology. While rates of depression rise with advancing age among people over 40, they're now increasing fastest among children, striking more children at younger and younger ages.

In his now-famous studies of how children's temperaments play out, Harvard psychologist Jerome Kagan has shown unequivocally that what creates anxious children is parents hovering and protecting them from stressful experiences. About 20 percent of babies are born with a high-strung temperament. They can be spotted even in the womb; they have fast heartbeats. Their nervous systems are innately programmed to be overexcitable in response to stimulation, constantly sending out false alarms about what is dangerous.

As infants and children this group experiences [stress](#) in situations most kids find unthreatening, and they may go through childhood and even adulthood [fearful](#) of unfamiliar people and events, withdrawn and shy. At school age they become cautious, quiet and [introverted](#). Left to their own devices they grow up shrinking from social encounters. They lack [confidence](#) around others. They're easily influenced by others. They are sitting ducks for bullies. And they are on the path to depression.

While their innate reactivity seems to destine all these children for later anxiety disorders, things didn't turn out that way. Between a touchy temperament in infancy and persistence of anxiety stand two highly significant things: parents. Kagan found to his surprise that the development of anxiety was scarcely inevitable despite apparent genetic programming. At age 2, none of the overexcitable infants wound up fearful if their parents backed off from hovering and allowed the children to find some comfortable level of accommodation to the world on their own. Those parents who overprotected their children—directly observed by conducting interviews in the home—brought out the worst in them.

A small percentage of children seem almost invulnerable to anxiety from the start. But the overwhelming majority of kids are somewhere in between. For them, overparenting can program the nervous system to create lifelong vulnerability to anxiety and depression.

There is in these studies a lesson for all parents. Those who allow their kids to find a way to deal with life's day-to-day stresses by themselves are helping them develop [resilience](#) and coping strategies. "Children need to be gently encouraged to take risks and learn that nothing terrible happens," says Michael Liebowitz, clinical professor of psychiatry at Columbia University and head of the Anxiety Disorders Clinic at New York State [Psychiatric](#) Institute. "They need gradual exposure to find that the world is not dangerous. Having overprotective parents is a risk factor for anxiety disorders because children do not have opportunities to master their innate shyness and become more comfortable in the world." They never learn to dampen the pathways from perception to alarm reaction.

Hothouse parenting undermines children in other ways, too, says Anderegg. Being examined all the time makes children extremely self-conscious. As a result they get less communicative; scrutiny teaches them to bury their real feelings deeply. And most of all, self-consciousness removes the safety to be experimental and playful. "If every drawing is going to end up on your parents' refrigerator, you're not free to fool around, to goof up or make mistakes," says Anderegg.

Parental hovering is why so many teenagers are so ironic, he notes. It's a kind of detachment, "a way of hiding in plain sight. They just don't want to be exposed to any more scrutiny."

Parents are always so concerned about children having high [self-esteem](#), he adds. "But when you cheat on their behalf to get them ahead of other children"—by pursuing accommodations and recommendations—you just completely corrode their sense of self. They feel 'I couldn't do this on my own.' It robs them of their own sense of efficacy." A child comes to think, "if I need every advantage I can get, then perhaps there is really something wrong with me." A slam-dunk for depression.

Virginia's Portmann feels the effects are even more pernicious; they weaken the whole fabric of society. He sees young people becoming weaker right before his eyes, more responsive to the herd, too eager to fit in—less [assertive](#) in the classroom, unwilling to disagree with their peers, afraid to question authority, more willing to conform to the expectations of those on the next rung of power above them.

## Endless [Adolescence](#)

The end result of cheating childhood is to extend it forever. Despite all the parental pressure, and probably because of it, kids are pushing back—in their own way. They're taking longer to grow up.

Adulthood no longer begins when adolescence ends, according to a recent report by University of Pennsylvania sociologist Frank F. Furstenberg and colleagues. There is, instead, a growing no-man's-land of postadolescence from 20 to 30, which they dub "early adulthood." Those in it look like adults but "haven't become fully adult yet—traditionally defined as finishing school, landing a job with benefits, marrying and parenting—because they are not ready or perhaps not permitted to do so."

Using the classic benchmarks of adulthood, 65 percent of males had reached adulthood by the age of 30 in 1960. By



contrast, in 2000, only 31 percent had. Among women, 77 percent met the benchmarks of adulthood by age 30 in 1960. By 2000, the number had fallen to 46 percent.

## Boom Boom Boomerang

Take away play from the front end of development and it finds a way onto the back end. A steady march of success through regimented childhood arranged and monitored by parents creates young adults who need time to explore themselves. "They often need a period in college or afterward to legitimately experiment—to be children," says historian Stearns. "There's decent historical evidence to suggest that societies that allow kids a few years of latitude and even moderate [rebellion] end up with healthier kids than societies that pretend such impulses don't exist."

[Marriage](#) is one benchmark of adulthood, but its antecedents extend well into childhood. "The precursor to marriage is [dating](#), and the precursor to dating is playing," says Carducci. The less time children spend in free play, the less socially competent they'll be as adults. It's in play that we learn give and take, the fundamental rhythm of all relationships. We learn how to read the feelings of others and how to negotiate conflicts. Taking the play out of childhood, he says, is bound to create a developmental lag, and he sees it clearly in the social patterns of today's adolescents and young adults, who hang around in groups that are more typical of childhood. Not to be forgotten: The backdrop of continued high levels of [divorce](#) confuses kids already too fragile to take the huge risk of commitment.

## Just Whose Shark Tank Is It Anyway?

The stressful world of cutthroat [competition](#) that parents see their kids facing may not even exist. Or it exists, but more in their mind than in reality—not quite a fiction, more like a distorting mirror. "Parents perceive the world as a terribly competitive place," observes Anderegg. "And many of them project that onto their children when they're the ones who live or work in a competitive [environment](#). They then imagine that their children must be swimming in a big shark tank, too."

"It's hard to know what the world is going to look like 10 years from now," says Elkind. "How best do you prepare kids for that? Parents think that earlier is better. That's a natural [intuition](#), but it happens to be wrong."

What if parents have micromanaged their kids' lives because they've hitched their measurement of success to a single event whose value to life and paycheck they have frantically overestimated? No one denies the Ivy League offers excellent learning experiences, but most educators know that some of the best programs exist at schools that don't top the *U.S. News and World Report* list, and that with the right attitude—a willingness to be engaged by new ideas—it's possible to get a meaningful [education](#) almost anywhere. Further, argues historian Stearns, there are ample openings for students at an array of colleges. "We have a competitive frenzy that frankly involves parents more than it involves kids themselves," he observes, both as a father of eight and teacher of many. "Kids are more ambivalent about the college [race](#) than are parents."

Yet the very process of application to select colleges undermines both the goal of education and the inherent strengths of young people. "It makes kids sneaky," says Anderegg. Bending rules and calling in favors to give one's kid a competitive edge is morally corrosive.

Like Stearns, he is alarmed that parents, pursuing disability diagnoses so that children can take untimed SATs, actually encourage kids to think of themselves as sickly and fragile. Colleges no longer know when SATs are untimed—but the kids know. "The kids know when you're [cheating on](#) their behalf," says Anderegg, "and it makes them feel terribly guilty. Sometimes they arrange to fail to right the scales. And when you cheat on their behalf, you completely undermine their sense of self-esteem. They feel they didn't earn it on their own."

In buying their children accommodations to assuage their own anxiety, parents are actually locking their kids into fragility. Says the suburban teacher: "Exams are a fact of life. They are anxiety-producing. The kids never learn how

## Putting Worry in its Place

Children, however, are not the only ones who are harmed by hyperconcern. Vigilance is enormously taxing—and it's taken all the fun out of parenting. "Parenting has in some measurable ways become less enjoyable than it used to be," says Stearns. "I find parents less willing to indulge their children's sense of time. So they either force-feed them or do things for them."

Parents need to abandon the idea of perfection and give up some of the invasive control they've maintained over their children. The goal of parenting, Portmann reminds, is to raise an independent human being. Sooner or later, he says, most kids will be forced to confront their own mediocrity. Parents may find it easier to give up some control if they recognize they have exaggerated many of the dangers of childhood—although they have steadfastly ignored others, namely the removal of recess from schools and the ubiquity of video games that encourage aggression.

The childhood we've introduced to our children is very different from that in past eras, Epstein stresses. Children no longer work at young ages. They stay in school for longer periods of time and spend more time exclusively in the company of peers. Children are far less integrated into adult society than they used to be at every step of the way. We've introduced laws that give children many rights and protections—although we have allowed media and marketers to have free access.

In changing the nature of childhood, Stearns argues, we've introduced a tendency to assume that children can't handle difficult situations. "Middle-class parents especially assume that if kids start getting into difficulty they need to rush in and do it for them, rather than let them flounder a bit and learn from it. I don't mean we should abandon them," he says, "but give them more credit for figuring things out." And recognize that parents themselves have created many of the stresses and anxieties children are suffering from, without giving them tools to manage them.

While the adults are at it, they need to remember that one of the goals of higher education is to help young people develop the capacity to think for themselves.

Although we're well on our way to making kids more fragile, no one thinks that kids and young adults are fundamentally more flawed than in previous generations. Maybe many will "recover" from diagnoses too liberally slapped on to them. In his own studies of 14 skills he has identified as essential for adulthood in American culture, from [love](#) to leadership, Epstein has found that "although teens don't necessarily behave in a competent way, they have the potential to be every bit as competent and as incompetent as adults."

Parental anxiety has its place. But the way things now stand, it's not being applied wisely. We're paying too much attention to too few kids—and in the end, the wrong kids. As with the girl whose parents bought her the Gestalt-defect diagnosis, resources are being expended for kids who don't need them.

There are kids who are worth worrying about—kids in poverty, stresses Anderegg. "We focus so much on our own children," says Elkind, "It's time to begin caring about all children."

## Lesson for Synthesis

1. How are each of you a “synthesis”?
2. Can you think of ways that people synthesize beside writing?
3. Show the video "Dots" and maybe “Begone Dull Care”. Why are these good examples of synthesis?
4. Examine the directions from all the past prompts. How do you need to be ready for a “verb change” on the actual test? Can you be open-minded about the kind of essay you may be asked to write.
5. NOW think of yourselves as members of a Presidential committee as you prepare your essays—“You've been invited by President Obama to serve on a committee of 15 people to consider the issue. He has invited Nobel Prize winners, professors, business people, experts in the field, and YOU to represent the young people of the nation. YOUR voice will be heard and considered as seriously as anyone else's, and you will be expected to hear and consider the views of the others, some of whom you may not agree with, some who may change your mind, etc.”
6. For the next 3 minutes write about your own view of your education experiences. How do you feel about your own education experience? Do you feel you’ve been challenged? Have you been able to pursue some of your own interests? Have you ever taken a class you didn’t like but ended up learning from it? Why do we have required courses? Etc.
7. Read the prompts with the kids. Stop. Have them write what they think—a tentative thesis.
8. Read/rate the 7 documents.
9. Write a 2-sentence introduction and a topic sentence for the first body paragraph.
10. Examine a well written student essay.



## **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.*

### **2007 AP® ENGLISH LANGUAGE AND COMPOSITION FREE-RESPONSE QUESTIONS**

*The practice of offering incentives for charitable acts is widespread from school projects to organizations such as public television stations, to federal income tax deductions for contributions to charities. In a well-written essay, develop a position on the ethics of offering incentives for charitable acts. Support your position with evidence from your reading, observation, and/or experience.*

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**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 practice of offering incentives for charitable acts is widespread from school projects to organizations such as public television stations, to federal income tax deductions for contributions to charities.)*

**a. What are the facts given to me?**

**b. What are the implications of these facts?**

## **2. Advice**

*--In a well-written essay,--*

## **3. Task**

*[develop a position on the ethics of offering incentives for charitable acts. Support your position with evidence from your reading, observation, and/or experience.]*

## 2010 AP® ENGLISH LANGUAGE AND COMPOSITION FREE-RESPONSE QUESTIONS

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

In his 2004 book, *Status Anxiety*, Alain de Botton argues that the chief aim of humorists is not merely to entertain but “to convey with impunity messages that might be dangerous or impossible to state directly.” Because society allows humorists to say things that other people cannot or will not say, de Botton sees humorists as serving a vital function in society.

Think about the implications of de Botton’s view of the role of humorists (cartoonists, stand-up comics, satirical writers, hosts of television programs, etc.). Then write an essay that defends, challenges, or qualifies de Botton’s claim about the vital role of humorists. Use specific, appropriate evidence to develop your position.

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**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.**

(In his 2004 book, *Status Anxiety*, Alain de Botton argues that the chief aim of humorists is not merely to entertain but “to convey with impunity messages that might be dangerous or impossible to state directly.”)

**a. What are the facts given to me?**

**b. What are the implications of these facts?**

(Because society allows humorists to say things that other people cannot or will not say, de Botton sees humorists as serving a vital function in society.)

**a. What are the facts given to me?**

**b. What are the implications of these facts?**

## 2. Advice

--Think about the implications of de Botton’s view of the role of humorists (cartoonists, stand-up comics, satirical writers, hosts of television programs, etc.).--

## 3. Task

[Then write an essay that defends, challenges, or qualifies de Botton’s claim about the vital role of humorists. Use specific, appropriate evidence to develop your position.]

### **Synthesis Essay Directions from Past Exams:**

#### **2007—**

Form A: ...**develop a position on the effects of** [advertising].

Form B: ...**develop a position on the most important considerations facing the person responsible for** [securing a new work of art or artifacts for a museum].

#### **2008—**

Form A: ...**develop a position on whether or not** [the penny coin should be eliminated].

Form B: Write an essay that **develops a position on whether or not** [there should be specific texts that all of students of high school English must read].

#### **2009—**

Form A: ...**develop a position about what issues should be considered most important in making decisions about** [space exploration].

Form B: (1) **Choose an issue related to** [the tension in schools between individuality and conformity]. (2) Write an essay in which you **use this issue to argue the extent to which** [schools should support individuality or conformity].

#### **2010—**

Form A: ...**evaluate the most important factors that** [a school ] **should consider before** [ using particular technologies in curriculum and instruction].

Form B: ...in an essay that **evaluates** [daylight saving time] **and offers a recommendation about** [its continued use].

#### **2011—**

Form A: ...in an essay that **identifies the key issues associated with** [the locavore movement] **and examines their implications for** [the community].

Form B: ...**develops a position on the extent to which** [government should be responsible for fostering green practices].

#### **2012—**

Form A: ...**argues a clear position on whether** [the USPS should be structured to meet the needs of a changing world], **and if so, how**.

Form B (not released)

**Argumentation is for solving problems, not just for getting one's own way.**

**Arguments to Assert** (to state or declare positively )

"To assert what you think and believe can help you gain credibility as a thoughtful participant in discussion and contribute toward arguing to inquire. In short, honest assertions can be useful to offer and helpful to learn. Almost any assertion can lead to a prolonged discussion or a well-developed piece of writing. But arguments to assert usually begin with an assertion instead of being composed to arrive at one." (Miller, 9)

**Arguments to Prevail** (1: to gain ascendancy through strength or superiority 2 : to be or become effective or effectual)

"When most people think of formal arguments, they think of arguments whose primary purpose is to prevail. The most common example is an argument made in a legal case." (Miller, 9)

"You can probably think of many occasions during which you might need to use argument to prevail. For example:

Getting admitted to a school to which you want to transfer

Winning a required debate in a course in political science or communications

Retaining your ability to drive after having been ticketed for speeding" (Miller, 10)

**Arguments to Inquire** (1: seek for information by questioning 2 : to make investigation )

"To write an effective argument of inquiry requires researching the topic and examining the issues surrounding it. It might require using evidence, but the evidence might be used to *illustrate* a point rather than to support it....

What is especially noteworthy about an argument to inquire is that your own position might change or evolve as you examine the topic and go through the process of planning, writing, and revising your argument." (Miller, 12)

**Arguments to Negotiate and Reconcile** (negotiate: to confer with another so as to arrive at the settlement of some matter / reconcile: to restore to friendship or harmony)

"Arguing to negotiate differences is sometimes called Rogerian argument, after the influential psychotherapist Carl Rogers, who emphasized the importance of communication to resolve conflicts. Rogers believed that most people are so ready "to judge, to evaluate, to approve or disapprove" that they fail to understand what others think. He urged people to "listen with understanding" and recommended a model for communication in which listeners are required to restate what others have said before offering their own views....

It is extremely hard to listen when feelings are strong. The greater the conflict, the greater the chance of misinterpreting what others have said....

Although arguing to negotiate differences is especially useful in public affairs, ... it can also be useful when resolving differences that may arise in your daily life. Examples include the following:

Establishing helpful rules that can keep roommates living together peacefully

Distributing responsibilities fairly among coworkers to improve morale

Convincing your family to stop fighting with one another to develop a better relationship (Miller, 13-15)

Miller, Robert K. The Informed Argument. Boston: Heinle Cengage Learning, 2007.

**ENGLISH LANGUAGE AND COMPOSITION**

**SECTION II**

**Total time—2 hours**

**Question 1**

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

Many high schools, colleges, and universities have honor codes or honor systems: sets of rules or principles that are intended to cultivate integrity. These rules or principles often take the form of written positions on practices like cheating, stealing, and plagiarizing as well as on the consequences of violating the established codes.

Carefully read the following six sources, including the introductory information for each source. Then synthesize information from at least three of the sources and incorporate it into a coherent, well-developed argument for your own position on whether your school should establish, maintain, revise, or eliminate an honor code or honor system.

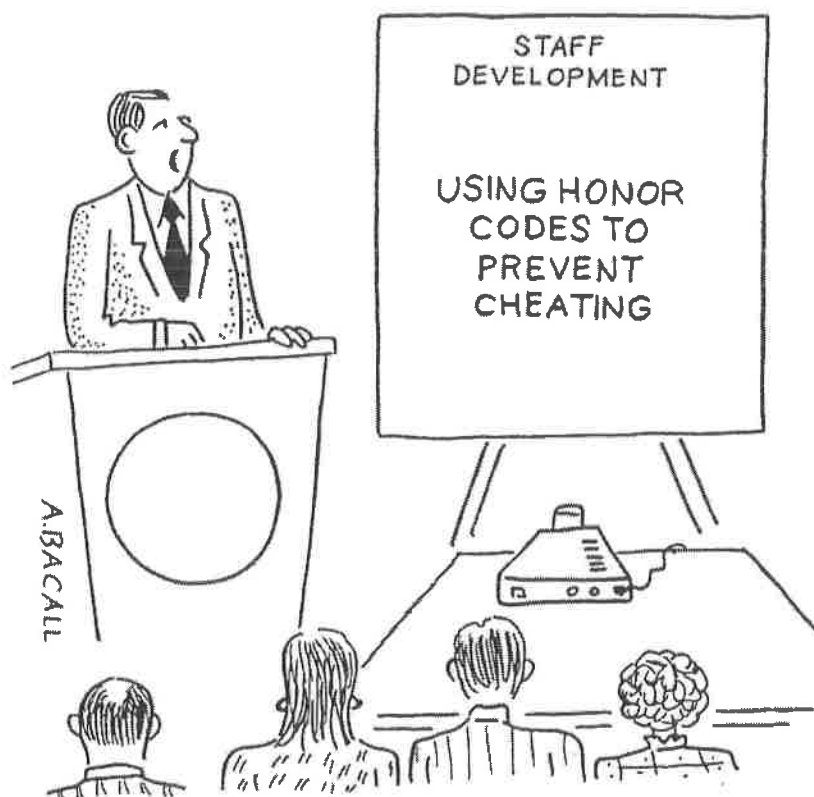
Your argument should be the focus of your essay. Use the sources to develop your argument and explain the reasoning for it. Avoid merely summarizing the sources. Indicate clearly which sources you are drawing from, whether through direct quotation, paraphrase, or summary. You may cite the sources as Source A, Source B, etc., or by using the descriptions in parentheses.

- Source A (cartoon)
- Source B (Vangelli)
- Source C (Dirmeyer and Cartwright)
- Source D (Kahn)
- Source E (table)
- Source F (McCabe and Pavela)

**Source A**

Bacall, Aaron. "Recent Research Has Shown That a Spycam Can Greatly Improve the Honor Code."  
Cartoon. CSL CartoonStock, n.d. Web. 10 April 2013.

*The following is a cartoon from an online cartoon archive based in Great Britain.*



**"Recent research has shown that a  
spycam can greatly improve the  
honor code."**

www.CartoonStock.com

**Source B**

Vangelli, Alyssa. "The Honor Code Vote: One Student Senator's View." *ParentsAssociation.com*.  
ParentsAssociation.com, n.d. Web. 1 April 2013.

*The following, an excerpt from a student's account of the introduction of an honor code at her high school, Lawrence Academy—a private boarding school in Massachusetts—was originally published in the school newsletter in May 1999.*

When the honor code proposal first came under consideration in the spring of 1998, many students, including members of the Senate, were quick to criticize it. Students did not fully understand the role of an honor code; many saw it as another rule to obey. The earlier drafts of the honor code included specific penalties for violations of the honor code, which many students opposed. Students were expected to report or confront a fellow student if they knew that he/she had cheated, lied, or stolen. Failure to confront or report a student would result in a period of probation. Students opposed this obligation to take action against another student because they did not see it as their responsibility. They feared that a mandate to confront peers would create friction and that a subsequent report could not easily be kept confidential. . . .

After much discussion and debate in class and Senate meetings, the proposal was revised to eliminate any formal disciplinary actions, although the expectation to take action if one witnessed or knew about any dishonest behavior still existed. I saw the revision to eliminate all formal penalties in the honor code as a huge step in gaining student approval, both inside and outside of the Senate.

Another part of the code which received student criticism was a requirement for students to write a pledge of honor on every piece of work submitted, stating that it was the result of their own thinking and effort. Many students thought that a pledge of honor for each piece of paper submitted was excessive, but a less frequent pledge of honor could be a helpful reminder of their responsibilities. This section was revised to require a pledge of honor at the beginning of each term, affirming that each student will behave honestly and responsibly at all times. In signing this pledge of honor, students have reminders of these moral values and a responsibility to perform honestly in the school environment. The revised pledge of honor also helped gain student approval for the honor code.

Another turning point occurred when students began to examine the role of an honor code as something other than a new set of rules and regulations to obey. In order to understand the purpose of an honor code, the real question was what type of environment we wanted to live in. As Senate members, we brought this question to class meetings for discussion. Most responded that we needed an environment where students and faculty could live in complete trust of one another. Although some did not see a need for an honor code, we, as Senate members, concluded that this type of environment could only be achieved through first adopting an honor code. Implicit in an honor code is a belief in the integrity of human beings; it also provides students a clear explanation of the importance of behaving with the integrity and the expectation that our resulting actions will increase trust and respect in the LA [Lawrence Academy] community.

As the time to vote for the honor code approached, I and many other student members of the Senate felt pulled in two directions; we wanted to vote based on our consciences, but we wanted to represent the remaining skeptical and uncertain views of our fellow students. At the time of voting, most of us took the first option and voted according to our consciences, which we believed would eventually benefit every member of the school.

I voted in favor because I wanted to go to a school where I could feel comfortable taking an exam without worrying about someone looking at my paper and where I could be trusted visiting a dorm as a day student. I imagined that other students and future students of Lawrence would feel the same way.

Although the full acceptance of an honor code will take time, an important process has begun, one which I believe will ensure moral action and thinking here at Lawrence Academy.

Source C

Dirmeyer, Jennifer, and Alexander Cartwright. "Honor Codes Work Where Honesty Has Already Taken Root." *Chronicle of Higher Education*. Chronicle of Higher Education, 24 Sept. 2012. Web. 20 March 2013.

The following is excerpted from a commentary published in an online newspaper focused on higher education.

The possibility that 125 Harvard students "improperly collaborated" on an exam in the spring has galvanized a continuing discussion about the use of honor codes. While Harvard administrators hope that an honor code can improve the academic integrity of the college, critics—especially Harvard students—are skeptical that signing a piece of paper will suddenly cause a cheater to change his ways.

They're right. Not all colleges have what it takes to make an honor code effective—not because the students aren't honest, but because they don't expect anyone else to be. And with honor codes, expectations determine reality.

According to research by Donald L. McCabe, a professor of management at Rutgers University who specializes in student integrity, students at colleges with honor codes—typically student-enforced—cheat less than their counterparts elsewhere do. Our experience at Hampden-Sydney College would seem to support this conclusion: We find little evidence of cheating, even when professors work in their offices during exams. Indeed, you have not seen an honor code at work until you have seen a show of hands for those who did *not* do the reading for today's class turn out to be completely accurate.

Our honor code is strictly enforced, and the enforcement is handled by an all-student court. Students convicted of lying or cheating can expect to receive punishments ranging from suspension to expulsion.

However, honor codes don't always work. Mr. McCabe says that their success depends on a "culture of academic integrity" that leads students to take enforcement of the rules seriously. But economic theory suggests that it's more a matter of expectations. When it works, the culture makes for a successful honor code as much as the honor code makes for a successful culture.

Student expectations about the integrity of their classmates can determine whether the college culture reinforces honesty. Say that each student arrives as a "cheater" type, an "honest" type, or somewhere on the continuum between them. Whatever the individual's innate level of integrity, we believe that each student will decide whether or not to cheat by weighing the costs and benefits.

With a peer-enforced honor code, the likelihood of being caught depends on other students' tolerance for cheating. Students who enter a college of mostly "honest" types will more often choose not to cheat even if they are innately "cheater" types, because the higher risk of getting caught makes the costs greater.

That leads to a feedback loop, as more of the population behaves like "honest" types than normally would, increasing the impression that everyone is honest and raising still higher the expectation of being caught. This feedback loop generates the culture of trust and integrity that students—like those at, say, Davidson College, which has a well-publicized honor code—reportedly value so highly.

Unfortunately, the feedback loop can go the other way. If a student enters a college with mostly "cheater" types, not only are the costs of cheating very low, encouraging fellow "cheater" types to cheat, but the benefits of cheating (or the costs of not cheating) are very high, encouraging even "honest" types to cheat. That leads more students to cheat than would normally do so, creating a culture of dishonesty.

The success of the honor code, then, depends on the expectations that students have of their peers' behavior, which is why colleges with successful honor codes must invest considerable resources in programs that influence how the honor code is perceived.



Source D

Kahn, Chris. "Pssst—How Do Ya Spell *Plagiarism* ?  
Cheating Scandal Tests Honor Code at U. Va."  
*Daily Press*. Daily Press Media Group, 14 April  
2002. Web. 10 Sept. 2013.

*The following is excerpted from an article in a regional newspaper headquartered in Newport News, Virginia.*

At the University of Virginia, there's a saying that students soon commit to memory: "On my honor as a student, I have neither given nor received aid on this assignment/exam."

Students write this on every test in every class during their college career, pledging as their predecessors have since 1842 never to lie, cheat or steal. It's a tradition that's made Thomas Jefferson's school a richer academic environment, students say, as well as an easier place to find lost wallets.

But even here, where honor is so well defined and policed by an elite student committee, plagiarism has become a problem.

Since last spring, 157 students have been investigated by their peers in the largest cheating scandal in memory. Thirty-nine of those accused of violating the school's honor code have either dropped out or been expelled—the only penalty available for such a crime.

Some students who had already graduated lost their diplomas.

"It's not like we're saying we hate you, it's just that we have standards here," said 22-year-old Cara Coolbaugh, one of the students on U.Va.'s Honor Committee who has spent countless hours this year determining the fate of her peers.

The scandal began in a popular introductory physics class designed for non-majors. The course, which explores pragmatic topics such as why the sky is blue and how light bulbs work, usually attracts 300 to 500 students per semester—too many to watch closely. Instructor Lou Bloomfield said he started to worry about plagiarism after a student confided that some of her friends had copied papers from a file at their sorority. To find out for sure, Bloomfield spent an afternoon programming a computer to spot repeated phrases.

He fed in computer files of 1,500 term papers from four semesters of classes, and matches started popping up.

"I was disappointed," Bloomfield said. "But I wasn't so surprised—I have a large class."

A few of his students had simply copied from earlier work. Others had lifted at least a third of their papers from someone else.

The Honor Committee, whose 21 members were elected just before the plagiarism scandal hit, was overwhelmed. Most professors usually have a few people they'd like to investigate. Bloomfield handed over a list of more than 100.

Philip Altbach, a higher education scholar at Boston College, said he isn't surprised. "Plagiarism is more common now," he said. "It's just easier to do."

The Internet provides an inexhaustible source of information, and it's tempting to simply insert phrases directly into reports, Altbach said.

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**Source E**

Sledge, Sally, and Pam Pringle. "Assessing Honor Code Effectiveness: Results of a Multipronged Approach from a Five Year Study." *Research & Practice in Assessment* 5 (2010): 4-12. Web. 20 March 2013.

The following table is from a research report describing an ongoing study at a small public university to assess student, faculty, and alumni perceptions of academic integrity.

**Student Research and Results**

Members of the student honor council were encouraged to create their own survey and administer it in their classes. Faculty oversaw the research project. . . . The student survey was given in Fall 2007 and Spring 2008 resulting in 275 usable responses. The findings are located in [the following table].

**Highlights from Student Research: 2007-2008**

Topic	%
Students who believe the honor code is enforced fairly	48
Students who do not know the range of sanctions that can occur	42
Students who would report a fellow student for cheating	8
Students who say the honor system is discussed in class and on the syllabus	65
Students who have violated the honor code and not been caught	40
Students who believe that failure on the assignment was a reasonable sanction for a violation of the honor code	88

Source: Sledge, S. & Pringle, P. (2010). Assessing honor code effectiveness: Results of a multipronged approach from a five year study. *Research & Practice in Assessment*, 5, pg. 9.

**Source F**

McCabe, Donald, and Gary Pavela. "New Honor Codes for a New Generation." *Inside Higher Ed*. Inside Higher Ed, 11 March 2005. Web. 20 March 2013.

*The following is excerpted from an opinion piece published in an online publication focused on higher education.*

Research confirms recent media reports concerning the high levels of cheating that exist in many American high schools, with roughly two-thirds of students acknowledging one or more incidents of explicit cheating in the last year. Unfortunately, it appears many students view high school as simply an annoying obstacle on the way to college, a place where they learn little of value, where teachers are unreasonable or unfair, and where, since "everyone else" is cheating, they have no choice but to do the same to remain competitive. And there is growing evidence many students take these habits with them to college.

At the college level, more than half of all students surveyed acknowledge at least one incident of serious cheating in the past academic year and more than two-thirds admit to one or more "questionable" behaviors—e.g., collaborating on assignments when specifically asked for individual work. We believe it is significant that the highest levels of cheating are usually found at colleges that have not engaged their students in active dialogue on the issue of academic dishonesty—colleges where the academic integrity policy is basically dictated to students and where students play little or no role in promoting academic integrity or adjudicating suspected incidents of cheating.

**The Impact of Honor Codes**

A number of colleges have found effective ways to reduce cheating and plagiarism. The key to their success seems to be encouraging student involvement in developing community standards on academic dishonesty and ensuring their subsequent acceptance by the larger student community. Many of these colleges employ academic honor codes to accomplish these objectives.

Unlike the majority of colleges where proctoring of tests and exams is the responsibility of the faculty and/or administration, many schools with academic honor codes allow students to take their exams without proctors present, relying on peer monitoring to control cheating. Yet research indicates that the significantly lower levels of cheating reported at honor code schools do not reflect a greater fear of being reported or caught. Rather, a more important factor seems to be the peer culture that develops on honor code campuses—a culture that makes most forms of serious cheating socially unacceptable among the majority of students. Many students would simply be embarrassed to have other students find out they were cheating.

In essence, the efforts expended at these schools to help students understand the value of academic integrity, and the responsibilities they have assumed as members of the campus community, convince many students, most of whom have cheated in high school, to change their behavior. Except for cheating behaviors that most students consider trivial (e.g., unpermitted collaboration on graded assignments), we see significantly less self-reported cheating on campuses with honor codes compared to those without such codes. The critical difference seems to be an ongoing dialogue that takes place among students on campuses with strong honor code traditions, and occasionally between students and relevant faculty and administrators, which seeks to define where, from a student perspective, "trivial" cheating becomes serious. While similar conversations occasionally take place on campuses that do not have honor codes, they occur much less frequently and often do not involve students in any systematic or meaningful way.

# AP<sup>®</sup> ENGLISH LANGUAGE AND COMPOSITION

## 2015 SCORING GUIDELINES

### Question 1

**General Directions:** This scoring guide will be useful for most of the essays you read. If it seems inappropriate for a specific paper, ask your Table Leader for assistance. Always show your Table Leader books that seem to have no response or that contain responses that seem unrelated to the question. Do not assign a score of 0 or — without this consultation.

Your score should reflect your judgment of the paper's quality as a whole. Remember that students had only 15 minutes to read the sources and 40 minutes to write; the paper, therefore, is not a finished product and should not be judged by standards appropriate for an out-of-class assignment. Evaluate the paper as a draft, making certain to reward students for what they do well.

All essays, even those scored 8 or 9, may contain occasional lapses in analysis, prose style, or mechanics. Such features should enter into your holistic evaluation of a paper's overall quality. In no case should you give a score higher than a 2 to a paper with errors in grammar and mechanics that persistently interfere with your understanding of meaning.

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9 Essays earning a score of 9 meet the criteria for the score of 8 and, in addition, are especially sophisticated in their argument, thorough in development, or impressive in their control of language.

#### 8 Effective

Essays earning a score of 8 **effectively** argue a position on whether a school should establish, maintain, reconsider, or eliminate an honor code or honor system. They develop their argument by effectively synthesizing\* at least three of the sources. The evidence and explanations used are appropriate and convincing. Their prose demonstrates a consistent ability to control a wide range of the elements of effective writing but is not necessarily flawless.

7 Essays earning a score of 7 meet the criteria for the score of 6 but provide more complete explanation, more thorough development, or a more mature prose style.

#### 6 Adequate

Essays earning a score of 6 **adequately** argue a position on whether a school should establish, maintain, revise, or eliminate an honor code or honor system. They develop their argument by adequately synthesizing at least three of the sources. The evidence and explanations used are appropriate and sufficient. The language may contain lapses in diction or syntax, but generally the prose is clear.

5 Essays earning a score of 5 argue a position on whether a school should establish, maintain, revise, or eliminate an honor code or honor system. They develop their argument by synthesizing at least three sources, but how they use and explain sources may be uneven, inconsistent, or limited. The writer's argument is generally clear, and the sources generally develop the writer's position, but the links between the sources and the argument may be strained. The writing may contain lapses in diction or syntax, but it usually conveys the writer's ideas.

#### 4 Inadequate

Essays earning a score of 4 **inadequately** argue a position on whether a school should establish, maintain, revise, or eliminate an honor code or honor system. They develop their argument by synthesizing at least two sources, but the evidence or explanations used may be inappropriate, insufficient, or unconvincing. The sources may dominate the student's attempts at development, the link between the argument and the sources may be weak, or the student may misunderstand, misrepresent, or oversimplify the sources. The prose generally conveys the writer's ideas but may be inconsistent in controlling the elements of effective writing.

3 Essays earning a score of 3 meet the criteria for the score of 4 but demonstrate less success in arguing a position on whether a school should establish, maintain, revise, or eliminate an honor code or honor system. They are less perceptive in their understanding of the sources, or their explanation or examples may be particularly limited or simplistic. The essays may show less maturity in their control of writing.

#### 2 Little Success

Essays earning a score of 2 demonstrate **little success** in arguing a position on whether a school should establish, maintain, revise, or eliminate an honor code or honor system. They may merely allude to knowledge gained from reading the sources rather than citing the sources themselves. The student may misread the sources, fail to develop a position, or substitute a simpler task by merely summarizing or categorizing the sources or by merely responding to the prompt tangentially with unrelated, inaccurate, or inappropriate explanation. The prose often demonstrates consistent weaknesses in writing, such as grammatical problems, a lack of development or organization, or a lack of control.

1 Essays earning a score of 1 meet the criteria for the score of 2 but are undeveloped, especially simplistic in their explanation, weak in their control of writing, or do not allude to or cite even one source.

0 Indicates an off-topic response, one that merely repeats the prompt, an entirely crossed-out response, a drawing, or a response in a language other than English.

— Indicates an entirely blank response.

\* For the purposes of scoring, synthesis means using sources to develop a position and citing them accurately.

**AP® SUMMER INSTITUTE SCORING NOTES**  
**2015 AP ENGLISH LANGUAGE AND COMPOSITION**

**Question 1**

**Sample Identifier:** QQ

**Score:** 9

- Effectively synthesizes 5 sources to argue convincingly that the student's school, which has an honor code, could benefit from increased discussion of its code "as a necessary first step to building a culture of integrity on campus."
- Although the claim is modest, the essay demonstrates an especially thorough development of the supporting evidence (e.g. the use of Source D to show the difficulty of preventing cheating "even when the stakes are high" as well as to show the value of students adhering to the honor code because they understand the value of academic integrity).
- Exhibits sophistication in its argument through a careful consideration of the possible objection to the argument ("The chief objection to the honor code is that it is difficult to enforce").
- Is especially impressive in its control of language.

**Sample Identifier:** N

**Score:** 8

- Skillfully synthesizes three sources to make an effective argument that the student's school should "maintain its honor code, but integrate it more regularly into classroom discussion and enforce it more strictly so that it will be more effective."
- Effectively contrasts the results of the research in Source C with those in Source E, arguing that the research suggests a strong link between Hampden-Sydney College's success in deterring cheating because it strictly enforces its honor code and the high percentage of students reporting "having violated the honor code without being caught" at a "small public university" where students only have "some vague nebulous idea of what the punishments are."
- Explanations are appropriate and convincing, working in conjunction to build an effective argument.
- Demonstrates an ability to control a wide range of the elements of effective writing.

**Sample Identifier:** O

**Score:** 7

- Synthesizing three sources, the essay argues that the "existing honor code in place at the school [the student] attend[s] is sufficient without being changed."
- Makes adequate use of the evidence in the sources, e.g., draws upon the study cited in Source E to support the claim that students are reluctant to "report a fellow student for cheating," and develops the argument that the school's existing honor code works better because it does not place "unnecessary stress on students who . . . risk harassment from their peers" if they are required "to report cheating they witness."
- Demonstrates appropriate and sufficient use of evidence, but provides a more complete explanation than essays earning a 6 (e.g. rebuts Source A's "assumption that honor codes do not work without the use of recording technology," by pointing out that "monitoring students in this way refutes the purpose of an honor code").
- Exhibits a more mature prose style than essays scoring a 6.

## AP<sup>®</sup> SUMMER INSTITUTE SCORING NOTES 2015 AP ENGLISH LANGUAGE AND COMPOSITION

Sample Identifier: A

Score: 6

- Synthesizing four sources, the essay adequately argues its position that "if a written honor code were to be established at my school . . . it would have tremendous benefits."
- Uses appropriate and sufficient evidence to support argument: e.g. uses Source C's research that students at colleges with honor codes cheat less, and draws upon personal experience to confirm Source E's point that students are often unaware of severity of sanctions for cheating, something that a student-created honor code could remedy.
- Despite its clear, sustained argument, the essay earns a 6 because its evidence and explanations are appropriate and sufficient, but not as fully developed as essays scoring 8 or 9.
- Displays clear control of language (e.g. student uses the subjunctive correctly, "If students were to have to do this [write a pledge of honor], some might find it irritating . . .").

Sample Identifier: D

Score: 5

- Focusing on the student's own school, the essay asserts that "We must maintain this [demerit-based] system but change the way it is enforced."
- References three sources, but the connection of the sources to the student's argument is sometimes strained (e.g. after describing a situation at his or her own school, the student introduces Source D's claim that 39% of students involved in a cheating scandal dropped out or were expelled, failing to explain that this situation occurred at a different institution).
- Sources are generally used appropriately, though they may be awkwardly synthesized.
- Exhibits some awkward control of language ("more repercussions must be enforced, rather than ignored by authorities in the school") but meaning is generally clear throughout.
- For its uneven qualities, the essay earned a score of 5.

Sample Identifier: O

Score: 4

- Argues that "a system based on the honor of students is faulty and the honor code should be eliminated."
- Cites three sources, but instead of using them to develop an argument, selects particular passages that support a pre-determined conclusion: "Source C states . . . and I agree with those critics"; "This is backed up by source E when it says . . ."
- Explanations and evidence to support assertions are sometimes inappropriate and often unconvincing: e.g. generalizes from a survey of 275 students to assert that only 8% of students universally would turn in a fellow student who cheats; provides no evidence or explanation for the assertion that the honor codes cause teachers to relax their vigilance, which "could in turn cause students to cheat more."
- Control of language is generally sound and conveys the writer's ideas.
- Earned a score of 4.

## AP® SUMMER INSTITUTE SCORING NOTES 2015 AP ENGLISH LANGUAGE AND COMPOSITION

**Sample Identifier:** Z

**Score:** 3

- Makes the general assertion that "all schools should implement this system" [an honor code] because the vast majority of the time it promotes academic integrity and creates a strong learning environment."
- Attempts to put sources in conversation with one another but in doing so remains at such a high level of abstraction that the logic is difficult to follow: e.g. "Source C backs this with the idea of a negative feedback loop."
- Linkage between the argument and the sources is often weak, as in the student's quotation of Source B ("I wanted to go to a school where I could feel comfortable taking an exam without worrying about someone looking at my paper" to support the claim in Source F that an honor code contributes to the development of a peer culture "where cheating is viewed as socially unacceptable").
- Argument is particularly simplistic and undeveloped beyond sweeping generalities.
- Earned a score of 3.

**Sample Identifier:** G

**Score:** 2

- Asserts that "My school has a somewhat developed honor system" that "can be . . . a little more strict."
- References only two sources.
- Quotes or summarizes sources but fails to use them to develop the student's own assertions that "Cheating is one of the worst things you can do but it doesn't get punished enough. No one will stop cheating if all they have as consequences is to serve a detention."
- Fails to provide explanations or support, demonstrating little success in arguing a position on whether a school should establish, maintain, revise, or eliminate an honor code or honor system.
- Little or no logical connection between successive paragraphs.
- Demonstrates limited vocabulary and weak control of language ("It puts a fear and a paranoia sense into their heads").
- Earned a score of 2.

**Sample Identifier:** J

**Score:** 1

- Asserts that enforcement of an honor code "should be eliminated."
- Fails to identify even one source.
- Demonstrates consistently weak control of writing; the entire essay is a single, poorly constructed sentence that vaguely references information from multiple sources.
- Earned a score of 1.

## 2015 Lang Ques 1 Student Sample Essays (Honor Code) Synthesis

### Sample J

Enforcing an honor code to prevent plagiarism in college should be eliminated due to the majority of students that don't follow this code or disagree with it lands at 52%, senselessly high punishment for cheating, including expulsion, and even senate members who criticize the use of the Honor Code. (49)

### Sample G

My school has a somewhat developed honor system. It can be improved in many ways, such as, being a little more strict. Some ways that my school can become more strict in the honors system are, possibly using cameras to watch kids from above as stated in Source A. The school staff could become better at detecting cheaters. One way that this could happen is getting a computer program that detects plagiarism.

The overall idea of an honor system is a great concept. Kids that work hard and cheat can report cheaters without having their name be brought up. But this program only works if students cooperate with the program. What students need to know is that their name will not be brought. That is why these programs are being held up in success. People are afraid of, "What if they found out I reported them?"

A professor at Rutgers University named Donald McCabe, Source C, stated that student enforced honor systems work well because it causes students to cheat less because they are afraid that some student will "rat them out". It puts a fear and a paranoia sense into their heads.

In a study of two hundred seventy five people, Source E, it showed that only eight percent of the two hundred seventy five people, would report someone if they were cheating. Schools need to gain trust with the students who go there. This could change people's ways of doing school work forever.

Cheating is one of the worst things you can do but it doesn't get punished enough. Noone will stop cheating if all they have as a consequence is to serve a detention. (277)

### Sample Z

Across the United States many schools of all levels have some form of an honor code. Although some believe it leads to sheating, all schools should implement this system because the vast majority of the time it promotes academic integrity and crates a strong learning environment.

Cheating in schools is pretty much inevitable. As Source D says, "The Internet provides an inexhaustible source of information, and it's tempting to simply insert phrases directly into reports." Source C backs this with the idea of a negative feedback loop. However they also acknowledge the fact that this loop works both ways. This positive loops leads to an expanding culture of trust and integrity.



Integrity is important and valued by many. Source E gives a statistic that 88% of students who participated in a survey believe that failure on an assignment was a reasonable violation of the honor code. Source B even extends this argument to say that integrity is implicit in an honor code. Operating under an honor code makes all students aware of the responsibility they hold and the image they must obtain.

With a campus wide sense of integrity, the overall environment is one of academic excellence. Source F says that the peer culture becomes one where cheating is viewed as socially unacceptable, and students would be embarrassed if other students found out that they cheated. Source B has a direct quote from the author, a student at Lawrence Academy, saying, “I voted in favor [of the honor code] because I wanted to go to a school where I could feel comfortable taking an exam without worrying about someone looking at my paper ...” This trusting and relaxed feel around other students during an exam can only come from a system like the honor code.

With some small degree of inevitable cheating aside, the honor code system should be implemented in all schools due to its promotion of academic integrity and creation of a great learning environment. (327)

### Sample Q

One of the few things we have in life that is ours and no one can ever take away from us is our honor. Most times it's something that is in us, and we can never change it. Some people are downright unhonorable people and I believe that can never truly change. That is why I believe that a system based on the honor of students is faulty and the honor code should be eliminated.

While most people would follow the honor code, there are some that won't. Those that are competitive at heart would find it difficult not to cheat and get ahead of those non-cheaters doing honest work. A person who is not honorable and cheats, will always cheat. Once a cheater always a cheater. Source C states, “Critics ... are skeptical that signing a piece of paper will suddenly cause a cheater to change his ways” and I agree with those critics.

Putting a system in place in which students are responsible for turning in their peers can raise problems because of relationships between students. Like in Source B, students would not want to turn in other students because of the friction it would create. When students feel pressure to turn another student in they feel uncomfortable and as a result, most likely won't turn that student in. This is backed up by Source E when it says only 8% of students would turn someone in for cheating, and 40% of students have violated the honor code and not gotten caught.

A code in place that lets students govern themselves might put teachers at ease when it comes down to making sure students don't cheat or plagiarize. This could in turn cause students to cheat more because their teachers weren't paying close enough attention, and since only 8% would turn them in they would most likely get away with it.

An honor code is a faulty system because of the nature of human beings wanting to be the best. I believe a system like this could do more harm than good and teacher and students should do things based on their personal morals and beliefs. (359)

### Sample D

Character, excellence, and commitment are three values that are encouraged in my school. Although these values are exemplified by some students, there is a large group of people in which they are absent. Our honor system is a demerit-based system, in which violators receive points off of a conduct grade. We must maintain this system, but change the way it is enforced. Different teachers tend to vary in severity of punishment, and this must end. With students expecting dishonesty or cheating from one another, they are more likely to do it themselves. More repercussions must be enforced, rather than ignored by authorities in the school.

There is a growing problem in which certain teachers are taken advantage of due to lenient repercussions. As Source E stated, “48% of students believe the honor code is enforced fairly.” When less than half of students believe the system is fair, there are some clear inconsistencies in the way it is enforced. If one student violates a rule and gets away with the same action, it brings forth uncertainty and a lack of organization. In my school, most people are aware of the teachers who let them get away with things, and they take advantage of them. If the rules were enforced, this would not happen.

Due to problems with cheating in the school over long periods of time, a general state of mind has been established. In Source C, Dirmeyer and Cartwright say that some colleges can not effectively establish an honor system “not because the students aren’t honest but because they don’t expect anyone else to be.” This situation exists in my high school. Rules that have been maintained but not enforced as a whole have brought upon a consensus that everyone else is going to cheat, so why not do it? A set punishment must be enforced in order to deplete this thought.

A final point is that there is an unfair focus on certain issues and their repercussions, while other problems go untouched. This creates an expectancy that it is okay to break the rules. When half of the school is written up for uniform violations while cheating is ignored, more people will join the cheating. According to Source D, thirty-nine percent of students accused of cheating “dropped out or have been expelled--The only penalty for such a crime.” This type of punishment will deter others from cheating, and can be used in other aspects of rule violation. If my school used this strategy, many problems would not exist.

In conclusion, I believe that the honor system at my school should be maintained, but more strongly enforced. The teachers must come together to punish students in the same way. The expected dishonesty from peers must be destroyed, in order to reduce problems with cheating. Lastly, the focus must be shifted from specific problems to rule-breaking overall. I believe these things would make my high school a more honorable place. (490)

## Sample A

In a world where cheating and plagiarism have become second nature, the debate over whether honor codes could fix the problem has picked up speed. Nowadays its easier to text the class group chat and get answers than actually pick up the textbook. Though it could be argued that honor codes don't work, it could also be said that they don't hurt. My school does not have a written honor code but more of a tacit understanding of proper and improper behavior. If a written honor code were to be established at my school I feel like it would have tremendous benefits. I would also add that it should be student created.

One of the most obvious reasons a school would consider in establishing an honor code is the possibility of eliminating cheating. By creating an honor code you can establish rules but also punishments for certain actions. As the research done by Source E confirms, there are at least 42% of students who don't know the sanctions that could occur. Though the research was done in 2007-2008 and is relatively out-dated, I find that this still remains true especially in my school. Not many people know the punishment faced so it is common to see people pushing their bad behavior to a point of suspension when they didn't even know that was an option. According to the research cited in Source C, students at colleges with honor codes cheat less. I could see this being true because no matter whether someone is generally a cheater or not, no one wants to be suspended or expelled. Sources B and D account for two different instances where students, as a requirement of the honor code, had to write on papers or exams a pledge of honor. If students were to have to do this some might find it irritating as source B concluded, but I think it would remind students of their expectations and when they see it so often it will become second nature to abide by it.

Another pay off of investing in an honor code would be better character development and therefore better communities. If students were to create an honor code at my school it would give everyone higher standards. If there are higher standards people are less likely to act out or be of bad character because they wouldn't want to face the ridicule of their peers. I agree with Source C as they say that the success of an honor code depends on the expectations of their peers. If everyone does something bad then people will think its ok for them to do the same. Noone wants to be the one person in their school that got caught, they would only be ok with it if they weren't the only one. Also, if the honor code comes from students and is followed by students it would, as Source B also confirms, create a new level of trust between teacher and student allowing teenagers to recieve the desperate freedom they desire.

With the list of potential benefits piling up surrounding the implementation of an honor code there is no reason not to try it. If schools fear rejection from students then they are allowing students to continue bad behaviors when a simple trial and error honor code that could be created by the students themselves could be written on command. Its only hurting not to try so I will push my school to give it a try too. (582)

## Sample O

In an age where a world of resources is available at the click of a button, the issues of plagiarism and cheating have become significant in the academic community. The creation of honor codes that attempt to regulate immoral behavior of students have garnered much attention. While some are of the belief that these codes are excessive, others view them as necessary for protecting the integrity of students and the schools they attend. The high school that I attend does have an honor system; however, the degree to which it is respected likely varies among students. The honor system mandates that plagiarising or cheating on any assignment will result in a score of zero and disciplinary consequences, such as receiving detention. I believe that this honor code is just right for fulfilling the needs of my school; the punishments warranted for cheating are valid ways to promote academic integrity and honesty without being overwhelming and should thus be maintained.

The existing honor code in place at the school I attend is sufficient without being changed. A baseline punishment is required to prove that the school genuinely cares about the issue of cheating, and to discourage potentially dishonest students from committing this crime. As Source B claims, an honor code prevents a student from fearing their original work will be stolen by undeserving plagiarisers. I would agree with this statement, as I have experienced the uncomfortable situation of working in close proximity to cheaters in the past. Having regulations and outlined consequences for cheating limits the magnitude of its occurrence and makes the majority of students more comfortable during their education. Also, punishing a cheater by giving them no credit for the assignment in question is reasonable, as it disciplines them for their dishonesty where required, without overstepping any boundaries. For instance, many would argue when I say a wrongdoer should be punished, but only for that which he did wrong.

The honor code in place at my school is useful because it does the job of discouraging cheating without suffocating students. For example, the code relies on students to make the conscious decision to avoid cheating. Source A insinuates that students cannot be trusted to abide by a verbal or written code and sarcastically suggests that schools should invest in spycams. I am of the belief that Source A is incorrect in the assumption that honor codes do not work without the use of recording technology; monitoring students in this way refutes the purpose of an honor code of protecting their integrity. Another factor I would deem unnecessary for a successful honor code is the requirement of students to report cheating they witness. This places unnecessary stress on students who are forced to cross social boundaries and risk harassment from their peers. Source E declares that only 8% of students in a small university would report a fellow student for cheating, a fact that does not surprise me. By being overly mandatory, an honor code loses its effectiveness.

The honor code I abide by fulfilling the needs of students and teachers and maintains a perfect balance between necessity and practicality. All honor systems are vital for keeping educational values respected and can be very useful when properly applied. (538)

## Sample N

My high school has a written honor code. I couldn't honestly say what provisions it includes or what penalties are in place to punish activities that violate it. Perhaps this lack of discussion of the honor code is a contributing factor in the acceptedness of cheating at my school. Many of my classmates do not view cheating as a serious offense, likely because students are rarely caught cheating & punished for it. I believe that my school should maintain its honor code, but integrate it more regularly into classroom discussions & enforce it more strictly so that it will be more effective. Honor codes only work if students feel a high sense of being held accountable for following the code.

Honor codes, when implemented properly, have generally been shown to have at least some success. Research by Rutgers University professor Donald L. McCabe supports the conclusion that students whose colleges have honor codes in place are less likely to cheat (Source C). Hampden-Sydney College, which has a "strictly enforced" honor code, rarely finds evidence of student cheating. The success of honor codes such as these lies in their administration, not the mere fact of having an honor code in place. At Hampden-Sydney College, there is an all-student court in place to handle cheating allegations, & punishments for cheating range from suspension to expulsion (source C). That the college has a court in place specifically to deal with this matter sends the message to students that violation of the honor code will be taken seriously, decreasing the likelihood of cheating. Furthermore, the disciplinary actions for punishing cheating are clearly delineated for students at this school, making it effective. However, according to a study conducted at a small public university, 42% of students are unaware of what specific disciplinary actions can be taken against them if they are found to be in violation of the code (Source E). Unsurprisingly, 40% of students at the same university reported having violated the honor code without being caught (Source E). A clear link can be seen between these statistics. Unlike at Hampden-Sydney College, where students know the risk they run by cheating & as a result adhere to the code, students at this university don't know what consequences they may face & as a result they are of little import to them. Students can not fear the penalties if they do not even know what penalties exist or simply have some vague, nebulous idea of what the punishments are. If my school were to make the penalties clearer to students, I believe they would feel more compelled to follow the rules.

Another important part of the successful implementation of an honors code that my school lacks is a general sense among the student body that academic integrity is something to be taken seriously. High-school age kids are infamously influenced by their peers very easily & likely to adopt the attitudes of people around them. Cheating is an accepted practice. According to research, "a culture that makes most forms of serious cheating socially unacceptable among the majority of students" is common among schools with low levels of cheating (Source F). The knowledge that your peers will look down on you if you cheat would be a far more powerful incentive for many people not to cheat than formal school punishment. In order to create this anti-cheating "culture" among the student body, my school should discuss the importance of

integrity regularly, not just once at the beginning of the year, & hold students accountable for their actions.

In short, my school must adjust the way in which it administers its honor code to make it effective. (609)

### Sample QQ

Cheating has become an epidemic in education systems all across the globe. Students cheat on anything and everything, from homework assignments to quizzes to standardized tests. To address this issue, many schools have adopted honor codes intended to cultivate integrity among students. While the honor code is hard to enforce and--as the name implies--relies heavily on the students' sense of honor, if an honor code is accompanied by in-class discussion on the issue of cheating, it can positively affect the culture of a school. My current school has an honor code, yet I believe my school would be benefitted by increased discussion regarding the code to encourage students to adhere to the code and pressure their peers to do likewise.

The chief objection to the honor code is that it is difficult to enforce. When teachers do not trust their students, they may feel the need to spy on them to prevent them from cheating (Source A). In such cases, the idea of leaving a room full of students to their own devices seems utterly implausible, even with an honor code in place. After all, students will cheat even when the stakes are high. The University of Virginia's honor code did not prevent a staggering 157 students from cheating, even knowing that they faced expulsion if they were caught (Source D). Yet in all cases, the first step to creating an environment in which teachers are able to trust students, in which students prevent each other from cheating, is by holding more discussions about academic dishonesty. Cheating benefits nobody in the long run; it encourages students to get by through trickery rather than actually building competence. It even hurts the witness, who may see his own grades suffer as the result of a harder curve. While no honor code is infallible, having an honor code and educating students on the consequences of cheating is a necessary first step to building a culture of integrity on campus. In the University of Virginia scandal, it was a student who first alerted the professor to the cheating occurring (Source D). Cheating may be epidemic, but the path to ending it can start with just a few students who recognize its harm and will work to eradicate it. Thus, it is important for schools to discuss cheating and impress upon their students its wrongness.

On a large scale, honor codes are effective. Studies show that "students at colleges with honor codes--typically student-enforced--cheat less than their counterparts elsewhere do" (Source C). The most important feature of this is that the honor codes are student-enforced--more than failing, more than expulsion, what deters students from cheating is the disapproval of their peers and the actual risk of being reported. The success of any honor code depends on "other students' tolerance for cheating" (Source C) and the establishment of "a culture that makes ... cheating socially unacceptable" (Source F). If a greater portion of students are taught that cheating is unacceptable, if students are encouraged to end cheating among their peers,

honor codes can be effective. But as Dirmeyer notes, the success of an honor code depends not upon its existence, but its perception among the students.

My high school would benefit tremendously from increased discussion on the honor code. As shown by Source E, few students are actually willing to report their peers for cheating; if this number increased even slightly the honor code might start to hold some actual value. Maybe by the time my friends take the AP Lang exam, they won't have to position themselves to hide their answers from people behind them--as I did. (607)

Sample J	1
Sample G	2
Sample Z	3
Sample Q	4
Sample D	5
Source A	6
Source O	7
Sample N	8
Sample QQ	9

Question 2

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

On the tenth anniversary of the assassination of Dr. Martin Luther King, Jr., labor union organizer and civil rights leader Cesar Chavez published an article in the magazine of a religious organization devoted to helping those in need. Read the following excerpt from the article carefully. Then, in a well-written essay, analyze the rhetorical choices Chavez makes to develop his argument about nonviolent resistance.

Dr. King's entire life was an example of power that nonviolence brings to bear in the real world. It is an example that inspired much of the philosophy and strategy of the farm workers' movement. This observance of Dr. King's death gives us the best possible opportunity to recall the principles with which our struggle has grown and matured.

Our conviction is that human life is a very special possession given by God to man and that no one has the right to take it for any reason or for any cause, however just it may be.

We are also convinced that nonviolence is more powerful than violence. Nonviolence supports you if you have a just and moral cause. Nonviolence provides the opportunity to stay on the offensive, and that is of crucial importance to win any contest.

If we resort to violence then one of two things will happen: either the violence will be escalated and there will be many injuries and perhaps deaths on both sides, or there will be total demoralization of the workers.

Nonviolence has exactly the opposite effect. If, for every violent act committed against us, we respond with nonviolence, we attract people's support. We can gather the support of millions who have a conscience and would rather see a nonviolent resolution to problems. We are convinced that when people are faced with a direct appeal from the poor struggling nonviolently against great odds, they will react positively. The American people and people everywhere still yearn for justice. It is to that yearning that we appeal.

But if we are committed to nonviolence only as a strategy or tactic, then if it fails our only alternative is to turn to violence. So we must balance the strategy with a clear understanding of what we are doing. However important the struggle is and however much misery, poverty and exploitation exist, we know that it cannot be more important than one human life. We work on the theory that men and women who are truly concerned about people are nonviolent by nature. These people become violent when the deep concern they have for people is frustrated and when they are faced with seemingly insurmountable odds.

We advocate militant nonviolence as our means of achieving justice for our people, but we are not blind to the feelings of frustration, impatience and anger

which seethe inside every farm worker. The burdens of generations of poverty and powerlessness lie heavy in the fields of America. If we fail, there are those who will see violence as the shortcut to change.

It is precisely to overcome these frustrations that we have involved masses of people in their own struggle throughout the movement. Freedom is best experienced through participation and self-determination, and free men and women instinctively prefer democratic change to any other means.

Thus, demonstrations and marches, strikes and boycotts are not only weapons against the growers, but our way of avoiding the senseless violence that brings no honor to any class or community. The boycott, as Gandhi taught, is the most nearly perfect instrument of nonviolent change, allowing masses of people to participate actively in a cause.

When victory comes through violence, it is a victory with strings attached. If we beat the growers at the expense of violence, victory would come at the expense of injury and perhaps death. Such a thing would have a tremendous impact on us. We would lose regard for human beings. Then the struggle would become a mechanical thing. When you lose your sense of life and justice, you lose your strength.

The greater the oppression, the more leverage nonviolence holds. Violence does not work in the long run and if it is temporarily successful, it replaces one violent form of power with another just as violent. People suffer from violence.

Examine history. Who gets killed in the case of violent revolution? The poor, the workers. The people of the land are the ones who give their bodies and don't really gain that much for it. We believe it is too big a price to pay for not getting anything. Those who espouse violence exploit people. To call men to arms with many promises, to ask them to give up their lives for a cause and then not produce for them afterwards, is the most vicious type of oppression.

We know that most likely we are not going to do anything else the rest of our lives except build our union. For us there is nowhere else to go. Although we would like to see victory come soon, we are willing to wait. In this sense, time is our ally. We learned many years ago that the rich may have money, but the poor have time.



## AP® ENGLISH LANGUAGE AND COMPOSITION 2015 SCORING GUIDELINES

### Question 2

**General Directions:** This scoring guide will be useful for most of the essays you read. If it seems inappropriate for a specific paper, ask your Table Leader for assistance. Always show your Table Leader books that seem to have no response or that contain responses that seem unrelated to the question. Do not assign a score of 0 or — without this consultation.

Your score should reflect your judgment of the paper's quality as a whole. Remember that students had only 40 minutes to read and write; the paper, therefore, is not a finished product and should not be judged by standards appropriate for an out-of-class assignment. Evaluate the paper as a draft, making certain to reward students for what they do well.

All essays, even those scored 8 or 9, may contain occasional lapses in analysis, prose style, or mechanics. Such features should enter into your holistic evaluation of a paper's overall quality. In no case should you give a score higher than a 2 to a paper with errors in grammar and mechanics that persistently interfere with your understanding of meaning.

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9 Essays earning a score of 9 meet the criteria for the score of 8 and, in addition, are especially sophisticated in their argument, thorough in their development, or impressive in their control of language.

#### 8 Effective

Essays earning a score of 8 **effectively** analyze\* the rhetorical choices Chavez makes to develop his argument about nonviolent resistance. They develop their analysis with evidence and explanations that are appropriate and convincing, referring to the passage explicitly or implicitly. The prose demonstrates a consistent ability to control a wide range of the elements of effective writing but is not necessarily flawless.

7 Essays earning a score of 7 meet the criteria for the score of 6 but provide more complete explanation, more thorough development, or a more mature prose style.

#### 6 Adequate

Essays earning a score of 6 **adequately** analyze the rhetorical choices Chavez makes to develop his argument about nonviolent resistance. They develop their analysis with evidence and explanations that are appropriate and sufficient, referring to the passage explicitly or implicitly. The writing may contain lapses in diction or syntax, but generally the prose is clear.

5 Essays earning a score of 5 analyze the rhetorical choices Chavez makes to develop his argument about nonviolent resistance. The evidence or explanations used may be uneven, inconsistent, or limited. The writing may contain lapses in diction or syntax, but it usually conveys the writer's ideas.

#### 4 Inadequate

Essays earning a score of 4 **inadequately** analyze the rhetorical choices Chavez makes to develop his argument about nonviolent resistance. The student may misunderstand the passage, misrepresent the strategies Chavez uses, or analyze these strategies insufficiently. The evidence or explanations used may be inappropriate, insufficient, or unconvincing. The prose generally conveys the writer's ideas but may be inconsistent in controlling the elements of effective writing.

3 Essays earning a score of 3 meet the criteria for the score of 4 but demonstrate less success in analyzing the rhetorical choices Chavez makes to develop his argument about nonviolent resistance. They are less perceptive in their understanding of the passage or Chavez's strategies, or the explanations or examples may be particularly limited or simplistic. The essays may show less maturity in their control of writing.

#### 2 Little Success

Essays earning a score of 2 demonstrate **little success** in analyzing the rhetorical choices Chavez makes to develop his argument about nonviolent resistance. The student may misunderstand the prompt, misread the passage, fail to analyze the strategies Chavez uses, or substitute a simpler task by responding to the prompt tangentially with unrelated, inaccurate, or inappropriate explanation. The prose often demonstrates consistent weaknesses in writing, such as grammatical problems, a lack of development or organization, or a lack of control.

1 Essays earning a score of 1 meet the criteria for the score of 2 but are undeveloped, especially simplistic in their explanation, or weak in their control of language.

0 Indicates an off-topic response, one that merely repeats the prompt, an entirely crossed-out response, a drawing, or a response in a language other than English.

— Indicates an entirely blank response.

\* For the purposes of scoring, analysis means explaining the rhetorical choices an author makes in an attempt to achieve a particular effect or purpose.

**AP® SUMMER INSTITUTE SCORING NOTES**  
**2015 AP ENGLISH LANGUAGE AND COMPOSITION**

**Question 2**

**Sample Identifier:** G

**Score:** 9

- Begins by recognizing the rhetorical occasion, an article marking the tenth anniversary of the assassination of Dr. Martin Luther King, Jr.
- Effectively identifies and analyzes Cesar Chavez's rhetorical choices, explaining how these choices serve the writer's purpose, to persuade his readers "only nonviolence will be able to achieve the goals of civil rights activists."
- Thoroughly analyzes and develops the connections among Chavez's many rhetorical choices ("contrasting diction to differentiate violent actions and nonviolent actions," "plural pronoun 'we'" to make an emotional appeal, appeals to the authority of Dr. King and Gandhi, and the rhetorical question and its implicit logic that directs readers to remember history and its lesson of how the poor suffer most in violent revolution).
- Demonstrates an especially sophisticated and thorough development; for example, in discussing of how Chavez "portrays the 'we' as a righteous sympathetic people," the essay effectively analyzes how Chavez moves his audience: "By contrasting a compassionate nonviolent people, who are able to comprehend the importance of even one life, to the almost heartless people advocating for violence, [Chavez's] use of plural pronouns is in fact an emotional appeal that prompts the audience towards his side of the argument [*sic*]." This explanation also demonstrates a nuanced discussion of how rhetorical appeals work.
- Shows an impressive control of language although the essay is not flawless.

**Sample Identifier:** D

**Score:** 8

- Effectively identifies and analyzes Cesar Chavez's rhetorical choices— striking diction, juxtaposition, and appeals to reader's fundamental moral beliefs— to argue that "nonviolence is the best and most moral way to bring change."
- Provides convincing evidence and analysis (for example, "Chavez uses Ghandi [*sic*], a famous and highly respected advocate of nonviolence, to allude to the success [*sic*] peace can bring since Ghandi[*sic*] managed to win India back from an empire").
- Effectively builds its case through a well-developed structure, moving from the analysis of how Chavez's diction works ("less than 10 words into his request, [Chavez] has already tied 'nonviolence' to 'power'") to end with a broader point about how Chavez appeals to the audience's beliefs ("He also appeals to readers' sense of humanity and virtue, portraying nonviolence as something for those who dont [*sic*] want to exploit the weak or poor").
- Controls a wide range of elements of effective writing, with some elegant sentences, but the prose is not flawless; sometimes the student's eloquence turns into overstating the case: "By depicting violence as deplorable and vile, he convinces those with even a shred of decency or humanity that . . .").

**AP® SUMMER INSTITUTE SCORING NOTES**  
**2015 AP ENGLISH LANGUAGE AND COMPOSITION**

**Sample Identifier:** KKK

**Score:** 7

- Adequately identifies Chavez's rhetorical strategies— religious and historical allusions, parallel structure, and inclusive pronouns— and analyzes how they are used to achieve his goal of showing that “nonviolence is the most powerful and effective form of resistance, stronger than violence.”
- Provides a more complete explanation and more thorough development than essays earning a 6. (For example, the student explains how Chavez's allusion to God is “particularly effective” not only because of his audience (readers of a religious magazine) but also because it grounds Chavez's stance against his opposition (those who may think violence is sometimes necessary).
- Uses evidence that is appropriate and sufficient but the explanations are not as convincingly developed as essays scoring an 8 or better. (For example, the student observes that “Chavez repeatedly uses phrases in his conclusion such as ‘we know,’ ‘for us,’ and ‘we learned’” to convince “the reader that Chavez is on their side, that he is one of them.” This explanation is sufficient but is not as developed as it might have been.
- Demonstrates a more mature prose style than essays scoring a 6; the language is direct, economical, and very clear.

**Sample Identifier:** E

**Score:** 6

- Adequately identifies and analyzes Chavez's rhetorical choices— allusion to famous figures, repetition, and use of pronoun to create camaraderie— “to promote a nonviolent path.”
- Supports its analysis with appropriate and sufficient examples (essay points out that Chavez invokes Dr. King and Gandhi to “give his ideas more of a credible backing”).
- Illustrates a solid understanding of how rhetorical strategies function but does not go beyond adequately addressing the prompt. (For example, “by giving a call to action and then already including individuals and mentioning their struggles together, Chavez appealed to the feelings of his audience”: here, the essay clearly shows a good grasp of how emotional appeals work, but it does not further develop or connect this analysis to examine how this appeal works in conjunction with Chavez's other rhetorical choices and even concludes that Chavez uses “‘we’ . . . too many times”).
- Prose is generally clear but at times the phrasing is awkward. (“While Chavez's voice had credence, to say that ‘Dr. King's entire life’ was devoted the cause Chavez was trying to push forward gave the idea much more weightage [sic]: Dr. King stood as a monumental figure for the people not only in the Civil Rights Movement, but all across America”).

**AP® SUMMER INSTITUTE SCORING NOTES**  
**2015 AP ENGLISH LANGUAGE AND COMPOSITION**

**Sample Identifier:** C

**Score:** 5

- Begins abruptly: "Chavez takes a stand" in favor of nonviolent resistance with no attention to the rhetorical context.
- Identifies and analyzes four rhetorical "devices" (repetition, allusion, a rhetorical question, and pathos); however, its explanation of repetition is unconvincing. The student asserts that just repeating the word nonviolence and its consequences "can sway the reader to agree" without considering that repetition alone does not equal a convincing argument.
- Reveals uneven development throughout the essay. Moments of adequate analysis (alluding to Gandhi "pulls in another source that support [Chavez's] beliefs") are followed by confusing and inadequate analysis ("This strategy [the rhetorical question] is important because it adds another reason for someone to support him when they are able to see the other side of a situation"). It is not clear why a rhetorical question would by itself promote seeing two sides (in fact, such questions usually function quite differently, to try to force the listener to see clearly a particular side).
- Exemplifies inconsistent explanations. The writer understands that pathos means appealing to the audience's emotions, but doesn't explain clearly how the claim that Chavez's "reference to [his readers'] lives as a gift from God evokes [sic] feelings of self worth and importance" promotes Chavez's larger purpose, to persuade his readers to endorse nonviolence.
- Generally the prose is clear, but the essay's uneven and limited development is typical of essays earning a 5.

**Sample Identifier:** B

**Score:** 4

- Identifies several rhetorical choices ("comparison between the effects of violence and nonviolence, references to God and Gandhi, along with including himself in his statement to establish unity") but inadequately analyzes Chavez's purpose; Chavez is not just arguing for the superiority of nonviolence but is trying to convince his audience to commit to nonviolence.
- Also insufficiently analyzes Chavez's rhetorical choices; while some of the observations are accurate, they are not developed in enough depth. The final example of Chavez "creating a sense of unity" is especially undeveloped and unconvincing. No specifics are advanced, and how "unity" functions in Chavez's argument is not explained.
- Generally the prose conveys the student's ideas but is inconsistent in controlling the elements of effective writing. At points, the writing is choppy. As the quotation from the student's essay in bullet point one makes clear, trying to put all the rhetorical choices to be discussed in a single sentence makes for a telegraphic style rather than a fluent expression of the main points.

**AP<sup>®</sup> SUMMER INSTITUTE SCORING NOTES**  
**2015 AP ENGLISH LANGUAGE AND COMPOSITION**

**Sample Identifier:** I

**Score:** 3

- Begins abruptly with a vague statement: "Cesar Chavez makes important points and manipulates devices."
- Does not identify rhetorical devices to be discussed and inadequately analyzes repetition, pathos, and tone, describing rather than analyzing Chavez's argument.
- Less perceptive than essays earning a 4 in understanding Chavez's purpose and strategies; invokes pathos as "making individuals who resort to violence seem unhonorable" yet inadequately explains how this is an appeal to the audience's emotions or why Chavez uses such a strategy.
- Evidence and explanations are limited and simplistic ("He does not outright [*sic*] attack violent individuals, but deeply explains how nonviolence is the best answer").
- Demonstrates less maturity in its control of writing ("His tone, though desperate, is profoundly sophisticated and credential").

**Sample Identifier:** H

**Score:** 2

- Demonstrates little success in developing an analysis of Chavez's rhetorical choices—identified in the opening paragraph as "appeals, repetition"—in speaking for the superiority of nonviolence over "violent movements"
- Lacks coherence and development of a rhetorical analysis. The essay names rather than analyzes a string of strategies; Chavez's article is said to be "filled with ethos, pathos, and logos." (The student asserts, but does not show how "[l]ogos is used along with ethos in the tenth paragraph." The next sentence references Gandhi, who is not discussed in the tenth paragraph.
- Shows a consistent weakness in writing; the last paragraph, for example, abruptly states "it starts with when people become violent it is because they are frustrated and seemed to have run out of options"). The antecedent for "it" in this sentence is not clear, and the student does not succeed in conveying how this idea relates to the task of the prompt, to analyze Chavez's rhetorical choices.

**Sample Identifier:** F

**Score:** 1

- Demonstrates little success in analyzing Cesar Chavez's rhetorical choices; begins abruptly by arguing nonviolence is better than violence and brings in Chavez as if to support the student's argument about violence rather than demonstrate an understanding the task, analyzing Chavez's article.
- Substitutes a simpler task of arguing against violence; there is almost no analysis of Chavez's rhetorical choices.
- Is especially undeveloped and vague and simplistic in its explanations ("Chavez mentioned a lot of relatable insights and feelings of human beings").
- Is lacking coherence because it responds to the prompt by introducing unrelated points: "Today's society we have racial crimes" and "We are corrupted into believing that war is always the solution, but 'when victory comes through violence, it is a victory with strings attached.'" The student takes this quotation from Chavez out of context; it does not refer to war, but to those who might be tempted to use violent tactics against the growers.

## 2015 Lang Ques 2 Student Sample Essays (Cesar Chavez) Prose Analysis

### Sample F

Everybody has a cause, but it is the way you go about expressing it that gets you heard. There is only but two paths you can follow: a violent or nonviolent path. I believe that Cesar Chavez said it right, in his article, “that nonviolence is more powerful than violence.” Most people find it unattractive and disturbing to be around chaotic and rowdy or even uncontrollable situations. Violent causes tend to bring sadness and anger and almost always someone being caught in the fire. Violence can only bring about 3 things: “the demoralization” of someone’s soul and integrity, the physical harm or death of someone, and then more violence from the people who want to retaliate because of the physical harm or death of a loved one.

In his article, Chavez mentioned a lot of relatable insights and feelings of human beings. In paragraph 5, lines 30-32, Chavez states, “The American people and people everywhere still yearn for justice.” Today’s society we have racial crimes, and we have bias government leaders. We are corrupted into believing that war is always the solution, but “when victory comes through violence, it is a victory with strings attached.” There is a price to pay for everything: violence means the loss for all sides in some way and non-violence gives you a large amount of support and sometimes victory. The choice is yours and you must be able to reap the consequence or reward of what you sow. (244)

### Sample H

Chavez, a labor union organizer and civil rights leader issued an article for a magazine devoted to helping those in need. In this article he speaks of how nonviolence in the activist realm brings forth victories with no strings attached unlike violent movements. Cesar uses appeals, repetition.

The article itself is filled with ethos, pathos, and logos. A religious section appeals to those reading the passage as they are all followers of God (it is a religious magazine) it states that we are sacred and our lives should not be taken or threatened “for any reason or for any cause, however just it may be.” This is a sign of pathos and ethos. It hits a tender spot for followers of God and shows that the author is in touch with his own spirituality. Logos is used along with ethos in the tenth paragraph. Gandhi is referenced for he taught nonviolence through boycott. This shows his vast understanding of peace leaders that aided the field of nonviolent protest it also is a fact so thus there is logos.

There is a chain effect, displaying a sequence of events from line 43-55 trailing those who let themselves become “frustrated”, a repeated term in those three paragraphs. It starts with when people become violent it is because they are frustrated and seemed to have run out of options.

(226)

### Sample I

Cesar Chavez makes important points and manipulates devices to create a sense of awareness in magazine readers. Starting off with the main accomplishment that he perceives of Dr. Martin

Luther King Jr.'s life, he states that "his entire life was an example of power than nonviolence brings to bear in the real world." Chavez begins the essay with this statement to reenforce the peacefulness of King's nature, and follows with how individuals were affected by this powerful man.

In the article, Chavez repeats the word "nonviolence" several times, to insure the meaning of the word. Repeating this word over and over is a powerful aspect to constantly remind readers that nonviolence is the goal that we have to strive to accomplish. He goes on to describe and harshly describe the effects that violence has on our society. Lines 15-21 ("If ... workers") and lines 65-68 ("When ... death") describe the impact that violence has on humans.

Chavez then explains the solutions to violence. He states that "demonstrations and marches, strikes and boycotts is our way of avoiding the senseless violence that brings no honor or class to any community." By using pathos, by making individuals who resort to violence seem unhonorable, Chavez gets his point across that nonviolence is the answer. His tone, though desperate, is profoundly sophisticated and credential. He does not outright attack violent individuals, but deeply explains how nonviolence is the best answer. Chavez ends by having his readers reflect on "who gets killed in the case of violent revolution?" This question is answered, but makes his audience reflect on the question--What good is violence if people are killed? Chavez does a profound job in using rhetorical devices to describe nonviolent resistance. (286)

## Sample B

Cesar Chavez wrote a very powerful article arguing about nonviolent resistance. In this article Chavez uses a comparison between the effects of violence and nonviolence, references to God and Gandhi, along with including himself in his statement to establish unity.

Throughout the entire article, Chavez compares the effects of violence and nonviolence to show that the effects of nonviolent resistance is much more beneficial to the cause. Chavez points out things such as "nonviolence is more powerful than violence" and he states, "If, for every violent act committed against us, we respond with nonviolence, we attract people's support." Chavez uses these statements to draw people's attention to how much more beneficial nonviolent resistance is. Chavez uses the comparison between violent and nonviolent resistance's effects to show the readers that violence does more harm than good and violence doesn't help their cause, only harms it.

Chavez uses references to God and Gandhi to establish a sense of trustworthiness. By referring to God and Gandhi, Chavez shows that it isn't only he who thinks this way. This establishes a sense of credibility for Chavez. Chavez points out that even Gandhi taught that boycotting is "the most nearly perfect instrument for nonviolent change." By stating this Chavez shows readers that Gandhi knows that nonviolence is best and we should follow his lead. Chavez states that we shouldn't take anyones God given life for any reason. Thus establishing his credibility and strengthening his arguement.

Chavez also includes himself in his statements creating a sense of unity which further strengthens his argument.

In his very powerful article Cesar Chavez uses comparison, credibility, and references to powerful influences to strengthen his argument that nonviolence is much more effective than violence. (284)

### Sample C

Chavez takes a stand and argues that nonviolent resistance to oppression and inequality is the best option. He examines the outcomes of both violent and nonviolent resistance to help the reader feel persuaded to agree with his ideas. The most prominent and effective rhetorical devices that Chavez uses to support his argument are repetition, allusion, a rhetorical question, and pathos.

For instance, repetition is found when Chavez passionately claims, “nonviolence supports you if you have a just and moral case. Nonviolence provides to opportunity to stay on the offensive, and that is crucial importance to win any contest.” The repetition of the word nonviolence followed by things that result from it allows him to emphasize the importance of nonviolence. This argument can sway the reader to agree with him if they have any doubts about the results and effectiveness of nonviolence. Also, repetition is found throughout the passage when he mentions the detrimental effects a violent resistance can produce. This further asserts his opinion that nonviolence is the correct way to go about an issue.

Additionally, Chavez uses an allusion to Ghandi to create ethos and allow the reader to agree more fully with his views. Referencing him Chavez says, “The perfect boycott, as Gandhi taught, is the most nearly perfect instrument of nonviolent change, allowing masses of people to participate actively in a cause.” Not only does this give another benefit of a nonviolent resistance, but it also pulls in another source that supports his beliefs. Therefore, the reader is more likely to agree with Chavez because of the allusion to such a great, influential person in history.

Also, the rhetorical question used towards the end of his article is effective in showing that violence is not worth its consequences. Chavez asks, “Who gets killed in the case of violent revolution?” and then follows up by claiming, “The poor, the workers who give their bodies and don’t really gain that much for it. We believe it is too big a price to pay for not getting anything.” His analysis of history backs up his point that violence does not have any positive consequences. Also, the rhetorical question allows the reader to think about how violence has impacted people in the past. This strategy is important because it adds another reason for someone to support him when they are able to see the other side of the situation.

Lastly, Chavez creates pathos in the beginning of his article when he says, “Our conviction is that human life is a very special possession given by God to man and that no one has the right to take it for any reason or for any cause, however just it may be.” His reference to their lives as a gift from God evokes feelings of self worth and importance. This is used to put the reader in the right mind frame before reading on to how resistance should be accomplished. Emphasizing the importance of human life and stating it is more valuable than winning an argument over



ethnic issues helps the reader understand that nonviolence is the only way problems should be resolved. (Violence ends in death and takes away a precious gift from God.)

Therefore, nonviolence is the answer to the social and ethnic issues faced. Not only does it preserve life, it is much more supported by people. Chavez effectively describes why nonviolence is so important through repetition, allusion to Gandhi, a rhetorical question and pathos appeal. All of these strategies help him convince his readers of the goodness of nonviolent resistances. (591)

### Sample E

The Civil Rights Movement, while tumultuous at times, was one characterized by its sit-ins and peaceful protests as well. As time went on, it is these very non-violent methods that were passed down and sought by civil rights leaders from later times. Cesar Chavez, a Mexican labor union organizer, was one of them, as he tried to spread the same message. In his article, Cesar Chavez tries to promote a nonviolent path through allusion to famous figures, repetition of words and overall appeal to the readers' feelings.

Martin Luther King was not only someone whose ideas Cesar followed, but rather someone he uses as an example when speaking to the public. While Chavez's voice had credence, to say that "Dr. King's entire life" was devoted to the cause Chavez was trying to push forward gave the idea much more weightage. Dr. King stood as a monumental figure for the people not only in the Civil Rights Movement, but all across America. As Chavez used him to back up his ideas, his message held more weight and helped the reader become persuaded more easily. However, Chavez did not stop at the use of the national figure, but even used the international figure Mahatma Gandhi. In his call to action for a boycott, Chavez gave the reasoning that Gandhi was the one who proposed that boycotts were effective in promoting causes. By alluding to famous figures in history, Chavez was able to give his ideas more of a credible backing and as a result could propel them forward in the eyes of the readers.

Furthermore, Chavez was able to make his point heard better by using repetition. In promoting a nonviolent cause Chavez used a form of the word 'nonviolent' almost 15 times throughout his article, and about 8 times just in the proposal of his idea from lines 12 to 29. By constantly saying the word he not only drilled it into the minds of the readers, but also was able to connect everything he said back to the idea of "nonviolence". In constantly seeing the one term over and over again, the targeted audience of Chavez's was able to really understand the basis of his idea.

Another word which he repeated a lot was the word "we". However, the effect of saying this word and that too many times, was more than simply allowing it to stick in the readers' minds. By saying "We" throughout his article, Chavez was able to appeal to the pathos of the reader. By saying "we", he created a sense of camaraderie. He made it seem like this was a fight they were all in together! He also then included phrases such as "if we fall", and "we have involved masses of people", adding more weight to the shoulders' of the readers and making it hard for

them to disagree with him. By giving a call to action and then already including individuals and mentioning their struggles together, Chavez appealed to the feelings of his audience.

Overall, through backing his ideas up with famous historical figures, repeating words and appealing to the pathos of his audience, Chavez was able to propel his idea of non-violence. As his readers saw that these were age old ideas proposed by famous historical figures from the Civil Rights Movement, had a constant base idea of nonviolence, and were something they had been a part of and had on their shoulders, Chavez's ideas were able to develop to pave the path for the future of the Civil Rights Movement. (589)

### Sample KKK

Labor union organizer and civil rights leader Cesar Chavez argues in his article about the importance of nonviolent resistance. He aims to convince the readers of a magazine of a religious organization devoted to helping those in need that nonviolence is the most powerful and effective form of resistance, stronger than violence. He develops this argument effectively by using religious and historical allusions, parallel structure, and inclusive pronouns.

Chavez begins his essay with an allusion to God: "Our conviction is that human life is a very special possession given by God to man and that no one has the right to take it for any reason or for any cause, however just it might be." This allusion is particularly effective, not only because of the religious nature of the publication, but also because in this statement Chavez is addressing his opposition and arguing against any reasoning to support violent resistance. Chavez follows this strong statement by identifying why nonviolence is the more powerful form of resistance. "Nonviolence supports you if you have a just and moral cause. Nonviolence provides the opportunity to stay on the offensive, and that is of crucial importance to win any contest." This parallel structure adds emphasis to his statements of nonviolent action as superior to violent.

Further on in the article, Chavez adds authority to his arguments with allusions. "The boycott, Ghandi taught, is the most nearly perfect instrument of nonviolent change." This allusion to Ghandi, a well known and respected advocate for peaceful resistance, adds credibility to Chavez' argument by implying that Ghandi would have agreed with and supported Chavez' claims. Chavez increases on his credibility by making a historical allusion soon after. "Examine history. Who gets killed in the case of violent revolution? The poor, the workers." This allusion lets the reader know that Chavez is educated and thoughtful. It also effectively supports his argument against violent resistance by examining the consequences of it in the past.

Finally, throughout the essay and especially in the conclusion, Chavez uses first person plural pronouns such as "we" and "us" to illustrate his inclusion of the audience and his place among them. Chavez repeatedly uses phrases in his conclusion such as "We know," "For us," and "We learned." This language convinces the reader that Chavez is on their side, that he is one of them. This makes the reader more likely to look favorably on Chavez and more likely to agree with his statements.

Chavez presents a well thought out and supported argument. He retains his own original ideas, and supports them with credible examples. He remains dignified throughout the article--

passionate but not subjective. He manipulates his audience into agreeing with his argument, but in a clever rather than malicious way. He successfully presents an argument that nonviolent resistance is more powerful than violence. (469)

### Sample D

The 60's was the height of the civil rights movement. After King's assassination, there were many calls for a violent response to the tragedy that had struck them. Cesar Chavez pleads with the people to help them see that the best way, the only way to achieve meaningful and significant change is through nonviolent actions. His use of striking diction, juxtapositions, and appeals to the fundamental beliefs of his readers leave his audience with little doubt as to the proper course of action.

Chavez, less than 10 words into his request, has already tied "nonviolence" to "power"; thus, followed by his claims of "nonviolence provides the opportunity to stay on the offensive" gives his readers the impression that nonviolence is innately connected with power and importance. He goes on to say that those who are "truly concerned" about the people will not stray from the path of nonviolence, giving his readers no choice but to agree if they want to consider themselves good people. His deliberate contrasts of words such as "freedom" and "democracy" to harsher, unforgiving terms such as "vicious type of oppression" and "no honor" to describe violence convinces to his audience that violence is a horrid thing while nonviolence and peaceful resistance embodies the virtues of America and citizens everywhere. Although he considers possible protest, "we are not blind to feelings of frustration" he emphasizes "balance" and patience through his powerful word choices. His comparisons between a "nearly perfect instrument" of change juxtaposed with "those who espouse violence exploit people" serve the purpose of shaming readers who advocate for violence and strengthen support for nonviolent resistance. Chavez's coercive diction and juxtaposition delineates the pros of nonviolence and con's of violence, strengthening support for his cause.

Chavez also juxtaposes the two movements while contrasting historical allusions to give more credibility to his argument while portraying peaceful protest in a favorable light to gain support. Chavez uses Ghandi, a famous and highly respected advocate of nonviolence, to allude to the success peace can bring since Ghandi managed to win India back from an empire. By directly following that example up with one of a violent movement where poor and helpless people are killed he portrays the nonviolent movement as highly effective and successful. To further win the support of his readers Chavez asserts that millions stand behind the cause of nonviolence implying that nonviolence is more successful because they "attract people's support" as opposed to demoralization and death. By using historical examples and obvious contrasts, Chavez manages to portray peaceful protests in a highly favorable light, encouraging many readers to support his cause--one that seems to be successful, safe, and supported by many.

Chavez also makes full use of the morals of his readers when convincing them to gift him their support. Published in a religious magazine, Chavez's article appeals to readers' sense of religious duty by invoking god. By advocating that God has mandated that life is not something

that can be taken away he sways many of the deeply religious to his side. He also appeals to readers' sense of humanity and virtue, portraying nonviolence as something for those who don't want to exploit the weak or poor and for those who truly care about people. His audience's morality will not let them be a part of a "vicious type of oppression" or have victory come at the "expense of injury ... and death" or even "lose regard for human beings." By depicting violence as deplorable and vile, he convinces those with even a shred of decency or humanity that nonviolence is the best and most moral way to bring change.

Chavez not only uses powerful contrast and moving diction to portray his cause favorably, but also--cleverly--appeals to his audience's sense of decency and religion to leave them with the idea that nonviolence is the only truly successful and moral way to achieve their goals. (651)

### Sample G

In his article, published on the tenth anniversary of the assassination of Dr. Martin Luther King, Jr., Cesar Chavez invokes the ideals of Dr. King and advocates for nonviolent resistance. Implementing a resolute tone, he asserts that only nonviolence will be able to achieve the goals of civil rights activists. By using contrasting diction to differentiate violent actions and nonviolent actions he is able to reason for the virtues of the latter; likewise his conviction and use of plural pronouns and a rhetorical question help to drive his argument for nonviolent resistance.

Chavez begins his essay recalling the power of nonviolence as demonstrated through Dr. King, and moving on to compare and contrast violence and nonviolence, through very direct sentences, he indicates that nonviolence is more powerful than violence. While violence leads to "injuries and perhaps deaths on both sides ... total demoralization..." (paragraph 4), nonviolence is supportive and crucial. His contrasting diction from images of deaths and injuries as compared to the righteousness of nonviolence helps to convince his listeners on which they would prefer. Likewise, his mentioning of violence as being harmful to "both sides," help establish an unbiased character, and demonstrates how violence is detrimental to anyone, regardless of his position on civil rights. He later moves on to once again directly stating contrast, "nonviolence has exactly the opposite effect" (paragraph 5). His attachment of words like support, conscience and justice to nonviolence has the affect of making it more appealing to the audience and depicting why it is right and effective.

Throughout the passage, Chavez implements the plural pronoun "we." His repetition of "we are convinced" in his article is appealing in that it is very inclusive. It does not alienate his readers. He contrasts the "we" with "those who will see violence as the shortcut to change" (paragraph 7). He portrays the "we" as a righteous sympathetic people, ones who "know that [struggle] cannot be more important than human life" (paragraph 6) and who "are not blind to frustration, impatience, and anger" (paragraph 7). By contrasting a compassionate nonviolent people, who are able to comprehend the importance of even one life, to the almost heartless people advocating for violence, his use of plural pronouns is in fact an emotional appeal that prompts the audience towards his side of the argument.

He furthers this towards the end of his article, not only invoking the virtues which Ghandi taught in addition to Dr. King, but also by means of a rhetorical question. He is able to advocate for nonviolence by appealing to authority; his allusions to the teachings of Dr. King and Ghandi work as historical proofs that nonviolence is powerful and effective. Likewise, Chavez pairs this with a logical appeal in the form of, once again, very direct, declarative sentences short but powerful. He, for example, asserts towards the end of his article, “people suffer from violence. Examine history.” He once again calls upon references to the past to make a logical argument on why nonviolent resistance is the most successful form of resistance and pairs it with the rhetorical question: “who gets killed in the case of violent revolution?” In an instance of hypophora, he answers the poor, the workers, the people do, logically outlining the detriments of violence.

Chavez is able to present a very effective argument for nonviolent resistance through countless rhetorical devices. His resolution and conviction polishes off his point nicely and is able to instill the same confidence in his audience. His powerful assertions whether in the form of short sentences or phrases such as “we are convinced”, “we know,” or “we believe,” effectively persuade the reader on the merits of nonviolent resistance. (612)

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

### Question 3

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

An anthropologist studying first-year students at a university in the United States writes that friendly phrases like “How are you?” “Nice to meet you,” and “Let’s get in touch” communicate politeness rather than literal intent. What, if anything, is the value or function of such polite speech?

In a well-written essay, develop your position on the value or function of polite speech in a culture or community with which you are familiar. Use appropriate evidence from your reading, experience, or observations to support your argument.

**STOP**

**END OF EXAM**

**ACKNOWLEDGMENT**

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# AP<sup>®</sup> ENGLISH LANGUAGE AND COMPOSITION

## 2015 SCORING GUIDELINES

### Question 3

**General Directions:** This scoring guide will be useful for most of the essays you read. If it seems inappropriate for a specific paper, ask your Table Leader for assistance. Always show your Table Leader books that seem to have no response or that contain responses that seem unrelated to the question. Do not assign a score of 0 or — without this consultation.

Your score should reflect your judgment of the paper's quality as a whole. Remember that students had only 40 minutes to read and write; the paper, therefore, is not a finished product and should not be judged by standards appropriate for an out-of-class assignment. Evaluate the paper as a draft, making certain to reward students for what they do well.

All essays, even those scored 8 or 9, may contain occasional lapses in analysis, prose style, or mechanics. Such features should enter into your holistic evaluation of a paper's overall quality. In no case should you give a score higher than a 2 to a paper with errors in grammar and mechanics that persistently interfere with your understanding of meaning.

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9 Essays earning a score of 9 meet the criteria for the score of 8 and, in addition, are especially sophisticated in their argument, thorough in their development, or particularly impressive in their control of language.

#### 8 Effective

Essays earning a score of 8 **effectively** develop a position on the value or function of polite speech in a culture or community with which the student is familiar. The evidence and explanations used are appropriate and convincing, and the argument\* is especially coherent and well developed. The prose demonstrates a consistent ability to control a wide range of the elements of effective writing but is not necessarily flawless.

7 Essays earning a score of 7 meet the criteria for the score of 6 but provide a more complete explanation, more thorough development, or a more mature prose style.

#### 6 Adequate

Essays earning a score of 6 **adequately** develop a position on the value or function of polite speech in a culture or community with which the student is familiar. The evidence and explanations used are appropriate and sufficient, and the argument is coherent and adequately developed. The writing may contain lapses in diction or syntax, but generally the prose is clear.

5 Essays earning a score of 5 develop a position on the value or function of polite speech in a culture or community with which the student is familiar. The evidence or explanations used may be uneven, inconsistent, or limited. The writing may contain lapses in diction or syntax, but it usually conveys the writer's ideas.

#### 4 Inadequate

Essays earning a score of 4 **inadequately** develop a position on the value or function of polite speech in a culture or community with which the student is familiar. The evidence or explanations used may be inappropriate, insufficient, or unconvincing. The argument may have lapses in coherence or be inadequately developed. The prose generally conveys the writer's ideas but may be inconsistent in controlling the elements of effective writing.

3 Essays earning a score of 3 meet the criteria for the score of 4 but demonstrate less success in developing a position on the value or function of polite speech in a culture or community with which the student is familiar. The essays may show less maturity in their control of writing.

#### 2 Little Success

Essays earning a score of 2 demonstrate **little success** in developing a position on the value or function of polite speech in a culture or community with which the student is familiar. The student may misunderstand the prompt, or substitute a simpler task by responding to the prompt tangentially with unrelated, inaccurate, or inappropriate explanation. The prose often demonstrates consistent weaknesses in writing, such as grammatical problems, a lack of development or organization, or a lack of coherence and control.

1 Essays earning a score of 1 meet the criteria for the score of 2 but are undeveloped, especially simplistic in their explanation and argument, or weak in their control of language, or especially lacking in coherence and development.

0 Indicates an off-topic response, one that merely repeats the prompt, an entirely crossed-out response, a drawing, or a response in a language other than English.

— Indicates an entirely blank response.

\* For the purposes of scoring, argument means asserting a claim justified by evidence and/or reasoning.

## AP® SUMMER INSTITUTE SCORING NOTES 2015 AP ENGLISH LANGUAGE AND COMPOSITION

### Question 3

Sample Identifier: I

Score: 9

- Effectively argues its position that "pleasantries do little, if anything, to build strong relationships. . . ."
- Develops a convincing, consistent argument that indicates a level of sophistication in the student's thinking and writing ("In both instances, the individuals catch up or talk using very polite language, because they're "expected" to be kind. However, once backs are turned, gossip wars ensue . . . .").
- Demonstrates especially thorough development in well-chosen, wide-ranging examples (personal experience as Model UN leader, observation of high school circles/mother's friends, and Steve Jobs as a corporate leader who was known to be "brusque" yet very effective).
- Generally demonstrates an impressive control of language despite some lapses ("facets of the . . . diamond that is life" strains for an effect).
- Shows that essays scoring a 9 are after all written in 40 minutes; not all essays at this level will be uniformly excellent.

Sample Identifier: H

Score: 8

- Effectively argues its complex position that in some ways polite speech has become "obsolete," a social ritual that "provides little to no information about the conversational partner," yet draws a distinction between empty "platitudes" and manners which continue to have value.
- Provides a well-developed discussion of the examples given in the prompt ("How are you?") to demonstrate how such polite phrases may hinder true conversation, e.g., "because the question cannot often be answered without violating another unspoken tenant [*sic*] of social interaction" (avoid excessive personal detail).
- Extends the argument beyond the confines of the prompt by considering the difference between being kind and engaging in an "automatic response"; also considers how social media such as Tumblr and Twitter omit polite speech because of "how ridiculous it would seem if every tweet conversation had to begin with 'how are you.'"
- Consistently maintains effective control of argument and language.

Sample Identifier: G

Score: 7

- Adequately argues its position that polite speech, instead of honest emotional responses, can limit relationships and take up time.
- Provides a more complete explanation of its position through comparing Danish culture (presented as forthcoming in responding to questions) and American culture (presented as embracing polite pleasantries, "Americans acknowledge everybody with a smile, yet rarely ask for more").
- Uses examples that are appropriate and sufficient (sister attended a wedding but only remembers one conversation begun by a direct question on legalizing pot ; students are encouraged to be "concise and precise" in writing; films show characters engaging in real conversations rather than trivial ones – though this example is less developed than the first one).



## AP<sup>®</sup> SUMMER INSTITUTE SCORING NOTES

### 2015 AP ENGLISH LANGUAGE AND COMPOSITION

- Demonstrates humor in a more mature prose style (the ending playfully starts to tell about the strengths of Danish culture but demurs because “it’s getting too personal,” then ends with typical American polite speech—“have a great day!”)
- Illustrates a more complete explanation than an essay scored a 6 but not enough development to be seen as an “effective” in its argument.

**Sample Identifier:** F

**Score:** 6

- Adequately argues its position that “polite phrases are an integral part of society because they represent a culture’s traditions,” they “lessen social conflict” and enable persuasion to occur.
- Supports its position with appropriate and sufficient examples (polite forms of speech and behavior carry on Korean heritage of respect for elders, lack of polite phrases led to conflict in Richard Wright’s Native Son, and polite speech enables Hector’s father to convince Achilles to return his son’s body).
- Illustrates a workman-like approach that gets the job done, but does not go beyond adequately addressing the question.
- Prose is generally clear and straightforward.

**Sample Identifier:** E

**Score:** 5

- Develops its position that polite phrases are necessary to ease tensions in unfamiliar situations, but they serve no purpose in familiar situations.
- Reveals uneven development in its use of examples (the example of a new student being welcomed with polite speech but not finding friends is limited and does not adequately support the claim that polite speech has “little value”). Such insufficiently developed examples are typical of lower-level essays.
- Shows some features of an upper-level essay (second example taken from Richard Wright’s Native Son adequately supports the idea that polite speech can be misread and “even be detrimental in certain situations”).
- Exemplifies inconsistent and limited explanations (final example of the North and South before the Civil War to illustrate the inadequacy of polite speech once the parties are thoroughly familiar with each other is not adequately developed).
- Generally the prose is clear, but the essay’s uneven and limited development is characteristic of essays earning a 5.

**Sample Identifier:** D

**Score:** 4

- Inadequately develops its position that polite phrases “hold tremendous value” in society.
- Neglects to consider what the prompt asks— to develop a “position on the value or function of polite speech in a culture or community with which you are familiar.” Instead, the student over generalizes about polite speech in grocery stores or work environments.
- Leans heavily on the vague claim that being polite is “the respectful thing to do” but does not develop sufficient or convincing examples to analyze the value or function of polite speech.

## AP<sup>®</sup> SUMMER INSTITUTE SCORING NOTES

### 2015 AP ENGLISH LANGUAGE AND COMPOSITION

- Prose generally conveys the student's ideas but makes assertions in lieu of arguments ("Try going out into the community for a day . . . without using manners and see how unnatural that will make you feel").

**Sample Identifier:** C

**Score:** 3

- Inadequately develops its position that polite speech "can get you very far"; the argument revolves around a series of assumptions, e.g., polite speech leads to "maturity," that are not examined or explained but assumed.
- Relies on insufficiently developed examples to support its position (the personal example of getting a job offer through being polite is appropriate, but the example of Grandma in the television show "Good Times" is unconvincing: again, the student asserts rather than explains the value of polite speech).
- Shows less success in developing its position generally; for example, the student argues Dr. King's polite speech gained him respect, a potentially good line of argument which is not sufficiently developed or explained.
- Demonstrates less maturity in its control of writing ("when polite diction is being used, this is where you can tell the elements of a person").

**Sample Identifier:** B

**Score:** 2

- Demonstrates little success in developing a position on the value or function of polite speech; the essay asserts "polite speech will help a community" but offers little support for this claim beyond the notion that polite speech can make people smile, "feel good and . . . like you."
- Generally shows a lack of development (claims "smaller cities see more of a change from politeness than bigger cities do," but provides no further development or support for this assertion).
- Shows a consistent weakness in its surface-level, limited and undeveloped argument; does not consider the nuances the prompt invites students to think about. Instead, the student does not go beyond simple claims such as "Being polite can change someones [*sic*] day."

**Sample Identifier:** A

**Score:** 1

- Demonstrates little success in developing a position on the value or function of polite speech; instead the student substitutes a simpler task in telling readers how to be polite, overusing the word "you."
- Lacks coherence; offers a simplified discussion of the value of respect which the student illogically asserts "will lead you to making eye-contact."
- Illustrates the lack of development seen in essays scored 2 and lower; ends by saying "just be positive no matter what in your conversation or speech"—a vague point.
- Tends to be especially simplistic in its explanations ("It's big to respect the people in front of you").
- Shows that longer essays can earn a score of 1 if they are especially lacking in development and evidence.

## 2015 Lang Ques 3 Student Sample Essays (Polite Speech) Argument

### Sample A

When you enter a room with familiar people you feel comfortable. Then you begin to talk and socialize, you want to make sure you are being very polite. You want to be respectful, have a good tone, make eye-contact, look like you enjoy their presence, and be positive. Those are the key things to your communication.

First off you want to be very respectful no matter the situation. It's big to respect the people in front of you so they will respect you right back. And with that comes a good tone in your voice. You want to make a connection with the other person. Also will lead you to making eye-contact with them, it shows that you care strongly what your talking about and are interested in what they are talking about. You don't want them to feel like you don't care at all on what they have to say. Lastly just be positive no matter what in your conversation or speech. When your positive it changes the whole atmosphere in the room and everyone is intuned with what your talking about. From experience it makes you feel so much better inside when you show all these special units you will need and use when giving a polite speech. (210)

### Sample B

Polite speech will help community. Being polite is something everyone should learn at a young age. By say "How are you?" or "You look nice today." is some people's way of just being polite. Being polite is a trait you need to have in life, because it can get you very far. The value of being polite is that it can make someone smile when they are having a bad day. Being polite can make people feel good and will make people like you.

Polite people that live in a community together make the community better. If you are at a store with your family and a person from your work comes up to you and ask you how your day is, that's them being polite. The co-worker did not have to come up to you at all. They could have just walk by without saying anything. Since they came up to you, you have sparked a conversation which overall makes you happy. If you are at school and see someone having a bad day, just help them or complement them. This will make their day and maybe they will do something nice for someone else that day. Being polite will help your community become closer and more friendly.

While someone in a big city might not see politeness helping their community, they can still be polite to someone, which will make it person happy. Smaller cities see more of a change from politeness than bigger cities do, but you should still be polite.

Being polite can change someones day. It can help change a community for the better. Politeness has a big impact on others and the community. Being polite and showing others you care is a way to change the culture around you. (295)

### Sample C

Do we ever realize how we talk to people, greet others, and present ourselves to one another? I believe that such polite speech is the value or function to anything possible.

Simple things such as polite speech or what others may know them to be as manners, can get you very far. Just a simple “Hello, how are you?” can give others a picture as to who you are, how you carry yourself as an individual. Yes, we all have heard “Never judge a book by its cover, and looks can be deceiving”, but when polite diction is being used, this is where you can tell the elements of a person.

When I was growing up, I was always taught to be polite. My grandma would constantly tell me to use words like “Yes ma’am, no ma’am. Yes sir, no sir” because it will get you along way. It took me a bit of time to get the hang of this concept but I’ve found out that it can in fact take you somewhere far far away. One day I was walking into a business and I had all my pearly whites showing and I greeted everyone with a simple “Hello” and before I left that building that same day, someone, the owner, came up to me and offered me a job. I wasn’t of age yet but he allowed me to volunteer at a Law Firm near me. It is always lgc al and I look at it as a way to success. Having great manners is the best thing or characteristic you may have.

With polite speech comes maturity, responsibility, and the personality part of onesself. This also goes in the category with first impressions. When Dr. King was around, he carried himself with self respect, use polite speech and was appealing to the people giving him more power because he stood up for what he wanted, but not only that was taken upon respect from others because that’s what he gave out to his people. The president during that time respected him and his opinions because he did things peacefully and was taught how to be polite.

Some me think that these simple words can get you a long way but they can. In the television show, Good Times, the grandma was teaching the grandchildren the basics of how to be polite, how to carry yourself, how to present yourself to those because you never know who you are talking to (413)

### Sample D

Most children growing up are taught words such as “thank you” or “please” simply because it is the adequate thing to say. Phrases such as “nice to meet you” or “How are you?” are the courteous ways to converse. What kind of world would we live in if manners and politeness didn’t exist? I know I feel rude if I don’t say thank you to an individual who takes the initiative to open and hold the door for me. Communicating politeness and manners shows great appreciation for actions. Whether that action is small or large, it is the thought that counts.

We live in a society where politeness and manners are a way of life, they are like second nature to most people. When you leave the check out line at the grocery store the cashier typically says “Have a great day.” Or when you enter a store your greeted with the words, “Hello, welcome in.” Imagine a world where you leave a grocery store without saying thank you to a person who made it possible for you to purchase food and necessities to take back to your home. Imagine attending a work environment where when you meet your co-workers you

immediately begin discussing what is to be accomplished without introducing yourself and saying “nice to meet you.” Small phrases such as those I mentioned serve a great purpose even though they just seem like words really they have great value.

As a working citizen, I come across customers whom walk into my work and just take what they came to receive and leave without making any effort to communicate politeness or any sense of appreciation. Actions like that come off as rude and not so typical. I feel disrespected in those situations because I’ve been raised in an environment where saying “thank you” or “how are you doing” is what’s expected when communicating with family or strangers. I value manners and politeness simply because I believe that is the respectful thing to do. Not only is communicating phrases such as “how are you” is the respectful thing to do but it also opens a window to great conversation.

Everyone has their own beliefs, values, and morals but being polite is one of those things that falls on everyone’s list of respectful ways to being a member of society. Although sometimes phrases such as “thank you” and “nice to meet you” seem like just words to us, they really hold tremendous value. Try going out into the community for a day communicating with others around you without using manners and see how unnatural that will make you feel. You will then come to the realization of the importance of politeness. (450)

### Sample E

Almost everyone is familiar with impersonal friendly phrases such as, “How are You?”, “Nice to meet you”, and “Let’s get in touch.” Such impersonal phrases are often used in letters and face-to-face conversations in order to ease any tension of unfamiliarity between two people. These phrases have no purpose, since they are often intended as rhetorical questions, and the people asking another person the question usually do so without anticipating an answer. Therefore, while polite phrases are necessary to ease tensions and familiarize oneself in a new situation, they should be used in moderation since they serve no purpose in familiar situations.

Consistent use of polite speech and impersonal phrases only has value to enhance one’s relationship in an unfamiliar situation. For example, new students are often greeted with friendly welcomes from classmates when they are exposed to a new school environment. Students use polite phrases to ease the tension of unfamiliarity between themselves and the new student. However, many times the students who employ politeness to the new student do not end up becoming close friends with him/her, which proves how little value this form of communication has. Since polite phrases are only necessary when used in moderation, constant usage of such phrases serves no purpose in situations such as finding new friends in a new school environment.

Polite phrases have no value when used too often, since they send false messages to others. In Richard Wright’s novel, Native Son, Mary and Jan’s polite speech towards Bigger results in confusion over the literal intent of their actions. By including Bigger when during their evening ordeals, Bigger received a mixed message with the literal intent of Mary and Jan’s questions that they asked out of courtesy. Since Bigger was black, he was not used to interacting with whites, and Mary and Jan’s actions stated out of politeness resulted in a night of confusion. This proves

how too much use of politeness in daily life has no value and can be detrimental in certain situations.

Additionally, polite speech is only necessary in moderation to familiarize oneself in a new situation, but such speech has no value once a situation becomes familiar. Prior to the Civil War, both the Northern and Southern Colonies tolerated each other, despite their differences in how their economies were based. However, once both sections of the new nation realized how different their aspects and views on slavery were, no form of polite speech could save both sections of America from fighting and revolting against each other. While the colonies initially attempted to work together, through many compromises, the polite actions eventually became useless since both sides of the new nation had already become familiar with each other's viewpoints. This proves how polite speech and actions were only initially beneficial and necessary and proved to have no value once the situation became familiar.

Overall, polite speech only plays a minor initial role in a culture or community. Once both sides became familiar with each other, polite speech no longer has value. Therefore, too much polite speech can also be detrimental and has no value since it sends people false messages, which proves how polite speech should only be used in moderation. (533)

### Sample F

We have all heard the phrase “If you have nothing nice to say, don’t say anything at all.” As humans, we are attracted to “nice” things and “nice” people, and we usually define a person’s “niceness” by the way they speak and carry themselves. We are generally more attracted to people who use polite speech rather than blunt expressions of their ideas. According to an anthropologist, “friendly phrases communicate politeness rather than literal intent”, but these polite phrases are an integral part of society because they represent a culture’s traditions. They also lessen social conflicts and are a useful form of persuasion.

Polite phrases reflect a great deal about a culture’s traditions. In Korean culture, the younger people must bow at a 90° angle when they meet someone who is older and greet them using the polite form of speech instead of the informal speech that one would use with friends. This gesture of politeness stems from the ancient belief that the old are wise, and therefore, must be treated with respect by youngsters. This is an illustration of the heritage and values in the community. Polite speech exists as a way to preserve traditional values, and they vary depending on cultural history.

In addition to being a reflection of heritage, polite speech is also integral in preserving unity and peace within a community. In the book *Native Son*, bigger Thomas and his friend Gus use impolite and rough speech with each other. As a result, both are offended by the other’s seemingly lack of respect for the other, and the exchange eventually deteriorated into a fistfight in which Bigger threatens to kill Gus. Polite speech serves as a padding between people to prevent conflict. Without the use of polite speech, conflicts like that of Gus and Bigger’s are more likely to occur because people feel offended. For this reason, polite speech is an important part of preserving peace within the community and social unity.

Along with the benefits to the community, polite speech also serve a tool to benefit individuals in their attempts of persuasion. In his speech to Achilles in an attempt to get his son's body back for a proper burial, Hector's father utilized polite greetings and respectful speech as a way to praise Achilles. The respectful speech puts Achilles on a pedestal. By making Achilles feel important and flattered, Hector's father successfully convinced Achilles to return his son's body. The demonstration of respect that polite phrases show attributes to a successful persuasion and serves to help an individual attain his or her goal.

Although friendly phrases often serve no literal intent, they are still prevalent in society due to the social purpose that they serve. They are a byproduct of the passing down of traditions and they preserve social unity as well as benefit individual needs for persuasion. (472)

### Sample G

As a Danish-American, I live in the midst of two cultures--my person is a mixture of completely opposite ways of interacting with people. In the American culture I find that asking someone "how are you?" is synonymous to passive acknowledgement. Americans acknowledge everybody with a smile, yet rarely ask for more. Meanwhile, if you ask a Dane "How's it going?" you'll get an explanation that spans that person's entire life story. Polite speech is supposed to be just that: polite. However, in acting out of strict politeness, one also puts restrictions on potential friendships, relationships with people that could last a lifetime. Responding literally will spark interest, create conversation more sustainable than the weather, will give a person fulfillment. Responding truly to polite questions is necessary to build strong and healthy relationships--and so, there is no question that it must be done.

In fact, I have a sister who recently attended a wedding--she conversed with a man who completely omitted small talk. "Good morning, Annemarie", he said. "How do you feel about the legalization of pot?" Talk about cutting to the chase--barely 8 am and they were already talking about such heavy topics--yet this conversation is the only thing my sister can remember about that wedding. Sure, she danced the night away, celebrated with her friends, etc, but of all the people she met that night she only remembers the one that had meaning to it. Polite chatter dulled everyone's face but that friendly old mans!

This old man wanted to discuss something meaningful, wanted to make a point. In fact, when was the last time you read an article that started off with "Hope you are doing well today reader, I'll make my point after two paragraphs of pointless jabber"? In writing, we are encouraged to be concise and precise. Why should it be any different with speech? Even in chick flicks such as Hitch, Will Smith gets to the point quickly, and asks out Sarah. In every movie we've seen--Forrest Gump, Big Fish, even Elf--people are quick to establish relationships. Forrest doesn't spend several scenes asking Jenny about the weather, and Buddy the Elf dives right into conversation about how happy he is, and the five food groups he intends to eat. Modern culture has made people so careful to circumnavigate true emotion and experience, unless one has known that person since they were 2 years old. The ice must be broken somehow between people, so why not start with polite conversation? When did emotions become so taboo that

we're to cover them up with an "I'm good" and move on with our lives? Why should we hide what makes us human?

Looking back, between my two cultures ... I'm glad I have the two to compare. I mean, I get so much out of the Danish culture because I ... wait. I think it's getting too personal here.

Anyway I hope you have a great day! (496)

## Sample H

Manners are an element of personality that is instilled at an early age and hopefully retained throughout one's entire life. Saying "please" and "thank you" or holding the door open for someone automatically evokes thoughts of respect; many people associate actions and speech such as those to be a mark of good upbringing and positive character, regardless of what the person is actually like. Though children are taught to say things like "how are you?" and "nice to meet you" around the same time they learn manners, the applications and results of these phrases are not the same as those stated above. Because such platitudes have become so commonplace and practically clichéd, they have lost their polite connotations and instead have become a social ritual that provides little to no information about the conversational partner.

A typical conversation starts with a greeting, a "hello" or "hey, you!", followed most often by a friendly "how are you?" What happens next in most cases demonstrates why these phrases have been rendered obsolete: the answer to that question is generally some version of "good. How are you?" A one-word answer does not add anything to the conversation and is most likely a partial truth anyway. The second question is also typically answered with "good" or "fine" and then the conversation may truly begin. It is less a question of genuine concern for someone's well being and more of a custom everyone in society follows. It is considered impolite to talk about what one really might be feeling, especially if how one is doing involves a lengthy discussion. This double-standard means that a conversation must wait until a useless series of questions are exchanged to begin. Frankly, even if one person cares for the other very deeply, he or she still doesn't want to necessarily hear every little detail about the other's day and what struggles were faced. The "how are you?" exchange is unnecessary because the question cannot often be truly answered without violating another unspoken tenant of social interaction.

Being polite to another is a different concept than polite speech. Acting kind to a fellow person is a fundamental aspect of being a good one yourself. Phrases like the ones the anthropologist studied are not so much a true indication of politeness as they are an indoctrinated and automatic response when interacting with other members of society. Online, on sites such as tumblr or Twitter, imagine how ridiculous it would seem if every tweet conversation had to begin with "how are you." By expediting the process, social interaction becomes smoother and less dull. Eliminate the platitudes but keep the respectful nature many people grow up with and time and energy will not be wasted.

Polite speech in a culture or community was once considered a result of good upbringing and an element of a respectable person; while in some arenas this is still the case, polite mannerisms



reflect such characteristics much more powerfully. Therefore, while some aspects of polite speech, like greetings and goodbyes, should still be employed, mundane and unnecessary questions like “how are you” should be discarded as archaic and obsolete thanks to the automatic reflex of replying with an empty answer and the same question, only to receive the same vapid response. Without intent, polite speech is just tedious and should be abandoned in pursuit of more advantageous actions. (560)

### Sample I

Expressions connoted as polite are blase platitudes of our society that are rarely corroborated by a real fascination with “how you are” or a desire to “hang out sometime.” Such tidbits of conversational plesantries do little, if anything, to build strong relationships, or even ephemeral ones. Instead, they hamper communication and distract from why you’re talking to someone. Because plesantries are not rooted in useful conversation, they should be done away with unless one is actually interested in the responses, since polite speech yields unwanted consequences that evince themselves only after you say, “Have a nice day!”

I am an active delegate in Model UN, attending multiple conferences a year where I meet 200-300 new kids each time. A major part of being successful is getting people to work with me, and I have made it a point to only make conversation that I want to know. I’ll ask, as my first interaction with someone, “Where’d you fly in from?” instead of, “Hey, how’s it going?” because the former lets me know if they’re from a strong competing school while the best the latter can do is tell me that they had a crappy Chinese meal for lunch. I often end up leading groups of around 60-80 delegates this way, and my favorite thing is when the kids I work with tell me I “kept it real,” unlike the obsequious delegates who throw every trick in the book of plesantries to start a conversation, to no avail. Formalities are in no way, shape, or form necessary to form productive bonds, even when these bonds just last a weekend.

“Polite” speech also forces those who don’t like each other to act like they do when they meet in public, which engenders caustic gossip once the exchange is over. Paragons of this type of detrimental effect of polite speech are most obvious for me between high school girls, and my mom’s circle of friends. In both instances, individuals catch up or talk using strictly very polite language, because they’re “expected” to be kind. However, once backs are turned, gossip wars ensue, causing even deeper-seated hatred and antagonism that is masked by ludicrously ‘loving’ conversations that sound a little like this:

- 1: “Oh I missed you so much!”
- 2: “Yeah we should totally hang out sometime!!”
- 1: “For sure, I’ll text you later!”

Neither person likes the other, and every word in that conversation drips with falsehoods. There will be no call, no text, and no hangout, and everyone knows that, courtesy of the grapevine. The expectation American society places on people to always be kind to one another

acts as a barrier to forthright conversation between individuals that could help the two actually become friends.

Don't just take it from me: the abandonment of fake polite speech has not proved catastrophic, even in the upper echelons of corporate America. Steve Jobs was known largely as very upfront, brusque, and blunt. This did lead to him being kicked out of Apple at one point, probably due to his striking a harsh chord with his board at the time. Yet his ability to present his ideas concisely, without useless fillers, coupled with his innovative genius brought him back to the company, stronger than ever, without having changed his ways. He's now regarded as the guru of technology in the late 20<sup>th</sup> century, a mark achieved without once saying, "Nice to meet you."

In every facet of the beautiful diamond that is life, we see reflected in personal, educational, and professional circles that polite speech impedes effective communication. When not forced to exchange pleasantries, the best can shine to their fullest potential, and meaningful bonds can be formed with others. We've only got so much air--don't waste it asking your friend who you see every day how it's going. (635)

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

**2011 AP<sup>®</sup> ENGLISH LANGUAGE AND COMPOSITION**  
**FREE-RESPONSE QUESTIONS (Form B)**

**Question 3**

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

American essayist and social critic H. L. Mencken (1880–1956) wrote, “The average man does not want to be free. He simply wants to be safe.” In a well-written essay, examine the extent to which Mencken’s observation applies to contemporary society, supporting your position with appropriate evidence.

<b>Introduction-Score: 8</b>	<b>Introduction-Score: 6</b>	<b>Introduction-Score: 4</b>
When the planes hit the twin towers on September 11, 2001, the whole of the United States of America fell under an intense spell called fear. Everybody was ready to give up their own privacy to be protected from other possible dangers. When President Bush passed the national Security Act, it represented to what extent people favored being under surveillance and being safe than being free from the constant stare of the government’s eyes. As H.L. Mencken, a social critic, wrote, “the average man does not want to be free. He simply wants to be safe,” he encompasses the human psyche in contemporary society that favors safety over freedom on the surface but strives to be freed from the chains of society.	Mencken’s observations are very relevant and it applies to contemporary society. It is necessary to identify what it means by being “free.” Does being free mean that one has choice of religion and type of government? The type of freedom mentioned previously do not apply to mankind if mankind is not safe and is at risk for danger. It is human nature to choose safety over freedom as shown by various examples.	Having freedom in our lives can also mean that there are risks involved in making decisions and choosing what we want to do in our everyday lives. These risks involved can keep a person from doing what he or she truly desires since there are consequences that follow in every decision. What H.L. Mencken wrote about how average man does not want to be free, but safe applies to the society that we live in. We see it when making decisions, worry about what others may think, and work to fulfill what others’ want.

Compare the writing of each of these students. How do they fit the scoring guide? Remember: there was a consensus of opinion among the teacher readers on these scores.

Body Paragraph-Score: 8	Body Paragraph-Score: 6	Body Paragraph-Score: 4
<p>Many people rejoice the “American Dream:” they love the idea that people have equal opportunities to find a job at a company, own a car, get married, have a family, and live in a suburban house. This “Dream” embodies the human nature of wanting to conform and have a safe style of living than to live the way they want. Many work dull office jobs that offer no freedom; however they’d rather work under an awful boss than be freed from the drudgery of their mediocre lives and have no job. So many people divert to a different path of life from the one they want to walk on because that means taking risks and being “unsafe.” Let me use my father as an example, he spilled to me one night, that he dreamed of becoming a pilot and had a choice to become one, however when the moment came for a final decision he chose law school instead because it seemed “safer.” I could see the decision he made thirty years ago still haunting him. He chose security over freedom and gave up the life he wanted to live.</p>	<p>The average man will run away from anything that will put his life at risk. Nation such as Communist China and North Korea represent great examples. The government in North Korea promotes the safety of its citizens and they push away any foreign harmful force. China is also relevant in this example as they promote peace and prosperity amongst their citizens in return for some freedom. If the average man did not want to be safe, and if the average man valued freedom over safety, then China today would not have been the number one rising economy and country in the world. In America people have the freedom and rights to bear arms and this compromises their safety. The average man would always put his own safety over freedom.</p>	<p>Decisions and steps that we take in life are vital, and we often think that when we mess even one of these decisions or steps, we will end up in turmoil. Many people want what others around them seem to have and be “safe” by doing what seems to be a choice that does not take much risk. This keeps us away from choosing to do things that we desire the most. Most of the time, careers with more opportunities and success involves more risk than others. Instead of making these risks a challenge and chance to change ourselves and our lives, we tend to avoid it and not listen to our conscience that tells us what we really want. In order for us to really work for what we desire, we have to be brave and strong enough to face the challenges and to face the dire consequences that may follow afterwards when we fail. It is important to remember that failure is not something that we should be afraid of.</p>

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**Question 3**

The score should reflect a judgment of the essay's quality as a whole. Remember that students had only 40 minutes to read and write; the essay, therefore, is not a finished product and should not be judged by standards appropriate for an out-of-class assignment. Evaluate the essay as a draft, making certain to **reward students for what they do well**. All essays, even those scored 8 or 9, may contain occasional lapses in analysis, prose style, or mechanics. Such features should enter into the holistic evaluation of an essay's overall quality. In no case may an essay with many distracting errors in grammar and mechanics be scored higher than a 2.

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**9** Essays earning a score of 9 meet the criteria for a score of 8 and, in addition, are especially sophisticated in their argument, thorough in their development, or particularly impressive in their control of language.

**8 Effective Essays**

earning a score of 8 effectively examine the extent to which Paine's characterization of America holds true today. The evidence and explanations used are appropriate and convincing, and the argument is especially coherent and well developed. The prose demonstrates a consistent ability to control a wide range of the elements of effective writing but is not necessarily flawless.

**7** Essays earning a score of 7 meet the criteria for a score of 6 but provide a more complete explanation, more thorough development, or a more mature prose style.

**6 Adequate Essays**

earning a score of 6 adequately examine the extent to which Paine's characterization of America holds true today. The evidence and explanations used are appropriate and sufficient, and the argument is coherent and adequately developed. The writing may contain lapses in diction or syntax, but generally the prose is clear.

**5** Essays earning a score of 5 examine the extent to which Paine's characterization of America holds true today. The evidence or explanations used may be uneven, inconsistent, or limited. The writing may contain lapses in diction or syntax, but it usually conveys the student's ideas.

**4 Inadequate Essays**

earning a score of 4 inadequately examine the extent to which Paine's characterization of America holds true today. The evidence or explanations used may be inappropriate, insufficient, or less convincing. The argument may have lapses in coherence or be inadequately developed. The prose generally conveys the student's ideas but may be less consistent in controlling the elements of effective writing.

**3** Essays earning a score of 3 meet the criteria for a score of 4 but demonstrate less success in examining the extent to which Paine's characterization of America holds true today. The essays may show less maturity in control of writing.

**2 Little Success**

Essays earning a score of 2 demonstrate **little success** in examining the extent to which Paine's characterization of America holds true today. These essays may misunderstand the prompt or substitute a simpler task by responding to the prompt tangentially with unrelated, inaccurate, or inappropriate explanation. The prose often demonstrates consistent weaknesses in writing, such as grammatical problems, a lack of development or organization, or a lack of coherence and control.

**1** Essays earning a score of 1 meet the criteria for a score of 2 but are undeveloped, especially simplistic in their explanation and argument, weak in their control of language, or especially lacking in coherence and development.

## Planning your Argumentative Essay

### Introductory paragraph:

1. Read the prompt and write down your position. Ask yourself will you challenge, defend, or qualify?

2. Write your introductory paragraph with your position and an “attention grabber.”

### Body of essay:

3. To support your position you must include as many examples from your observation, reading, and personal experience as are appropriate. Remember that you need to show that you care about the subject so think PASSION.

Think of at least 3 examples for each type of evidence below:

Reading	Observation	Personal Experience

4. Consider the Opposition: Explain their side and refute with another example and explain yourself. Write the counter position rebuttal paragraph and your refutation.

5. Write an interesting conclusion using an effective rhetorical device. **Don't** be a parrot and just repeat yourself. Add some interesting insights to conclude the essay.

## Rhetorical Terms from Released AP Language Exams

<u>1982 Exam</u>	<u>1987 Exam</u>	<u>1991 Exam</u>
Metaphor Allusion Parallelism Shifts Allusion Anecdote Analogy Generalization Paradox Rhetorical question Diction Irony Slang Tone Compare/contrast Cause/effect Question/answer	Metaphor Parallelism Extended definition Concession Cause/effect Tone Paradox Analogy Generalization Syllogism Understatement Irony Appeals to authority <i>Ad hominem</i> argument Diction Simile	Allusion Personification Paradox Circumlocution Diction Tone Overstatement Generalization Parallelism Balanced sentence structure Metaphor Understatement Syllogism Allegory Analogy
<u>1996 Exam</u>	<u>2001 Exam</u>	<u>2007? Exam</u>
Metaphor Paradox Analogy Irony Understatement Punning Allusion Tone Parallelism Alliteration Onomatopoeia Generalization Image Colloquial expression Parody Personification Juxtaposition Diction Simile Apostrophe Antithesis	Metaphor Analogy Antithesis Repetition Appeal to authority Paradox Overstatement Understatement Anecdote Tone Imagery Diction Parallelism Alliteration Onomatopoeia Oxymoron Irony Juxtaposition Anecdote Allusion Abbreviated, staccato phrases	Tone Diction Metaphor Slang Generalization Rhetorical question Syllogism Analogy Compare/contrast Narration/analysis Irony Paradox Personification Anecdote Parody Definition

## **Rhetorical Strategies (Devices, Techniques)** **(Werkenthin's Essential List)**

**Diction**

**Details (or lack of)**

**Imagery**

**Figures of speech**

**Syntax—repetition, omission, reversal;**

**sentence lengths, complexity, parallelism;**

**rhetorical question, rhetorical fragment**

**Tone**

**Anecdote**

**Analogy**

**Hyperbole (exaggeration, overstatement)**

**Understatement**

**Irony**

**Antithesis, juxtaposition**

**Paradox**

**Point of view**

**Appeals (emotional, logical, ethical)**

**Organization**

**Shift(s)**



2017 AP<sup>®</sup> ENGLISH LITERATURE AND COMPOSITION FREE-RESPONSE QUESTIONS

ENGLISH LITERATURE AND COMPOSITION

SECTION II

Total time—2 hours

Question 1

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

The following poem is by Rachel M. Harper. Read the poem carefully. Then, considering such elements as imagery, form, and tone, write a well-organized essay in which you analyze the relationship between music and the speaker's complex memories of her family.

The Myth of Music

*for my father*

If music can be passed on  
like brown eyes or a strong  
left hook, this melody  
Line is my inheritance, lineage traced  
5 through a title track,  
displayed on an album cover  
that you pin to the wall  
as art, oral history taught  
on a record player, the lessons  
10 sealed into the grooves like fact.  
This is the only myth I know.  
I sit on the hardwood  
floors of a damp November,  
my brother dealing cards  
15 from an incomplete deck,  
and I don't realize that this  
moment is the definition  
of family, collective memory  
cut in rough-textured tones,  
20 the voice of a horn so familiar  
I don't know I'm listening,  
Don't know I'm singing,  
a child's improvisation  
of Giant Steps or Impressions:<sup>1</sup>  
25 songs without lyrics  
can still be sung.

In six months, when my mother  
is 2,000 miles away, deciding  
if she wants to come home,  
30 I will have forgotten  
this moment, the security  
of her footsteps, the warmth

of a radiator on my back and you  
present in the sound of typing  
35 your own accompaniment,  
multiphonics disguised as chords  
in a distant room, speakers set  
on high to fill the whole house  
with your spirit, your call  
40 as a declaration of love.

But the music will remain.  
The timeless notes of jazz  
too personal to play out loud,  
stay locked in the rhythm  
45 of my childhood, memories fading  
like the words of a lullaby,  
come to life in a saxophone's blow.  
They lie when they say  
music is universal—this is my song,  
50 the notes like fingerprints  
as delicate as breath.  
I will not share this air  
with anyone  
but you.

<sup>1</sup> *Giant Steps* is a jazz album (1960) by John Coltrane. *Impressions* (1963) is another album by Coltrane.

From "The Myth of Music" in *Mending the World: Stories of Family* by Contemporary Black Writers by Rachel M. Harper, copyright ©1999. Reprinted by permission of Basic Civitas Books, a member of The Perseus Books Group.

# AP<sup>®</sup> ENGLISH LITERATURE AND COMPOSITION

## 2017 SCORING GUIDELINES — Version 1.0

### Question 1: Rachel M. Harper, “The Myth of Music”

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

**9-8** These essays offer a persuasive analysis of how the relationship between music and the speaker’s complex memories of her family is conveyed through elements such as imagery, form, and tone. The writers of these essays offer a range of interpretations; they provide convincing readings of the relationship between music and the speaker’s complex memories and Harper’s use of elements such as imagery, form, and tone. They demonstrate consistent and effective control over the elements of composition in language appropriate to the analysis of poetry. Their textual references are apt and specific. Though they may not be error-free, these essays are perceptive in their analysis and demonstrate writing that is clear and sophisticated, and in the case of a nine (9) essay, especially persuasive.

**7-6** These essays offer a reasonable analysis of how the relationship between music and the speaker’s complex memories of her family is conveyed through elements such as imagery, form, and tone. They are less thorough or less precise in their discussion of how the relationship between music and the speaker’s complex memories of her family is conveyed through elements such as imagery, form, and tone. Their analysis of the relationship and the use of elements is less thorough or convincing. These essays demonstrate the writer’s ability to express ideas clearly, making references to the text, although they do not exhibit the same level of effective writing as the 9-8 papers. Essays scored a seven (7) present better-developed analysis and more consistent command of the elements of effective composition than do essays scored a six (6).

**5** These essays respond to the assigned task with a plausible analysis of how the relationship between music and the speaker’s complex memories of her family is conveyed through elements such as imagery, form, and tone, but tend to be superficial or pedestrian in their analysis of the relationship and the use of elements. They often rely on paraphrase, which may contain some analysis, implicit or explicit. Their analysis of the relationship between music and memory or of Harper’s use of such elements as imagery, form, and tone may be vague, formulaic, or minimally supported by references to the text. There may be minor misinterpretations of the poem. These writers demonstrate some control of language, but their essays may be marred by surface errors. These essays are not as well conceived, organized, or developed as 7-6 essays.

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

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

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

**--** These essays are entirely blank.

## AP<sup>®</sup> SAMPLE STUDENT RESPONSES AND SCORING NOTES 2017 AP ENGLISH LITERATURE

### Question 1

**Sample Identifier: I**

**Score: 9**

- this sophisticated, graceful essay presents a highly persuasive analysis of the interplay between music and the speaker's complex memories of her family
- the introduction embeds the means by which the essay will evidence its claims: "Harper creates the elaborate memory of a musically-enhanced childhood with her family . . . combin[ing] such images or metaphors with more specific anecdotes or memories to create a poem with a form of continuous time and music—one that binds memory and music together"
- tightly focused successive paragraphs follow through on this promise, referencing even small details that give insight into the significance of music for the speaker, e.g., "the image of the album cover represents major developments in . . . her personal life"
- uses numerous apt and specific textual references as the basis for rich, nuanced analysis, e.g., "Creating a metaphor of how music 'was' her family and that musical tools were the tools of her family's expression or communication, Harper weaves music into her memory"
- links form and time together skillfully, first noting that the speaker's memories are of an "indefinite time" and gradually building to the powerful conclusion that "the warmly pervasive presence of music in a timeless past [makes] the form of the poem that combined [*sic*] timeless anecdote with equally timeless musical metaphor one that could deftly illustrate the music echoing in the background of each of Harper's memory [*sic*] or her current mind"
- exhibits a complex understanding of tone and tonal shifts in the poem: demonstrates how the speaker's reflections on her past are by turns, and sometimes simultaneously, "bittersweet," "pensive," painful, fond, and "resolute [*sic*]"
- deftly interweaves the discussion of tone with that of the syntax of the poem, arguing persuasively that the speaker uses sentence length and variety to convey the speaker's changing state of mind
- draws on evidence from the entire poem to build a strong argument that the relationship between music and memory is "deeply embedded [*sic*] in [the speaker's] identity"
- while this essay is not error free, it is perceptive in its analysis and demonstrates writing that is clear and sophisticated

**Sample Identifier: H**

**Score: 8**

- this essay begins by introducing a somewhat general comment about neurological studies concerning the senses and moves from this point to a persuasive analysis of metaphor and imagery; it treats each of these figures substantively in its argument about the relationship between music and the speaker's complex memories of her family

## AP® SAMPLE STUDENT RESPONSES AND SCORING NOTES 2017 AP ENGLISH LITERATURE

- clearly establishes a metaphorical link between music and memory in the poem and then develops this idea—summoning Harper’s opening lines as evidence—to argue the “inherent, almost ingrained importance of music to Harper’s family”
- insightful in its identification of the speaker’s two audiences: the speaker’s father and the reader of the poem
- analyzes the father’s emotional impact on the speaker through the analogical link between the keys of the father’s typewriter and the music filling the speaker’s childhood house; adds the insight that Harper uses “music as a means of accessing the emotions of her lineage”
- references small and specific domestic details from the poem that create nostalgia for the childhood house, e.g., invoking “the homey ‘security of [her mother’s] footsteps’” to argue that “a subtler form of auditory imagery” both allows the reader to access the childhood experience and serves to “solidify the connection” between memory and sound
- analysis of auditory imagery is multi-faceted and rich; argues that auditory imagery forms the “‘rhythm of childhood,’ which evokes nostalgic bumps and crashes of childhood” and that the poem “link[s] the most common musical element of childhood—a lullaby—to Harper’s more specific form of childhood music—a saxophone”
- while this essay convincingly demonstrates the role of music in recalling memories in the poem, its language is sometimes uneven (e.g., “continue intertwining the relevance of familial history and musical themes” and the wording of the last paragraph) and its argument is less persuasive than the essay scored 9

### Sample Identifier: G

Score: 7

- offers a reasonable analysis of how the relationship between music and the speaker’s complex memories of her family are conveyed through poetic elements
- demonstrates effective control of the elements of composition throughout
- shows insight early on in observing that “the auditory imagery used in the poem is both musical and mundane”
- develops this claim convincingly through textual references to the “‘voice of a horn’” and the “‘child’s improvisation’” to argue that “by mixing musical sounds with common household noises such as footsteps and typing, Harper conveys how a particular moment in her memory becomes associated with a genre of music”
- offers insightful analysis of the form of the poem in noting tonal shifts from the first to the second stanza and the second stanza to the third
- makes a reasonable argument that these tonal shifts mark the speaker’s changing feelings about her past: the speaker’s tone is “positive, if somewhat wistful” as she remembers childhood music in the first stanza; “worrying” in the second because she has forgotten her father’s music and her mother is far away; poignant in the third as “[h]er memories ‘come to life in a saxophone’s blow’”

## AP<sup>®</sup> SAMPLE STUDENT RESPONSES AND SCORING NOTES

### 2017 AP ENGLISH LITERATURE

- while this essay offers a reasonable analysis of the connections between music and memory, it does not develop these connections thoroughly and convincingly and, despite its astute observations about form, is less precise in its discussion of tonal nuance
- rather than marshaling the preceding insights to render a deeper insight in the conclusion, concludes with overly general statements, e.g., “[l]ike jazz, the speaker’s memories are delicate, with many different elements of sound” and “[m]usic and memory are so close in her mind that the recollection of one leads to the recollection of the other” and so is not as thoroughly convincing as the essays in the top range of the scoring guide

#### Sample Identifier: F

Score: 6

- this essay is reasonable in its claim that music is “a constant throughout the speaker’s life,” suggesting that music offers the speaker comfort “even as [*sic*] her family life is complicated”
- returns to this claim using both paraphrase and some explicit analysis to support it, e.g., when the speaker recalls her brother playing with an incomplete deck and the sound of the horn, this “conveys how she ties these moments to music and its constant presence”
- while it references the poem to support its reasonable claim, and offers suitable evidence to support the claim, it does not develop a thoroughly convincing argument
- is well organized and uses three separate paragraphs dealing with the three poetic elements, imagery, form and tone, given in the prompt
- comments on imagery, e.g., “house being full of sound,” “the warmth of a radiator” and the “sound of typing,” but is imprecise in analyzing this imagery, saying simply that it is “connected to the speaker’s father’s way of expressing his love” and “shows that the speaker has a deep connection between her father and music,” rather than exploring the nature of that connection
- makes claims about form, “each stanza achieving a different purpose”—the first “sets up the speakers [*sic*] definition of family,” the second “makes use of long, free form lyrical structure which when read is melodious and rhythmic just as music [*sic*],” and the third uses shorter lines to emphasize music’s connection to her relationship with her father—but the contribution of form to the interplay between music and family is not developed fully
- observations about tone are less precise than those about form; but identifies the speaker’s reflective tone and the uneven tenor of family life and comes to the conclusion that the end of the poem is melancholy, reflective and pensive
- the essay offers some insight and understands that “[m]usic is something the speaker cherishes”; its analysis remains reasonable rather than persuasive because it does not analyze its evidence as convincingly as the essays in the top range of the scoring guide
- the writing is clear and controlled

## AP<sup>®</sup> SAMPLE STUDENT RESPONSES AND SCORING NOTES 2017 AP ENGLISH LITERATURE

### Sample Identifier: E

Score: 5

- this essay responds to the prompt with a plausible analysis of the relationship between music and the speaker's memories of her family, but the essay does not reach the level of a reasonable analysis because it tends to rely heavily on summary and this reliance results in superficiality
- opens with the rather formulaic statement that "Music touches the lives of people in many personal ways"; the analysis that follows remains generalized rather than delving into the specific ways in which music functions in the speaker's relationships
- uses considerable paraphrase and summary that nevertheless contains some analysis, e.g., "music is important in the lives of this family and the author displays this by comparing genes that are passed down to music being passed down"
- assertions (e.g., "This music brings the author back to a time of happiness and closeness she felt with her family") are sometimes pedestrian and, supported more through paraphrase than through analysis, less convincing than they might otherwise be
- where there is analysis, it is rendered in language that is largely controlled, but with some lapses, e.g., "descriptive imagery is used to show while this memory may seem insignificant, it was the 'definition of family,'" and "She compares music as being fathers [*sic*] 'declaration of love'"
- although the essay references poetic elements, specifically figures, it accomplishes superficial analysis rather than detailing how those figures help to articulate the relationship between music and the speaker's memories of her family (e.g., "The author throughout the poem uses similes to compare music in a personal way")
- like the introduction, the conclusion relies on a vague statement, "music connects the author and her father the way nothing else can," to convey a superficial point

### Sample Identifier: D

Score: 4

- this brief, repetitive essay renders a partial and inadequate analysis of the poem
- claims that visual imagery and a "[t]one of nostalgia" help to "explain the significance [*sic*] of each memory" but offers limited textual reference in support of this claim and does not explore textual references adequately enough to support the claim
- references the speaker's "personal connection with a song," and "memories [of] ... one specific song," rather than recognizing how the broader metaphor of music is used in the poem to convey the speaker's complex memories of her family
- identifies poetic elements (metaphor, auditory imagery, and visual imagery), but the analysis of these is partial and does not explore what they communicate about memory, music, and the connections of each of these to the speaker's family
- by focusing on the mother's absence, misses the central importance and complexity of the speaker's memories of her father and his legacy of music and so offers only a partial analysis

## AP<sup>®</sup> SAMPLE STUDENT RESPONSES AND SCORING NOTES 2017 AP ENGLISH LITERATURE

- the writing is comprehensible and demonstrates some control over the conventions of composition, but it primarily echoes the prompt, and when coupled with thin analysis, the inadequacies of analysis and writing combine to earn this essay a score of 4

### Sample Identifier: C

Score: 3

- this poorly written and unconvincing essay fails to offer an adequate analysis of the poem
- contains significant and persistent misreading, evident in such statements as "she uses imagery and tone to describe the memory of her mother making music"; much of the essay depends on this misreading
- claims are vague and unsupported
- the writing is inept, exhibiting poor command of the elements of composition: sentences are often long, unwieldy fragments that pay little attention to usage and grammar rules
- in place of analysis, makes overly general statements about the speaker's understanding of, passion for, and ability to interpret music and states that these "define memories of her family" without offering supporting evidence
- omits any mention of the speaker's relationship with her father (to whom the poem is dedicated and addressed); this omission makes the analysis partial

### Sample Identifier: B

Score: 2

- while the reference to tone in the first paragraph of this essay suggests it will attempt to respond to the prompt, the essay does not mention or analyze tone at all; it compounds the weaknesses of essays in the 4-3 range of the scoring guide in being partial and compositionally inept
- the essay contains numerous serious grammatical, syntactical, and usage errors, e.g., "She responds by proclaiming that she will only share the air (of music) with assumedly her father," "It is more than blood: it's about the connections that are made, like the narrator does in the poem," and "It is seen as giving life, delicate to the touch, and as breath in which one breathes"
- while the ideas are not entirely incomprehensible, they are presented with little clarity, organization or support from the poem
- this essay, with its brevity, weak assertions, inept writing and inadequate development of ideas, compounds the weaknesses of the essays in the 4-3 range

## **AP<sup>®</sup> SAMPLE STUDENT RESPONSES AND SCORING NOTES**

### **2017 AP ENGLISH LITERATURE**

**Sample Identifier: A**

**Score: 1**

- compounds the weaknesses of the essays in the 4-3 range
- while this essay attempts to engage the prompt, it accomplishes little coherent discussion of the poem
- the essay is disorganized and replete with serious compositional errors
- there are numerous misreadings, e.g., “[t]he imagery of the speaker carrying a radiator on her back”
- refers to tone and mood and offers no support for the thin claim that “the tone of the third paragraph creates a mellow and peaceful mood”



**AP® ENGLISH LITERATURE AND COMPOSITION 2017 STUDENT SAMPLES AND  
SCORING GUIDELINES -Version 1.0**

**Question 1: Rachel M. Harper, "The Myth of Music"**

**Sample A**

The speaker creates one of the best comparisons of her family memories to music. The speaker begins this passage with a simile, saying "If music can be passed on like brown eyes or a strong left hook, ..." (lines 1-3). Music is represented as traits or characteristics that can be transferred through inheritance. As her brother deals the cards from the deck, she relates this family moment as a "collective memory cut in rough-textured tones" (line 18-19). A tone represents a certain level or pitch of sound within music, and the speaker believes that is a certain moment in her lifetime.

The imagery of the speaker carrying a radiator on her back reveals the endless love and compassion of her mother. The mother's love created a feeling of warmth in her children, even during the times they felt cold of loneliness and sadness. The tone of the third paragraph creates a mellow and peaceful mood. The speaker's statement of, "The timeless notes of jazz" (line 41) allows the readers to imagine the peaceful sound of jazz, as it soothes your mind with calm and melodic sounds. **1** (186 words)

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

**Sample B**

In this poem, the narrator reconstructs her past memories related to music as her heritage and family. She uses vivid imagery and a simplistic, yet formal tone. Music practically runs through her blood and is very special to her. Regardless of different situations, it was said that music would remain.

It is easy to imagine a family playing cards on the floor. At a moment in time, a person realizes the definition of family. It is more than blood: it is about the connections that are made, like the narrator does in the poem. Her connection with music is as a declaration of love. She values music and even goes abroad to say "songs without lyrics can still be sung."

She compares jazz and rhythm to secrets kept that can be revealed through the songs played through a saxophone. Just as family is unique, so is music. These are sensitive subjects for the narrator and she has her own song. Jazz relates to her and it is not universal to her. She responds by proclaiming that she will only share the air (or music) with assumedly her father. This shows the depth and role of music through her life. No one has the exact same fingerprint and the same goes for music. It is seen as giving life, delicate to the touch, and as breath in which one breathes. **2** (229 words)

**Sample C**

The author, Rachel M. Harper, uses elements such as imagery, form, and tone to depict the relationship between music and the complex memories of her family.

One of the memories Harper includes is of her and her brother playing a card game and realized this is what family is all about. She describes this memory as a "collective memory cut in rough-textured tones." In which she relates music, something she's passionate about and something she believes is a sign post of her life, it's something she can fully understand and interpret and uses it to define

memories of her family which she can't readily describe because they are so complex. The author also talks about her mother in the poem in which she uses imagery and tone to describe the memory of her mother making music while she sat and watched. Harper describes her mother's music as "multiphonics disguised as chords in a distant room," and talks about how her home was filled with music in which her mother was represented through. The tone here is light and once can tell through the author's tone that she admired her mother's music and how comfortable she was when around it. The author uses detailed imagery to describe this memory because she could easily recall this moment in her life. It as a moment in which she was happy and comfortable and although the memories that she had of her family are complex, she can describe and understand them in her own way, music. **3** (252 words)

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

#### Sample D

Rachel M. Harper strategically uses elements such as imagery and tone to help the reader understand her personal connection with a song and its relation to the complex memories of her family. Visual imagery in this poem helps the reader visualize memories she shared with her brother, mother, and father. Furthermore, the tone of the poem is nostalgic since she is reflecting on her childhood. These elements together are used to explain the significance of each memory.

Harper uses visual imagery along with auditory imagery to recount her memories. The poem starts out with a metaphor where she compares a certain song to her genes. She describes some of her features like brown eyes to show how the song is like her looks and is genetic. She then moves on to describe a time where she used to play with her brother – they would sit on hardwood and play with an incomplete deck. Another memory she shares is that her mother is living 2000 miles away and how she will soon forget some of the times they shared. Finally, she connects all these memories back to this one specific song. Although her memories are fading this song will remain and some memories will then come to life. Imagery is used to depict the complex times she shared with her family. A Tone of nostalgia is used to explain the significance of the song to her since the song assists in remembering her childhood memories. Harper reflects on comforting times that seem to have disappeared now. For example, she no longer has the security of her mother's footsteps or the warmth of the radiator. Consequently, while reflecting she reveals to the audience that this song brings out her childhood. Locked in the rhythm is her old life. She is very reminescent and shows how music ties into the complex memories of her family.

Rachel M. Harper uses the elements of imagery and tone to describe the narrators memories in detail and furthermore reveal her feelings of nostalgia and how this one melody reminds her of it all. This song is something that holds a lot of value to her because her memories are trapped in the melody. Through the use of both elements the reader understands the complex memories and relations of her family. **4** (384 words)

#### Sample E

Music touches the lives of people in many personal ways. We make connections to them, reminding us of a time when were happy, sad, angry and any other feelings. In the poem the author connects

music with the memories of her family and portrays the love intertwined in the music and her loved ones.

In the beginning of the poem the author compares music to something being “passed on like brown eyes or a strong left hook” or an inheritance passed down from generation to generation. Music is important in the lives of this family and the author displays this by comparing genes that are passed down to music being passed down, emphasizing that music contains a deeper meaning than notes and sounds. The author also remembers a memory of her “brother dealing cards from an incomplete deck” this descriptive imagery is used to show while this memory may seem insignificant, it was the “definition of family”, all while jazz music plays in the background. This music brings the author back to a time of happiness and closeness she felt with her family. In the last line of the first paragraph, the author makes a contradicting statement saying “songs without lyrics/ can still be sung” meaning although the memories she has may seem insignificant, they mean a great deal to her and contain an aspect of importance.

In the second paragraph the author sets a tone of sadness and mournfulness after her mother leaves and debates whether to come home. Through this hard time the author’s father tries to console his children through music as being fathers “declaration of love” this may be the only way her father knows how to express his love. Music is his form of communication. The author throughout the poem uses similes to compare music in a personal way. The author claims “the notes like fingerprints, as delicate as breath” to show how unique music is only to her and her father. Nothing will ever compare to this bond between them.

Music connects the author and her father the way nothing else can. They show this deep love for each other through music that only they can understand. The author contradicts a common saying that “music is universal” but to her the only people who can understand this song is her and her father. 5 (389 words)

**5** These essays respond to the assigned task with a plausible analysis of how the relationship between music and the speaker’s complex memories of her family is conveyed through elements such as imagery, form, and tone, but tend to be superficial or pedestrian in their analysis of the relationship and the use of elements. They often rely on paraphrase, which may contain some analysis, implicit or explicit Their analysis of the relationship between music and memory or of Harper’s use of such elements as imagery, form, and tone may be vague, formulaic, or minimally supported by references to the text. There may be minor misinterpretations of the poem. These writers demonstrate some control of language, but their essays may be marred by surface errors. These essays are not as well conceived, organized, or developed as 7-6 essays.

### Sample F

Music can bring one back to a distinct memory of the past, linking former moments to the present. Most people have some level of connection to music, and in “The Myth of Music”, by Rachel M. Harper, music is tied to memories of the speaker’s family. Music is the constant throughout the speaker’s life, even as her family life is complicated.

Harper employs imagery of her family life to show how music has always been in the background throughout her life. The speaker states that she sits on, “hardwood floors of a damp November, my brother dealing cards from an incomplete deck” which paints a picture in the reader’s mind of a normal day. She goes on to recall it as “collective memory cut in rough-textured tones, the voice of a horn so familiar,” which conveys how she ties these memories to music and its constant presence, even in the earlier years of her life. The speaker also states that her father had the “speakers set on high to fill the whole house with your spirit, your call as a declaration of love.” The imagery of the house being full of

sound is connected to the speaker's father's way of expressing his love. The speaker reveals that her mother has left the household, but that the "music will remain," with "notes like fingerprints as delicate as breath." This lyrical imagery of music reveals the speaker's sensitivity to music and the depth of her connection to it through complex family issues. The imagery of the sounds and feeling the speaker experiences, "warmth of a radiator on my back ... you present in the sound of typing your own accompaniment" shows that the speaker has a deep connection between her father and music.

The poem is written in free form with each stanza achieving a different purpose to reveal the speaker's connections to music. The first stanza sets up a vignette of the speaker's childhood family experience. In a short statement, she states music is the only myth she knows, meaning that its tied to her history. The first stanza sets up the speaker's "definition of family" which she ties strongly to music subconsciously "I don't know I'm listening, don't know I'm singing, a child's improvisation." The second stanza makes use of long free form lyrical structure which when read is melodious and rhythmic just as music. The successive clauses in lines 31-40 are in succession as if they are the lines of a song. In the last stanza, the speaker uses a short line "But the music will remain" to emphasize how music is and will always be constant throughout her life, something special shared between her and her dad. The last three lines are broken up into shorter lines again for emphasis, the last one being "but you" to underscore how exclusive and important the speaker sees her relationship with her father to music.

The tone of the poem is reflective and shows how the reader has come to realize the importance of music to her as she reflects on her family. She states that she does not "realize that this moment is the definition of family" when she recalls a memory, but shows that she retrospectively sees it now as a picture of her family. She ties her reflections to descriptions of music as the collective memory is "cut in rough-textured tones." She uses music to understand her family, as she describes it as "rough" though it is still music regardless. The tone in the last poem is melancholy, as the "memories fading like the words of a lullaby" but they "come to life in a saxophones blow." The speaker uses music to express the complexity of her familial relationships as she takes on a reflective and pensive tone, looking back at her past.

Music is something the speaker cherishes, evident through the way she ties it to her memories of her family. Though her family relationships might have been complex, through imagery of her childhood and reflection the speaker conveys how music has been there for her through it all. **6** (682 words)

**7-6** These essays offer a reasonable analysis of how the relationship between music and the speaker's complex memories of her family is conveyed through elements such as imagery, form, and tone. They are less thorough or less precise in their discussion of how the relationship between music and the speaker's complex memories of her family is conveyed through elements such as imagery, form, and tone. Their analysis of the relationship and the use of elements is less thorough or convincing. These essays demonstrate the writer's ability to express ideas clearly, making references to the text, although they do not exhibit the same level of effective writing as the 9-8 papers. Essays scored a seven (7) present better-developed analysis and more consistent command of the elements of effective composition than do essays scored a six (6).

### Sample G

Music seems just to be sound, a collection of notes, but as everyone knows, it is also deeply personal. Rachel M. Harper describes this personal aspect of music, specifically jazz, in her poem "The Myth of Music" where she uses striking auditory imagery and shifts in tone to reflect on how music can evoke memories of childhood.

The auditory imagery used in the poem is both musical and mundane, intermixed to convey how music and memory are connected to each other. The speaker begins her description of her childhood memory by describing her "brother dealing cards," which although not an exclusively auditory action,

does have an associated sound. Later she adds that the memory is “cut in rough-textured tones” – which may refer to the tone of music rather than a visual tone. She continues by describing “the voice of a horn” and her own “singing, a child’s improvisation,” before adding the sounds of her parents: her mother’s footsteps, her father’s typing. By mixing musical sounds with common household noises such as footsteps and typing, Harper conveys how a particular moment in her memory becomes associated with a genre of music – jazz – and a particular album or song. The household sounds in her memory become part of the music as well, the shuffle of cards and hum of the radiator are inextricable from the jazz. Thus music becomes a device to help the narrator remember the past.

Music also becomes a source of comfort to the narrator, as evidenced by shifts in tone between the first, second, and third stanzas. The tone of first stanza is positive, if somewhat wistful, as the speaker recalls what seems to be a happy childhood moment with music involved. The second stanza abruptly shifts in tone – suddenly the speaker’s mother is “2,000 miles away, deciding if she wants to come home,” and the speaker has “forgotten” the good, warm memories of her mother, brother, and father when the family was whole. In particular, she has forgotten her father’s “declaration of love.” The family is split; the children are affected. The tone is worrying. But in the third stanza, the speaker seems to rediscover her happy memories with the rediscovery of jazz. Her memories “come to life in a saxophone’s blow” and she realizes that this music is deeply personal to her – as personal as her fingerprints. Poignantly, she also remembers her father’s love and shares her own love – “this air” of music – with him; the poem is dedicated to him. So music has led the speaker’s rediscovery of her past.

Like jazz, the speaker’s memories are delicate, with many different elements of sound. Like her memories, jazz is very personal to the speaker. Music and memory are so close in her mind that the recollection of one leads to the recollection of the other. That is the myth of music that she knows. **7** (485 words)

### Sample H

According to recent neurological studies, the two senses connected most directly to the amygdala (responsible for memory storage) are smell and hearing. However, as Rachel M. Harper’s poem “The Myth of Magic” can attest, humans have been implicitly aware of the line between memory and familiar sounds for decades. Through her use of comparative metaphorical language and auditory imagery, Harper conveys the timeless and uniquely personal nature of music in its ability to evoke the emotionality of her childhood to her father.

In the poem Harper uses metaphorical comparison in order to introduce and explicate the part that music plays in her familial history. Her initial supposition – “if music can be passed on ... this melody is my inheritance” associates music with genetics through a metaphorical comparison. This serves to convey the inherent, almost ingrained importance of music to Harper’s family and primes the reader for Harper’s strong emotional connection to it. The further explications of music as “lineage tracked through a title track” and “oral history taught on a record player” make further use of metaphorical language in order to emphasize the initial point, and continue intertwining the relevance of familial history and musical themes, as indicated by the comparison to traditionally musical objects like the tracks and record player. The second stanza continues to incorporate metaphorical comparison in regarding “the sound of [her father’s] typing” as his “own accompaniment, multiphonics disguised as chords.” It is particularly meaningful that Harper chose to use musical comparisons to introduce her father because he is the intended audience of this poem, as indicated by the dedication “for my father.” This comparison extends throughout the stanza, where she regards the “speaker set on high” as “fill[ing] the house with [her fathers] spirit, [his] call as a declaration of love.” In past comparisons, Harper used music as a means of accessing the emotions of her lineage – in this stanza she specifically extends it to mean a demonstration of her father’s love and spirit. Once again, Harper is able to compare the mundane – “typing,” “speakers” – to the musical and therefore to the personal. Clearly, Harper’s use of

metaphorical comparison serves to define and link the importance of music to the concrete happenings and entities of her childhood.

In regards to imagery, Harper uses extensive auditory imagery to link the music of her childhood to the emotions and nostalgia. The first stanza is heavier on the introductory metaphorical language than the more analytical imagery, but it does include a reference to “collective memory cut in rough textured tones”. This description is in line with the previous references to “hardwood floors in a damp November” and “an incomplete deck”, and serves to both more clearly evoke the haphazard hominess of Harper’s childhood as well as an initial connection to the jazzy music that is the focus of the poem. The second stanza uses a subtler form of auditory imagery, combining the homey “security of [her mother’s] footsteps” and “sound of typing” with the “speakers set on high” and “multiphonics disguised as chords.” By describing all of these aspects of sound in her childhood memories, Harper manages to incorporate the reader into her own childhood and further solidify the connection between her childhood and her music. However, it is the subtle but impactful imagery of the last stanza that most contributes to Harper’s portrayal of the relationship between music and her childhood. The stanza is peppered with more overt auditory references, such as “the timeless notes of jazz”, which directly reflect the impact that music has and will always have on Harper’s memory. Equally relevant are the subtler references which weave together and solidify the auditory sensations of Harper’s mixed home life and jazz music. This is particularly visible in her phrases “rhythm of childhood”, which evokes nostalgic bumps and crashes of childhood, or the phrases “words of a lullaby” and “saxophone’s blow”, which link the most common musical element of childhood – a lullaby – to Harper’s more specific form of childhood music – a saxophone. Harper ends the poem with the auditory imagery of a “[delicate breath]”, which she finally brings back to the main audience of her father by sharing her inclination to “not share that air with anyone but [him]”.

Clearly, Harper’s use of metaphorical language serves to clearly introduce and explicate on how Harper’s life was linked to and impacted music, while her auditory imagery emphasized that connection in a more emotionally relevant way to the reader and specified the main audience of the poems as her father. By incorporating both these literary techniques, Harper conveys the ability of music to recall her childhood memories and provides a fitting address to the father who brought her that association. **8** (790 words)

**9-8** These essays offer a persuasive analysis of how the relationship between music and the speaker's complex memories of her family is conveyed through elements such as imagery, form, and tone. The writers of these essays offer a range of interpretations; they provide convincing readings of the relationship between music and the speaker's complex memories and Harper's use of elements such as imagery, form, and tone. They demonstrate consistent and effective control over the elements of composition in language appropriate to the analysis of poetry. Their textual references are apt and specific. Though they may not be error-free, these essays are perceptive in their analysis and demonstrate writing that is clear and sophisticated, and in the case of a nine (9) essay, especially persuasive.

### Sample I

In “The Myth of Music”, Rachel M. Harper weaves together a narrative of her childhood and of her heritage as a whole – how music was and is entwined with black history and every aspect of her own life. Using detailed metaphors of various musical tools and elements, Harper creates the elaborate memory of a musically enhanced childhood with her family. Furthermore, she combines such images or metaphors with more specific anecdotes or memories to create a poem with a form of continuous time and music – one that binds memory and music together. Harper’s tone, ranging from bittersweet,

reflective, and resolute, ultimately illustrates the combined impact of her memories and of music, through the use of both long and abrupt sentence structure.

Harper begins the poem with lengthy descriptions of musical tools, utilizing metaphors to create imagery that convinces readers of the deep connection between her familial memories and music. In line 4, she writes that of her “lineage traced/through a title track,/ displayed on an album cover/ that you pin to the wall ...,” deftly using the image of a tracklist to compare to events or progressions of her black history. Furthermore, the image of the album cover represents major developments in both her personal life and black heritage as a whole; the cover is a symbol of pride or “art” or even a watershed event in black heritage. Clearly, as jazz and the blues have been a vital piece of black culture and development, creative black work, be it music or otherwise, would have an extreme impact on Harper’s childhood memories. This is emphasized in line 16, when she writes of a strong, warm memory that “... [was] the definition/ of family, collective memory cut in rough-textured tones,/ voice of the horn so familiar . . . .” Creating a metaphor of how music “was” her family and that musical tools were the tools of her family’s expression or communication, Harper weaves music into her memory. She combines the fragility or background prevalence of music with a distant feeling in her past, making the relationship between music and her memories of family reflective of a collective black experience as a whole.

The form of “the Myth of Music” consists of musical metaphors coupled with memories of indefinite time. Often, it is unclear if Harper is remembering a single memory or a recurrence of a commonplace event, making the impression that music was an integrated part of her familial interactions. In one such “event”, Harper describes the “warmth/ of a radiator on my back and you/ present in the sound of typing your own accompaniment;/ multiphonics disguised as chords ... to fill the whole house ....” This displays a warmly pervasive presence of music in a timeless past, making the form of the poem that combined timeless anecdote with equally timeless musical metaphor one that could deftly illustrate the music echoing in the background of each of Harper’s memory or her current mind.

Ultimately, Harper demonstrates how music blends with her memories of family with her establishment of a complex, pervasive tone of bittersweetness, reflection, and resolution. The bittersweetness of tone is seen in line 27, where she describes her mother’s distance from them. In this paragraph, she describes through long, drawn-out sentences of the loss of her mother’s presence as well as the comfort of music in the house – the loss of music was equivalent to the pain of losing her mother. Harper uses similar long sentences in lines 41-47, describing how “... jazz [was]/ too personal to play out loud” and that music was “locked to the rhythm of her childhood .../ coming to life in a saxophone’s blow.” Her tone, reflecting on the finiteness of that pleasant past, is pensive and once again bittersweet, with powerful words such as “locked,” and “fading exemplifying her willingness to cling to the precious memories of both music and family. Still, Harper’s last words are deeply resolute, ending in an abrupt sentence in which she declares that she “will not share this air/ with anyone/ but you.” The relationship of music and her memories is something deeply embedded in her identity, and was one thing that gave her strength. With this, Harper grasps her memory of the entwined nature between music and memory, and declares it as part of her very being. 9 (724 words)

**Scores: I - 9, H - 8, G - 7, F - 6, E - 5, D - 4, C - 3, B - 2, A - 1**

**Sample Identifier: I Score: 9**

this sophisticated, graceful essay presents a highly persuasive analysis of the interplay between music and the speaker's complex memories of her family

the introduction embeds the means by which the essay will evidence its claims: "Harper creates the elaborate memory of a musically-enhanced childhood with her family . . . combin[ing] such images or metaphors with more specific anecdotes or memories to create a poem with a form of continuous time and music-one that binds memory and music together"

tightly focused successive paragraphs follow through on this promise, referencing even small details that give insight into the significance of music for the speaker, e.g., "the image of the album cover represents major developments in ... her personal life"

uses numerous apt and specific textual references as the basis for rich, nuanced analysis, e.g., "Creating a metaphor of how music 'was' her family and that musical tools were the tools of her family's expression or communication, Harper weaves music into her memory"

links form and time together skillfully, first noting that the speaker's memories are of an "indefinite time" and gradually building to the powerful conclusion that "the warmly pervasive presence of music in a timeless past [makes] the form of the poem that combined [*sic*] timeless anecdote with equally timeless musical metaphor one that could deftly illustrate the music echoing in the background of each of Harper's memory [*sic*] or her current mind"

exhibits a complex understanding of tone and tonal shifts in the poem: demonstrates how the speaker's reflections on her past are by turns, and sometimes simultaneously, "bittersweet," "pensive," painful, fond, and "resolute [*sic*]"

deftly interweaves the discussion of tone with that of the syntax of the poem, arguing persuasively that the speaker uses sentence length and variety to convey the speaker's changing state of mind

draws on evidence from the entire poem to build a strong argument that the relationship between music and memory is "deeply embedded [*sic*] in [the speaker's] identity"

while this essay is not error free, it is perceptive in its analysis and demonstrates writing that is clear and sophisticated

#### **Sample Identifier: H Score:8**

this essay begins by introducing a somewhat general comment about neurological studies concerning the senses and moves from this point to a persuasive analysis of metaphor and imagery; it treats each of these figures substantively in its argument about the relationship between music and the speaker's complex memories of her family

clearly establishes a metaphorical link between music and memory in the poem and then develops this idea--summoning Harper's opening lines as evidence--to argue the "inherent, almost ingrained importance of music to Harper's family"

insightful in its identification of the speaker's two audiences: the speaker's father and the reader of the poem

analyzes the father's emotional impact on the speaker through the analogical link between the keys of the father's typewriter and the music filling the speaker's childhood house; adds the insight that



Harper uses "music as a means of accessing the emotions of her lineage"

references small and specific domestic details from the poem that create nostalgia for the childhood house, e.g., invoking "the homey 'security of [her mother's] footsteps'" to argue that "a subtler form of auditory imagery" both allows the reader to access the childhood experience and serves to "solidify the connection" between memory and sound

analysis of auditory imagery is multi-faceted and rich; argues that auditory imagery forms the "'rhythm of childhood,' which evokes nostalgic bumps and crashes of childhood" and that the poem "link[s] the most common musical element of childhood-a lullaby-to Harper's more specific form of childhood music-a saxophone"

while this essay convincingly demonstrates the role of music in recalling memories in the poem, its language is sometimes uneven (e.g., "continue intertwining the relevance of familial history and musical themes" and the wording of the last paragraph) and its argument is less persuasive than the essay scored 9

### **Sample Identifier: G Score:7**

offers a reasonable analysis of how the relationship between music and the speaker's complex memories of her family are conveyed through poetic elements

demonstrates effective control of the elements of composition throughout

shows insight early on in observing that "the auditory imagery used in the poem is both musical and mundane"

develops this claim convincingly through textual references to the "'voice of a horn'" and the "'child's improvisation'" to argue that "by mixing musical sounds with common household noises such as footsteps and typing, Harper conveys how a particular moment in her memory becomes associated with a genre of music"

offers insightful analysis of the form of the poem in noting tonal shifts from the first to the second stanza and the second stanza to the third

makes a reasonable argument that these tonal shifts mark the speaker's changing feelings about her past: the speaker's tone is "positive, if somewhat wistful" as she remembers childhood music in the first stanza; "worrying" in the second because she has forgotten her father's music and her mother is far away; poignant in the third as "[h]er memories 'come to life in a saxophone's blow'"

while this essay offers a reasonable analysis of the connections between music and memory, it does not develop these connections thoroughly and convincingly and, despite its astute observations about form, is less precise in its discussion of tonal nuance

rather than marshaling the preceding insights to render a deeper insight in the conclusion, concludes with overly general statements, e.g., "[l]ike jazz, the speaker's memories are delicate, with many different elements of sound" and "[m]usic and memory are so close in her mind that the recollection of

one leads to the recollection of the other" and so is not as thoroughly convincing as the essays in the top range of the scoring guide

**Sample Identifier: F Score: 6**

this essay is reasonable in its claim that music is "a constant throughout the speaker's life," suggesting that music offers the speaker comfort "even as [sic] her family life is complicated"

returns to this claim using both paraphrase and some explicit analysis to support it, e.g., when the speaker recalls her brother playing with an incomplete deck and the sound of the horn, this "conveys how she ties these moments to music and its constant presence"

while it references the poem to support its reasonable claim, and offers suitable evidence to support the claim, it does not develop a thoroughly convincing argument

is well organized and uses three separate paragraphs dealing with the three poetic elements, imagery, form and tone, given in the prompt

comments on imagery, e.g., "house being full of sound," "the warmth of a radiator" and the "sound of typing," but is imprecise in analyzing this imagery, saying simply that it is "connected to the speaker's father's way of expressing his love" and "shows that the speaker has a deep connection between her father and music," rather than exploring the nature of that connection

makes claims about form, "each stanza achieving a different purpose"-the first "sets up the speakers [sic] definition of family," the second "makes use of long, free form lyrical structure which when read is melodious and rhythmic just as music [sic], "and the third uses shorter lines to emphasize music's connection to her relationship with her father-but the contribution of form to the interplay between music and family is not developed fully

observations about tone are less precise than those about form; but identifies the speaker's reflective tone and the uneven tenor of family life and comes to the conclusion that the end of the poem is melancholy, reflective and pensive

the essay offers some insight and understands that "[m]usic is something the speaker cherishes"; its analysis remains reasonable rather than persuasive because it does not analyze its evidence as convincingly as the essays in the top range of the scoring guide

the writing is clear and controlled

**Sample Identifier: E Score: 5**

this essay responds to the prompt with a plausible analysis of the relationship between music and the speaker's memories of her family, but the essay does not reach the level of a reasonable analysis because it tends to rely heavily on summary and this reliance results in superficiality

opens with the rather formulaic statement that "Music touches the lives of people in many personal ways"; the analysis that follows remains generalized rather than delving into the specific ways in which music functions in the speaker's relationships

uses considerable paraphrase and summary that nevertheless contains some analysis, e.g., "music is important in the lives of this family and the author displays this by comparing genes that are passed down to music being passed down"

assertions (e.g., "This music brings the author back to a time of happiness and closeness she felt with her family") are sometimes pedestrian and, supported more through paraphrase than through analysis, less convincing than they might otherwise be

where there is analysis, it is rendered in language that is largely controlled, but with some lapses, e.g., "descriptive imagery is used to show while this memory may seem insignificant, it was the 'definition of family,'" and "She compares music as being fathers [*sic*] 'declaration of love'"

although the essay references poetic elements, specifically figures, it accomplishes superficial analysis rather than detailing how those figures help to articulate the relationship between music and the speaker's memories of her family (e.g., "The author throughout the poem uses similes to compare music in a personal way")

like the introduction, the conclusion relies on a vague statement, "music connects the author and her father the way nothing else can," to convey a superficial point

#### **Sample Identifier: D Score:4**

this brief, repetitive essay renders a partial and inadequate analysis of the poem

claims that visual imagery and a "[t]one of nostalgia" help to "explain the significance [*sic*] of each memory" but offers limited textual reference in support of this claim and does not explore textual references adequately enough to support the claim

references the speaker's "personal connection with a song," and "memories [of] ... one specific song," rather than recognizing how the broader metaphor of music is used in the poem to convey the speaker's complex memories of her family

identifies poetic elements (metaphor, auditory imagery, and visual imagery), but the analysis of these is partial and does not explore what they communicate about memory, music, and the connections of each of these to the speaker's family

by focusing on the mother's absence, misses the central importance and complexity of the speaker's memories of her father and his legacy of music and so offers only a partial analysis

the writing is comprehensible and demonstrates some control over the conventions of composition, but it primarily echoes the prompt, and when coupled with thin analysis, the inadequacies of analysis and writing combine to earn this essay a score of 4

#### **Sample Identifier: C Score: 3**

this poorly written and unconvincing essay fails to offer an adequate analysis of the poem

contains significant and persistent misreading, evident in such statements as "she uses imagery and tone to describe the memory of her mother making music"; much of the essay depends on this misreading

claims are vague and unsupported

the writing is inept, exhibiting poor command of the elements of composition: sentences are often long, unwieldy fragments that pay little attention to usage and grammar rules

in place of analysis, makes overly general statements about the speaker's understanding of, passion for, and ability to interpret music and states that these "define memories of her family" without offering supporting evidence

omits any mention of the speaker's relationship with her father (to whom the poem is dedicated and addressed); this omission makes the analysis partial

**Sample Identifier: B Score:2**

while the reference to tone in the first paragraph of this essay suggests it will attempt to respond to the prompt, the essay does not mention or analyze tone at all; it compounds the weaknesses of essays in the 4-3 range of the scoring guide in being partial and compositionally inept

the essay contains numerous serious grammatical, syntactical, and usage errors, e.g., "She responds by proclaiming that she will only share the air (of music) with assumedly her father," "It is more than blood: it's about the connections that are made, like the narrator does in the poem," and "It is seen as giving life, delicate to the touch, and as breath in which one breathes"

while the ideas are not entirely incomprehensible, they are presented with little clarity, organization or support from the poem

this essay, with its brevity, weak assertions, inept writing and inadequate development of ideas, compounds the weaknesses of the essays in the 4-3 range

**Sample Identifier: A Score: 1**

compounds the weaknesses of the essays in the 4-3 range

while this essay attempts to engage the prompt, it accomplishes little coherent discussion of the poem

the essay is disorganized and replete with serious compositional errors

there are numerous misreadings, e.g., "[t]he imagery of the speaker carrying a radiator on her back"

refers to tone and mood and offers no support for the thin claim that "the tone of the third paragraph creates a mellow and peaceful mood"

**2017 AP® ENGLISH LITERATURE AND COMPOSITION FREE-RESPONSE QUESTIONS**

**Question 2**

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

In the passage below, from *The Adventures of Peregrine Pickle* (1751) by Tobias Smollett, Mr. Pickle encounters Godfrey Gauntlet, the brother of his beloved Emilia. Consider how the two men confront their own uncontrolled emotions and yet attempt to abide by their social norms. In a well-developed essay, analyze how the author explores the complex interplay between emotions and social propriety in the passage. You may wish to consider such literary techniques as dialogue, narrative pace, and tone.

Line  
5 “Mr. Pickle, you have carried on a correspondence with my sister for some time, and I should be glad to know the nature of it.” To this question our lover replied, “Sir, I should be glad to know what title you have to demand that satisfaction?”—“Sir,” answered the other, “I demand it in the capacity of a brother, jealous of his own honour, as well as of his sister’s reputation; and if your intentions are honourable, you will not refuse it.”—“Sir,” said Peregrine, “I am not at present disposed to appeal to your opinion for the rectitude of my intentions: and I think you assume a little too much importance, in pretending to judge my conduct.”—“Sir,” replied the soldier, “I pretend to judge the conduct of every man who interferes with my concerns, and even to chastise him, if I think he acts amiss.”—“Chastise!” cried the youth, with indignation in his looks, “sure you dare not apply that term to me?”—“You are mistaken,” said Godfrey; “I dare do anything that becomes the character of a gentleman.”—“Gentleman, God wot!” replied the other, looking contemptuously at his equipage,\* which was none of the most superb, “a very pretty gentleman, truly!”

25 The soldier’s wrath was inflamed by this ironical repetition, the contempt of which his conscious poverty made him feel; and he called his antagonist presumptuous boy, insolent upstart, and with other epithets, which Perry retorted with great bitterness. A formal challenge having passed between them, they alighted at the first inn, and walked into the next field, in order to decide their quarrel by the sword. Having pitched upon the spot, helped to pull off each other’s boots, and laid aside their coats and waistcoats, Mr. Gauntlet told his opponent, that he himself was

35 looked upon in the army as an expert swordsman, and that if Mr. Pickle had not made that science his particular study, they should be upon a more equal footing in using pistols. Peregrine was too much incensed to thank him for his plain dealing, and too confident of his own skill to relish the other’s proposal, which he accordingly rejected: then, drawing his sword, he observed, that were he to treat Mr. Gauntlet according to his deserts, he would order his man to punish his audacity with a horsewhip. 40 Exasperated at this expression, which he considered an indelible affront, he made no reply, but attacked his adversary with equal ferocity and address. The youth parried his first and second thrust, but received the third in the outside of his sword-arm. Though the wound was superficial, he was transported with rage at the sight of his own blood, and returned the assault with such fury and precipitation, that Gauntlet, loath to take advantage of his unguarded heat, stood upon the defensive. In the second lunge, Peregrine’s 55 weapon entering a kind of network in the shell of Godfrey’s sword, the blade snapped in two, and left him at the mercy of the soldier, who, far from making an insolent use of the victory he had gained, put up his Toledo with great deliberation, like a man who had been used to that kind of rencounters, and observed that such a blade as Peregrine’s was not to be trusted with a man’s life: then advising the owner to treat a gentleman in distress with more respect for the future, he slipped on his boots, and with sullen 65 dignity of demeanour stalked back to the inn.

\*carriage and horse

## AP<sup>®</sup> ENGLISH LITERATURE AND COMPOSITION 2017 SCORING GUIDELINES — Version 1.0

### Question 2: Tobias Smollett, *The Adventures of Peregrine Pickle*

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

**9-8** These essays offer a persuasive analysis of how Smollett explores the interplay between emotions and social propriety through such literary techniques as tone, narrative pace, and dialogue. The essays make a strong case for their interpretation of how the interplay works in this passage. While writers may consider a variety of literary techniques, they engage the text through apt and specific references. Although these essays may not be error-free, their perceptive analysis is apparent in writing that is clear and effectively organized. Essays scored a 9 reveal more sophisticated analysis and more effective control of language than do essays scored an 8.

**7-6** These essays offer a reasonable analysis of how Smollett explores the interplay between emotions and social propriety through such literary techniques as tone, narrative pace, and dialogue. While writers may consider a variety of literary techniques, they provide a sustained, competent reading of the passage. Although these essays may not be error-free and are less perceptive or less convincing than 9–8 essays, the ideas are presented with clarity and control and refer to the text for support. Essays scored a 7 present better developed analysis and more consistent command of the elements of effective composition than do essays scored a 6.

**5** These essays respond to the assigned task with a plausible reading of the passage, but they tend to be superficial or thin in their analysis of how Smollett explores the interplay between emotions and social propriety through such literary techniques as tone, narrative pace, and dialogue. They often rely on summary or paraphrase, which may contain some analysis, implicit or explicit. The analysis of the interplay between emotions and social propriety and/or the use of literary techniques may be slight. While these essays demonstrate adequate control of language, they may be marred by surface errors. These essays are not as well conceived, organized, or developed as 7–6 essays.

**4-3** These lower-half essays fail to offer an adequate analysis of the passage. The analysis may be partial, unconvincing, or irrelevant; the essays may ignore the interplay between emotions and social propriety and/or the use of literary techniques. These essays may be characterized by an unfocused or repetitive presentation of ideas or an accumulation of errors. Evidence from the passage may be slight or misconstrued, or the essays may rely on summary or paraphrase only. Essays scored a 3 may contain significant misreading and/or demonstrate inept writing.

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

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

-- These essays are entirely blank.

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### Question 2

**Sample Identifier: F**

**Score: 9**

- this sophisticated, well-organized, and persuasive essay fully analyzes the complex interplay between the characters' emotions and their desire to adhere to social propriety
- identifies the duel as the logical corollary of the two men's "fiery exchanges" and traces the progression from one to the other by referencing the dialogue and analyzing the escalating emotions in their rejoinders
- uses apt and specific textual evidence to analyze the irony that although Pickle's undisclosed *association* with Gauntlet's sister precipitates the conflict, it is Gauntlet's attack of Pickle's *status* as a gentleman that brings matters to the crescendo marked by the duel
- offers perceptive analysis of irony in the passage: "even as they are preparing themselves for the fight, they 'helped to pull off each other's boots,'" and elsewhere details how irony gives rise to humor
- offers nuanced analysis of the characters' words and actions throughout, e.g., in noting how Gauntlet's offer to switch to pistols "insults Mr. Pickle's swordplay abilities" and thus insults his honor
- this essay is well-written and exhibits sophisticated, even elegant, language and diction, e.g., "many of Mr. Pickle's insults are based on the poverty and poor appearance of Mr. Gauntlet, which he believes does not befit a gentleman"

**Sample Identifier: E**

**Score: 8**

- this persuasive and substantive essay perceptively claims that, in the "push and pull between propriety and impulse," "propriety and social validation wins [*sic*] out over genuine expression"
- analyzes the characters' inner conflicts over social and emotional imperatives using apt and specific references to nonverbal indicators such as the "'indignation in [Pickle's] looks'" and his sneering reflection, "'a very pretty gentleman, surely [*sic*],' " on Gauntlet's equipage
- analyzes the dialogue, especially the repetition of the word "Sir," with subtlety
- identifies the contrast between what is *said* and what is *meant* by Pickle and Gauntlet and analyzes the implications of this: even though they address one another "with deference and respect," this is a superficial courtesy, for "neither [man] truly holds the other in high esteem"
- recognizes that the verbal confrontation is the antecedent to the physical confrontation and that the duel literalizes the latent hostilities of the dialogue
- purposefully references the characters' exaggerated courtesy, their "subtle behaviors" (Gauntlet's offer to fight with pistols to mitigate his own advantage; his offer of mercy when Pickle is

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wounded), to support the claim that “[t]he procedural nature of their duel reflects their adherence to the regulations of propriety”

- makes a strong case for its interpretations, building toward the conclusion that, while the men adhere to “social norms” on the surface, their “confrontation demonstrates the reserved and backhanded nature of this strict adherence” and that there is a “battle between propriety and emotional authenticity” that dramatizes 18<sup>th</sup> century notions of social propriety
- while the writing is clear and controlled, and the argument nuanced and well supported, the essay is not as thoroughly developed or as well organized as an essay at the very top of the guide

#### Sample Identifier: C

Score: 7

- this essay offers a reasonable and sustained analysis of the interplay between emotions and social propriety and traces how the characters’ emotions rise as the passage progresses
- insightfully argues that while the characters’ initial word choices “revea[l] a formal relationship,” the repetition of the word “Sir” reveals the irony of this utterance: “they do not have positive views of one another” and are trying to adhere to “18<sup>th</sup> century social norms”
- follows the plot of the passage and observes the shift away from dialogue in its second paragraph; argues that the shift from dialogue also marks a tonal shift from “a tense, yet controlled banter, to an aggressive [*sic*] and violent dispute” in which “tension and discomfort” escalate
- insightfully analyzes Gauntlet’s apparent courtesy in offering Pickle the option to use pistols to mitigate his own advantage as a swordsman: “this statement indicates [Gauntlet’s] view of himself as superior to Pickle, and politely (yet tauntingly) offering him to use a more powerful weapon to make it equal” and so demonstrates a sound grasp of the tone of the interchange
- analyzes the implications of disingenuous courtesy in the passage: when Gauntlet curtails the duel upon Pickle’s being injured, he “makes a statement that he is above resolving a dispute with injuries to helpless opponent”
- while the essay offers a competent analysis of the interplay between emotions and social propriety in the passage, and considers a variety of literary devices as part of that analysis, its insights are not quite as perceptive and not developed as fully as one would expect to see in essays in the top range of the scoring guide
- the essay contains a few usage errors and poorly-phrased sentences; while these do not detract from the perceptiveness of the essay, they do show less consistent control of the elements of effective composition than the essays in the top range



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#### Sample Identifier: I

Score: 6

- this well-written essay is clear and succinct
- it offers reasonable analysis, noting from the outset that though the characters' "argument eventually breaks into a full-fledged sword fight" they nevertheless remain "bound to the proper gentlemanly etiquette of the time"
- identifies a tonal shift in the first paragraph from a "dialogue of anger and insults cautiously restrained" to "assertive comments such as 'I demand' or 'you will not refuse'" to convey the character's "hostility"
- offers reasonable analysis of the implications of particular actions, e.g., "Pickle's rejection of Gauntlet's proposal to duel with pistols in an effort at fair play" and his "suggestion that he'll 'order his man to punish [Gauntlet's] audacity with horsewhip [*sic*],'" and how this contributes to the complex interplay between emotions and social propriety, but does not fully explore this interplay
- provides abundant examples from the text to support the assertion that the characters continue to be polite to one another despite their latent hostility
- interweaves textual references into the writing skillfully but does not present a convincing analysis of how such references evidence claims
- while the final claims—that "Gauntlet has won" once Pickle's sword is broken, "both men hold themselves more or less to a gentleman's standard," and "the insulting diction and rapid pace of the narration illustrate two men submitting to the explosive nature of escalating rage"—are all reasonable, the analysis in support of those claims is not fully developed

#### Sample Identifier: D

Score: 5

- this essay offers a plausible reading of the passage and contains some moments of insight, but its analysis of the interplay between emotions and social propriety is superficial
- the essay's early identification of the characters' interchange as "passive aggressive [*sic*]" is promising, but this promise is not fulfilled as the essay moves swiftly to summary
- relies on summary, albeit summary that contains some slight analysis, e.g., about "the irony of two distinguished men, attempting to stay sophisticated in their manners, realistically [*sic*] arguing in a petty disagreement"
- makes the plausible claim that repetition of the word "Sir" and the contrast between the men's "seemingly gentle tones" and what they are saying generates humor, but does not explain *how* these generate humor or how humor contributes to the reader's understanding of the interplay between social mores and individual emotions
- while the essay offers some textual references and some analysis, it resorts to repetition of its claims rather than developing those claims by analyzing textual references

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- the essay demonstrates adequate control of the elements of composition; compositional missteps such as “the two characters interchangeably repeat each others phrases” and “the usage of the mens’ vocabulary” do not materially interfere with the communication of ideas

### Sample Identifier: A

Score: 4

- this short essay makes some attempt to explore the passage and notes that there are “societal norms” and “intense emotion” but fails to offer an adequate analysis of the interplay between these
- summarizes the passage, noting the “conflicting emotions” of the two characters, but moves on to narrative pace without developing this observation
- the two body paragraphs of the essay provide slight textual evidence
- claims are unconvincing (e.g., “Mr. Pickle’s tone portrays annoyance and can be considered sarcastic and snarky”) because they are not supported with textual evidence
- the essay relies on imprecise paraphrase and summary, e.g., where it attempts (in the essay’s third paragraph) to discuss narrative pace
- while the essay notes the shift in the passage from dialogue to narrative, it does not make use of this sound observation to analyze the passage
- does not recognize complexity in the conflict or the characters’ struggle to confront their uncontrolled emotions; simply states that “the two men remain faithful to society’s expectations” rather than showing how and where in the passage they remain true to those expectations
- while the essay does contain some awkward constructions such as “Smollett attempts to explore the complex result of intense emotion while functioning in societal norms” that reduce its clarity, the writing is not inept

### Sample Identifier: G

Score: 3

- this partial essay fails to offer an adequate analysis of the passage
- the scant two-sentence introduction claims that the characters in the passage “resolve an issue”— a significant misreading in that the characters do not resolve the initial issue of Pickle’s intentions toward Gauntlet’s sister
- attempts to explore the passage, noting “social propriety,” the “oral feud,” and the “physical feud,” but accomplishes only limited and disjointed paraphrase instead of analysis
- claims that the “sword feud [is] a more civil feud, where [the characters] are in [sic] even and fair ground,” but this claim is supported only by summary rather than by specific reference

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- the essay is characterized by inept writing, including errors in grammar, diction and syntax that make it difficult to comprehend, e.g., "Mr. Pickles sense of tyrantness [*sic*]"; "the reader is presented with narration of the physical feud which can be interpreted as social propriety"; "the order in which the narrator describes the physical feud also allows the reader to understand the complexity between emotions"

### Sample Identifier: B

Score: 2

- this unacceptably brief essay makes some attempts to analyze the passage but its very inadequate assertions about Gauntlet's motivations are slight and unsupported; the essay contains little more than an incomplete summary
- offers no textual support for such imprecise points as "the soldier's conscious poverty also added fuel to the wrath he felt towards Mr. Pickle" and Gauntlet's "inner confidence led to them dueling"
- although the essay follows the sequence of events in the passage, it does so in a disjointed series of assertions, presenting its ideas with little clarity

### Sample Identifier: H

Score: 1

- while this scant essay does not exhibit pervasive errors and its language is clear, it is unacceptably brief and so contains little coherent discussion of the passage
- contains only general comments about how it is "easy for one to lose his [*sic*] head" and does little more than reiterate the situation described in the prompt
- does not offer specific analysis of the passage or textual support

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SCORING GUIDELINES -Version 1.0**

**Question 2: Tobias Smollett, *The Adventures of Peregrine Pickle***

**Sample H**

In the presence of a personal matter, it becomes easy for one to lose his head. However, in a world dictated by proper conduct and the status quo, one feels restrained, not fully able to express his emotions – thus, he must swallow his feelings and act in a manner that befits social norms. In Tobias Smollett’s book The Adventures of Peregrine Pickle, **1** (63 words)

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

**Sample B**

In “The Adventures of Peregrine Pickle (TAPP), Mr. Pickle and Godfrey Gauntlet were faced with personal emotions that they had to hold on to due to the fact that society would criticize them for how they felt especially if they were to act upon it.

At the beginning of the passage there was a lot of hostility coming from Gauntlet due to the fact that Mr. Pickle was his sister lover. Gauntlet was very concerned for their families honor and reputation. They soon were bickering and that turned into anger. The soldier’s conscious poverty added fuel to the wrath he felt towards Mr. Pickle. His inner confidence led to them dueling. Gauntlet ended up winning the fight.

Though the two men had their differences, a fight wasn’t necessarily wanted on both ends but due to social properties they ended up dueling. **2** (141 words)

**Sample G**

In the passage The Adventures of Peregrine Pickle by Tobias Smollett, Mr. Pickle and Godfrey Gauntlet confront each other and resolve an issue. Mr. Pickle struggles to accept Gauntlet and Gauntlet struggles with Mr. Pickle’s sense of tyrannity.

The author uses the way they organize this passage to reflect the feud and connect it to social propriety. In the beginning, the reader is presented with dialogue of the oral feud. The dialogue serves to show a raw image of the encounter. It lets the reader analyze each character according to their responses. Later, the reader is presented with narration of the physical feud which can be interpreted as social propriety. The author’s choice to do this allows to portray the sword feud as a more civil feud, where the soldier, Gauntlet, and Mr. Pickle are in even and fair ground.

The order in which the narrator describes the physical feud also allows the reader to understand the complexity between emotions. Gauntlet “attacked his adversary with equal ferocity and address as the youth returned such strike. **3** (175 words)

**4-3** These lower-half essays fail to offer an adequate analysis of the passage. The analysis may be partial, unconvincing, or irrelevant; the essays may ignore the interplay between emotions and social

propriety and/or the use of literary techniques. These essays may be characterized by an unfocused or repetitive presentation of ideas or an accumulation of errors. Evidence from the passage may be slight or misconstrued, or the essays may rely on summary or paraphrase only. Essays scored a 3 may contain significant misreading and/or demonstrate inept writing.

### Sample A

In Tobias Smollett's The Adventures of Peregrine Pickle, Smollett attempts to explore the complex result of intense emotion while functioning in societal norms.

Smollett describes an event of uncontrollable emotion between a lover and a woman's brother. The woman's brother, Mr. Godfrey portrays a tone of curiosity when he inquires about the relationship between his sister and Mr. Pickle. In response to Godfrey's questioning, Mr. Pickle's tone portrays annoyance and can be considered sarcastic and snarky. By using two strong and conflicting emotions, Smollett then examines the result of a conflict that would be socially accepted. Smollett describes Mr. Pickle to be bitter towards Godfrey and portrays a duel between them.

Smollett's narrative pace in lines 35-65 increases in order to align with the idea that a duel is taking place between the two men. This scene also shifts from dialogue into a narrative description of the duel in line 24. Even though the men felt great disdain and bitterness toward each other, they continued to abide by social norms in proceeding with a sword duel. By doing this, Smollett is revealing that there is a complex relationship between societal expectations and the emotional actions taken by people in society.

Overall, Smollett creates a situation between two emotionally driven men, yet they remain faithful to societies expectations. Through this narrative, readers are able to recognize and understand that societal norms hold a high influence on the actions of people. 4 (239 words)

### Sample D

In this passage from The Adventures of Peregrine Pickle, by Tobias Smollett, Smollett explores the complex interplay between emotions and social propriety using a passive aggressive dialogue between two men, repetition of certain words or phrases within the dialogue, and elevated diction and respectful vocabulary – thus creating irony and a comical and humorous tone.

Within the dialogue between Mr. Pickle and Gauntlet, the two characters interchangeably repeat each others phrases. When Gauntlet states that he "... should be glad to know the nature of [his relationship with his sister]", Pickle replies by beginning with that [he] should be glad to know what title [Gauntlet] ha[s] to demand that satisfaction". Also, the repeated use of "sir", when the men adress each other is also evident in this passage. This repetition is humorous to the reader because it creates a passive aggressive dialogue within the reader's head, as the two men argue one another, but with seemingly gentle tones, in a cyclical motion that has no end. This plays into the irony of two distinguished men, attempting to stay sophisticated in their manners realistically arguing in a petty disagreement.

The usage of the men's vocabulary is also significant. For example, Pickle's statement to Gauntlet that he is "... not at present disposed to appeal to [Gauntlet's] opinion for the rectitude of [his] intentions (lines 9-11), demonstrate's Pickle's use of elevated diction and sophisticated vocabulary. Gauntlet's usage of this extensive vocabulary is also evident throughout the dialogue. Smollett uses such dictions for his characters, to display the irony of their situation. Their attempts of demonstrating themselves in a sophisticated manner within this petty argument, will eventually become an even more petty physical

altercation, with Pickle the loser. The men attempt to maintain their image and social propriety, but eventually let their heated emotions overtake their altercation, thus leading to a sword fight. 5 (309 words)

**5** These essays respond to the assigned task with a plausible reading of the passage, but they tend to be superficial or thin in their analysis of how Smollett explores the interplay between emotions and social propriety through such literary techniques as tone, narrative pace, and dialogue. They often rely on summary or paraphrase, which may contain some analysis, implicit or explicit. The analysis of the interplay between emotions and social propriety and/or the use of literary techniques may be slight. While these essays demonstrate adequate control of language, they may be marred by surface errors. These essays are not as well conceived, organized, or developed as 7-6 essays.

### Sample I

Within this excerpt from The Adventures of Peregrine Pickle by Tobias Smollett, we read an account of the protagonist, Peregrine Pickle, engaged in a heated dispute with his lover's brother, Godfrey Gauntlet. Although the rising tension of their argument eventually breaks into a full-fledged sword fight, the demeanor of both men remains bound to the proper gentlemanly etiquette of the time, forcing the author to rely on subtle clues of diction and quick-paced narration to suggest the two men's anger.

We see within the first paragraph a dialogue of anger and insults cautiously restrained. Although Gauntlet is resolutely stubborn in defending "his own honour" and "his sister's reputation," he avoids overtly degrading Pickle until the next paragraph, relying instead on assertive commands such as "I demand" or "you will not refuse" to make clear his hostility. Pickle, as well, displays a degree of restraint while still suggesting his own anger, stating that he is "not at present disposed to appeal to [Gauntlet's] opinion" and that Gauntlet "dare[s] not apply" the word "chastise" to him.

Even after the explosion of insults opening the second paragraph, such as "presumptuous boy" and "insolent upstart," and the escalation to a duel between the two men, both remain well-mannered while still displaying clearly their rage. For instance, both men "help to pull off each other's boots" and make sure to neatly lay out their clothes before fighting. Despite this, though, their anger remains overt, seen for instance in Pickle's rejection of Gauntlet's proposal to duel with pistols in an effort at fair play and even more so in Pickle's suggestion that he'll "order his man to punish [Gauntlet's] audacity with horsewhip."

Once the duel has finished, this same theme of anger yet restraint continues, again relying on diction and narration to be understood. With Pickle's sword broken, Gauntlet has won, but he shows honorable restraint by sparing Pickle's life and anger by telling Pickle that his sword is "not to be trusted with a man's life." Although both men hold themselves more or less to a gentleman's standard throughout the excerpt, the insulting diction and rapid pace of the narration illustrate two men submitting to the explosive nature of escalating rage. 6 (366 words)

**7-6** These essays offer a reasonable analysis of how Smollett explores the interplay between emotions and social propriety through such literary techniques as tone, narrative pace, and dialogue. While writers may consider a variety of literary techniques, they provide a sustained, competent reading of the passage. Although these essays may not be error-free and are less perceptive or less convincing than 9-8 essays, the ideas are presented with clarity and control and refer to the text for support. Essays scored a

7 present better developed analysis and more consistent command of the elements of effective composition than do essays scored a 6.

### Sample C

From a young age children are taught the rules of society by which they must abide by to be viewed as respectful. The qualifications for what constitutes appropriate behavior have changed throughout time as people change with them. In The Adventures of Peregrine Pickle by Tobias Smollett, Mr. Pickle and Godfrey Gauntlet share a tense encounter in which their self control is tested. In this scene the two men confront their controlled emotions while they attempt to abide by social norms. Through the use of dialogue between the two characters, a tense rising tone, and an increase in narrative pace, Smollett conveys the complex interplay between emotions and social propriety.

To begin with, the passage introduces the two characters directly through their dialogue. Mr. Gauntlet, Emilia's brother, begins the conversation through his question of Mr. Pickle's intentions for his sister. The diction in his opening statement "I should be glad to know the nature of [your correspondence]" reveals a formal relationship between the two characters. They repeatedly, in their conversation, address each other as "Sir" even though they do not have positive views of the another. Mr. Pickle, when telling Gauntlet he "assumes a little too much importance," continues to respectfully address his as sir, as he does not wish to stray from 18<sup>th</sup> century social norms. It is revealed in the dialogue that both men consider themselves gentlemen, but do not consider the other as such. However, instead of directly telling Gauntlet he does not believe Pickle is a true gentleman, he ironically repeats "Gentleman, God wot! a very pretty gentleman, truly!" With this statement Smollett presents the setting as that of polite correspondence even in tense situations. The formal vocabulary reveals that the characters attempt to resolve conflict in the most respectful way possible, adhering to the society they are in and what it expects of them.

In addition to including direct dialogue in the passage, the tonal shift from the first paragraph to the second switches from a tense, yet controlled banter, to an aggressive and violent dispute. As mentioned before, the dialogue the passage is introduced in is characterized by a respectful disagreement between two men. However, as the men slowly become angrier, they stop addressing each other as "Sir" and let their bitterness overcome them. A formal challenge passes between them and they decide to settle their quarrel "by the sword." The tone in these actions begins to rise with tension and discomfort. However, despite the obvious increase in rage between the two men, Gauntlet does not forget to mention to his opponent that he is an expert swordsman, and Pickle may use a pistol to have an advantage. This statement indicates his view of himself as superior to Pickle, and politely (yet tauntingly) offering him to use a more powerful weapon to make it equal. He is abiding to social norms that a fight is only fair when both opponents have same qualifications. The tone reaches a climax as Pickle attacks "with equal ferocity and address." Although Gauntlet is only superficially cut, he suddenly is "transported with rage at the sight of his own blood". This encounter maxes on aggression and violence, a sharp contrast from the polite and slightly tense banter of the dialogue in the introduction. However, despite their physical violence, they continued to make an attempt at an equal fight of fair virtue. Finally, when Mr. Pickle's sword snaps and he is helpless, Gantlet reveals his true virtue when he refuses to fight him. He advises him, superiorly, that he should treat a gentleman in distress with more respect. He then lets him go and retreats back to the inn. With this gesture, he states that he will not hurt him, as he has won the battle. His reserve is a result of the social propriety he is surrounded with, and he makes a statement that he is above resolving a dispute with injuries to a helpless opponent.

In conclusion, the encounter between Pickle and Gauntlet in this passage depicts the effects of social propriety on character's actions and their views of their identity. Through tone, diction, and dialogue, Smollett reveals the complex interplay between emotions and society. **7** (697 words)

### Sample E

In this excerpt from The Adventures of Peregrine Pickle by Tobias Smollett, Mr. Pickle and Godfrey Gauntlet struggle to remain polite and properly mannerly in a contentious conversation about Pickle's romantic intentions with Gauntlet's sister, Emily. The character's internal thoughts and subtle behaviors – noted by Smollett's narration, the way Pickle and Gauntlet address each other, and the procedure preceding and following their duel demonstrates the push and pull between propriety and impulse. However, due their stifling of honest emotions in conversation and the context surrounding their duel, it is clear that propriety and social validation wins out over genuine expression.

Though both men are incredibly proper on the surface level, there is some conveying of emotion in their initial dialogue. In lines 16 and 17, Smollett writes that Pickle “cried [...] with indignation in his looks”. This shows that, though he tries to maintain a stoic, proper exterior, Pickle cannot suppress his anger and frustration towards Gauntlet's words, and he reveals his true feelings with an indignant look. Next, Pickle judges and mocks Gauntlet for being less wealthy than himself. Pickle “[looks] contemptuously at [Gauntlet's] equipage [...] ‘a very pretty gentleman, surely’” after Gauntlet refers to himself as a gentleman (Lines 21-23). His elitism is blatant and mocking of Gauntlet, and Pickle intentionally insults him. Though these examples support the idea that emotion can overcome, propriety, the volume of emotion-stifling social graces in other points in the dialogue and duel itself begs to differ.

As they speak, it is notable that Gauntlet and Pickle, for the vast majority of the conversation, refer to each other with deference and respect. They address each other as “Sir”, even though neither one truly holds the other in high esteem. They question each other's authority through politely passive aggression and formalities. Gauntlet starts the conversation by saying he would be “glad to know the nature of” Pickle's relationship with his sister, Emily; but by this he is truly asserting his suspicion and disapproval of Pickle's honorability (Lines 2-3). To this, Pickle replies “what title [do] you have to demand that satisfaction”, by which he firstly undermines Gauntlet's authority and asserts himself as the superior (Lines 4-5). Gauntlet and Pickle disguise their own true feelings of contempt towards each other by using social graces and interacting politely while they actually feel quite hostile.

This shroud of propriety continues into the duel. Before they begin their face-off they “helped to pull off each other's boots, and laid aside their coats and waistcoats” (Lines 32-33). This shows that, even when they are about to physically fight, the social codes of behavior are still prioritized – they do not just jump into a sword duel guns blazing (in this case, literally – Pickle refuses Gauntlet's – polite – offer to fight with pistols). The procedural nature of their duel reflects their adherence to the regulations of propriety. During the fight, Gauntlet offers him mercy and gets him medical attention. Smollett describes Gauntlet as “far from making an insolent use of his victory” because, as the proper gentleman he is, Gauntlet refuses to take advantage of Pickle's misfortune, and walks out as the better man with “sullen dignity” (Lines 57-58 and 64-65). Gauntlet is comforted by the fact that he maintains his propriety and diplomacy in his skirmish with Pickle.

This passage by Smollett demonstrates the battle between propriety and emotional authenticity, and in the 18<sup>th</sup> century European world, maintaining adherences to social norms and regulating codes wins,



and Pickle and Gauntlet's confrontation demonstrates the reserved and backhanded nature of this strict adherence. 8 (595 words)

**9-8** These essays offer a persuasive analysis of how Smollett explores the interplay between emotions and social propriety through such literary techniques as tone, narrative pace, and dialogue. The essays make a strong case for their interpretation of how the interplay works in this passage. While writers may consider a variety of literary techniques, they engage the text through apt and specific references. Although these essays may not be error-free, their perceptive analysis is apparent in writing that is clear and effectively organized. Essays scored a 9 reveal more sophisticated analysis and more effective control of language than do essays scored an 8.

### Sample F

In this passage from The Adventures of Peregrine Pickle, an 18<sup>th</sup> century work by Tobias Smollet, Mr. Pickle happens on an encounter with the soldier Godfrey Gauntlet, who wishes to know about Mr. Pickle's relationship with his sister. This culminates in tense emotions firing between the pair of them and a physical duel, yet all the while Smollet shows how such tension and emotions were in part kept in check by an element of honor, dignity, and respect that was expected from two men as per the social norms of the time.

Smollett makes clear the hostile nature of confrontation between the two men, as tensions and anger between the two flare, with fiery exchanges shot back and forth. Mr. Pickle, upon confrontation by Mr. Gauntlet, immediately retorts with an effrontery targeted towards his social standing and lack of wealth – instead of answering Mr. Gauntlet's question, he responds by asking "what title [Mr. Gauntlet] has" (4-5) to demand an answer of him. Mr. Pickle later makes a similar remark, targeting his social standing, as he "looks contemptuously at [Mr. Gauntlet's] equipage" (21) and scoffs at calling himself a gentleman. Mr. Gauntlet also thinks himself superior to Mr. Pickle, saying that he would act "to chastise [anyone] if [he] thinks he acts amiss" (15-16). Moreover, when Mr. Gauntlet was made to feel "conscious [of his] poverty" (25-26) when he was mocked by Mr. Pickle, his "wrath was inflamed" (24) and called him a variety of names, from "presumptuous boy" to "insolent upstart" (27), before challenging him to a duel. The rapid pace at which their encounter proceeds is indicative of the high-tension emotions that fierily are on display during their conflict, which proceeds from a polite, respectful greeting, to action at the sword in a matter of lines. Thus, by highlighting the personal relationship between the two men (ie one being the brother of another's beloved), Smollett demonstrates the conflict that exists between the two men.

Yet this passage also takes into account the role of societal norms and expectations, from chivalrous values such as honor and dignity to the foundation of their insults on social hierarchy – this illustrates the idea that even though tensions in this conflict are running high between the two individuals, the idea of social norms holds them in check and keeps them focused on maintaining these standards. As aforementioned, many of Mr. Pickle's insults are based on the poverty and poor appearance of Mr. Gauntlet, which he believes does not befit a gentleman. The fact that his insults are targeted towards the social standing of his opponent illustrates the high priority that this maintenance of social hierarchy is for him. Moreover, instead of proceeding to blows and lowly insults, they continue to address each other as "Sir" (4, 5, 9, 13), which serves to illustrate how even with such conflict, both parties strive to maintain the sense of dignity and honor associated with being gentlemen. Again, the fact that Mr. Gauntlet insults Mr. Pickle by calling him a "presumptuous boy" (27), causing him to "retort with great

bitterness" (28), serves to show that the insults are again aimed at the social standing and honor of the opponent. Ironically despite the two gentlemen bitterly despising each other, they choose to resolve their struggle through "a formal challenge" (29). The formality of the duel shows what a large role social standards play in their lives, as instead of proceeding to blows, they opt for a formal, respectable conflict. Ironically again, even as they are preparing themselves for the fight, they "helped to pull off each other's boots" (32-33), as treating with respect and honor was a high priority for them, even if it was helping someone you hated and were just about to fight in the coming minutes. Mr. Gauntlet insults Mr. Pickle's swordplay abilities, and he offers a pistol fight, but Mr. Pickle "was too confident of his own skill to relish the other's proposal (40-41); thus, even though he may have a better chance with different weapons, he refuses the opportunity on account of his honor. During the fight itself, Mr. Pickle received a blow from the sword. Although "the wound was superficial, he was transported with rage at the sight of his own blood" (49-51). Mr. Pickle is thus less worried about the fact that he could be hurt by such wounds, and instead is angry because he believes that Mr. Gauntlet has shamed his honor by making him look bad. Finally when the soldier Mr. Gauntlet claims victory, he insults Mr. Pickle's blade to insult his honor, and then advises "the owner to treat a gentleman in distress with more respect" (62-63). What is amusing and ironic about this conclusion to the encounter between the two is that the conflict started on account of Mr. Gauntlet's sister, but he was never informed by Mr. Pickle of their relationship as he had desired to know, despite why. What began as a conflict over a genuine cause turned and escalated into a conflict over honor and dignity of the two men. Thus, this illustrates that while many may view the conflict of relationship as more important, the two men were more concerned about the dishonor, highlighting the indispensable influence of social norms on their beliefs and actions.

Although the conflict between Mr. Pickle and Mr. Gauntlet began as a confrontation over a relationship with Godfrey Gauntlet's sister, tensions between the two inflamed due to their insults directed at honor and dignity of the men. They resolved their disagreements with a formal duel, yet the respect they treated each other with and the evolving nature of their conflict to be more centered on their social standings and honor serves to illustrate the deep underlying influence of social norm and its predisposition on emotions and other aspects of daily life during this time period. 9 (979 words)

**Scores: F - 9, E - 8, C - 7, I - 6, D - 5, A - 4, G - 3, B - 2, H - 1**

**Sample Identifier: F Score: 9**

this sophisticated, well-organized, and persuasive essay fully analyzes the complex interplay between the characters' emotions and their desire to adhere to social propriety

identifies the duel as the logical corollary of the two men's "fiery exchanges" and traces the progression from one to the other by referencing the dialogue and analyzing the escalating emotions in their rejoinders

uses apt and specific textual evidence to analyze the irony that although Pickle's undisclosed *association* with Gauntlet's sister precipitates the conflict, it is Gauntlet's attack of Pickle's *status* as a gentleman that brings matters to the crescendo marked by the duel

offers perceptive analysis of irony in the passage: "even as they are preparing themselves for the fight, they 'helped to pull off each other's boots,'" and elsewhere details how irony gives rise to humor

offers nuanced analysis of the characters' words and actions throughout, e.g., in noting how Gauntlet's offer to switch to pistols "insults Mr. Pickle's swordplay abilities" and thus insults his honor

this essay is well-written and exhibits sophisticated, even elegant, language and diction, e.g., "many of Mr. Pickle's insults are based on the poverty and poor appearance of Mr. Gauntlet, which he believes does not befit a gentleman"

**Sample Identifier: E Score: 8**

this persuasive and substantive essay perceptively claims that, in the "push and pull between propriety and impulse," "propriety and social validation wins [sic] out over genuine expression"

analyzes the characters' inner conflicts over social and emotional imperatives using apt and specific references to nonverbal indicators such as the "'indignation in [Pickle's] looks'" and his sneering reflection, "'a very pretty gentleman, surely [sic].'" on Gauntlet's equipage

analyzes the dialogue, especially the repetition of the word "Sir," with subtlety

identifies the contrast between what is *said* and what is *meant* by Pickle and Gauntlet and analyzes the implications of this: even though they address one another "with deference and respect," this is a superficial courtesy, for "neither [man] truly holds the other in high esteem"

recognizes that the verbal confrontation is the antecedent to the physical confrontation and that the duel literalizes the latent hostilities of the dialogue

purposefully references the characters' exaggerated courtesy, their "subtle behaviors" (Gauntlet's offer to fight with pistols to mitigate his own advantage; this offer of mercy when Pickle is wounded), to support the claim that "[t]he procedural nature of their duel reflects their adherence to the regulations of propriety"

makes a strong case for its interpretations, building toward the conclusion that, while the men adhere to "social norms" on the surface, their "confrontation demonstrates the reserved and backhanded nature of this strict adherence" and that there is a "battle between propriety and emotional authenticity" that dramatizes 18th century notions of social propriety

while the writing is clear and controlled, and the argument nuanced and well supported, the essay is not as thoroughly developed or as well organized as an essay at the very top of the guide

**Sample Identifier: C Score: 7**

this essay offers a reasonable and sustained analysis of the interplay between emotions and social propriety and traces how the characters' emotions rise as the passage progresses

insightfully argues that while the characters' initial word choices "revea[l] a formal relationship," the repetition of the word "Sir" reveals the irony of this utterance: "they do not have positive views of one another" and are trying to adhere to "18 th century social norms"

follows the plot of the passage and observes the shift away from dialogue in its second paragraph; argues that the shift from dialogue also marks a tonal shift from "a tense, yet controlled banter, to an aggressive [sic] and violent dispute" in which "tension and discomfort" escalate

insightfully analyzes Gauntlet's apparent courtesy in offering Pickle the option to use pistols to mitigate his own advantage as a swordsman: "this statement indicates [Gauntlet's] view of himself as superior to Pickle, and politely (yet tauntingly) offering him to use a more powerful weapon to make it equal" and so demonstrates a sound grasp of the tone of the interchange

analyzes the implications of disingenuous courtesy in the passage: when Gauntlet curtails the duel upon Pickle's being injured, he "makes a statement that he is above resolving a dispute with injuries to helpless opponent"

while the essay offers a competent analysis of the interplay between emotions and social propriety in the passage, and considers a variety of literary devices as part of that analysis, its insights are not quite as perceptive and not developed as fully as one would expect to see in essays in the top range of the scoring guide

the essay contains a few usage errors and poorly-phrased sentences; while these do not detract from the perceptiveness of the essay, they do show less consistent control of the elements of effective composition than the essays in the top range

**Sample Identifier: I Score: 6**

this well-written essay is clear and succinct

it offers reasonable analysis, noting from the outset that though the characters' "argument eventually breaks into a full-fledged sword fight" they nevertheless remain "bound to the proper gentlemanly etiquette of the time"

identifies a tonal shift in the first paragraph from a "dialogue of anger and insults cautiously restrained" to "assertive comments such as 'I demand' or 'you will not refuse'" to convey the character's "hostility"

offers reasonable analysis of the implications of particular actions, e.g., "Pickle's rejection of Gauntlet's proposal to duel with pistols in an effort at fair play" and his "suggestion that he'll 'order his man to punish [Gauntlet's] audacity with horsewhip [*sic*],'" and how this contributes to the complex interplay between emotions and social propriety, but does not fully explore this interplay

provides abundant examples from the text to support the assertion that the characters continue to be polite to one another despite their latent hostility

interweaves textual references into the writing skillfully but does not present a convincing analysis of how such references evidence claims

while the final claims-that "Gauntlet has won" once Pickle's sword is broken, "both men hold themselves more or less to a gentleman's standard," and "the insulting diction and rapid pace of the narration illustrate two men submitting to the explosive nature of escalating rage"-are all reasonable, the analysis in support of those claims is not fully developed

**Sample Identifier: D Score: 5**

this essay offers a plausible reading of the passage and contains some moments of insight, but its analysis of the interplay between emotions and social propriety is superficial

the essay's early identification of the characters' interchange as "passive aggressive [*sic*]" is promising, but this promise is not fulfilled as the essay moves swiftly to summary

relies on summary, albeit summary that contains some slight analysis, e.g., about "the irony of two distinguished men, attempting to stay sophisticated in their manners, realistically [*sic*] arguing in a petty disagreement"

makes the plausible claim that repetition of the word "Sir" and the contrast between the men's "seemingly gentle tones" and what they are saying generates humor, but does not explain *how* these generate humor or how humor contributes to the reader's understanding of the interplay between social mores and individual emotions

while the essay offers some textual references and some analysis, it resorts to repetition of its claims rather than developing those claims by analyzing textual references

the essay demonstrates adequate control of the elements of composition; compositional missteps such as "the two characters interchangeably repeat each others phrases" and "the usage of the mens' vocabulary" do not materially interfere with the communication of ideas

#### **Sample Identifier: A Score: 4**

this short essay makes some attempt to explore the passage and notes that there are "societal norms" and "intense emotion" but fails to offer an adequate analysis of the interplay between these

summarizes the passage, noting the "conflicting emotions" of the two characters, but moves on to narrative pace without developing this observation

the two body paragraphs of the essay provide slight textual evidence

claims are unconvincing (e.g., "Mr. Pickle's tone portrays annoyance and can be considered sarcastic and snarky") because they are not supported with textual evidence

the essay relies on imprecise paraphrase and summary, e.g., where it attempts (in the essay's third paragraph) to discuss narrative pace

while the essay notes the shift in the passage from dialogue to narrative, it does not make use of this sound observation to analyze the passage

does not recognize complexity in the conflict or the characters' struggle to confront their uncontrolled emotions; simply states that "the two men remain faithful to society's expectations" rather than showing how and where in the passage they remain true to those expectations

while the essay does contain some awkward constructions such as "Smollett attempts to explore the complex result of intense emotion while functioning in societal norms" that reduce its clarity, the writing is not inept

#### **Sample Identifier: G Score: 3**

this partial essay fails to offer an adequate analysis of the passage

the scant two-sentence introduction claims that the characters in the passage "resolve an issue" - a significant misreading in that the characters do not resolve the initial issue of Pickle's intentions toward Gauntlet's sister

attempts to explore the passage, noting "social propriety," the "oral feud," and the "physical feud," but accomplishes only limited and disjointed paraphrase instead of analysis

claims that the "sword feud [is] a more civil feud, where [the characters] are in [sic] even and fair ground," but this claim is supported only by summary rather than by specific reference

the essay is characterized by inept writing, including errors in grammar, diction and syntax that make it difficult to comprehend, e.g., "Mr. Pickles sense of tyrantness [sic]"; "the reader is presented with narration of the physical feud which can be interpreted as social propriety"; "the order in which the narrator describes the physical feud also allows the reader to understand the complexity between emotions"

**Sample Identifier: B Score: 2**

this unacceptably brief essay makes some attempts to analyze the passage but its very inadequate assertions about Gauntlet's motivations are slight and unsupported; the essay contains little more than an incomplete summary

offers no textual support for such imprecise points as "the soldier's conscious poverty also added fuel to the wrath he felt towards Mr. Pickle" and Gauntlet's "inner confidence led to them dueling"

although the essay follows the sequence of events in the passage, it does so in a disjointed series of assertions, presenting its ideas with little clarity

**Sample Identifier: H Score: 1**

while this scant essay does not exhibit pervasive errors and its language is clear, it is unacceptably brief and so contains little coherent discussion of the passage

contains only general comments about how it is "easy for one to lose his [sic] head" and does little more than reiterate the situation described in the prompt

does not offer specific analysis of the passage or textual support

**2017 AP® ENGLISH LITERATURE AND COMPOSITION FREE-RESPONSE QUESTIONS**

**Question 3**

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

Select a novel, play, or epic poem that features a character whose origins are unusual or mysterious. Then write an essay in which you analyze how these origins shape the character and that character's relationships, and how the origins contribute to the meaning of the work as a whole.

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

*Beloved*  
*Brave New World*  
*Dracula*  
*The English Patient*  
*Frankenstein*  
*Great Expectations*  
*Grendel*  
*The Iliad*  
*The Importance of Being Earnest*  
*Jane Eyre*  
*Light in August*  
*Macbeth*  
*The Mayor of Casterbridge*  
*The Metamorphosis*

*Middlemarch*  
*No Country for Old Men*  
*The Odyssey*  
*Oedipus Rex*  
*Orlando*  
*Oryx and Crake*  
*The Playboy of the Western World*  
*A Prayer for Owen Meany*  
*Their Eyes Were Watching God*  
*Tom Jones*  
*Twelfth Night*  
*Waiting for Godot*  
*Wuthering Heights*

**STOP**

**END OF EXAM**

## AP<sup>®</sup> ENGLISH LITERATURE AND COMPOSITION 2017 SCORING GUIDELINES — Version 1.0

### Question 3: Mysterious Origins

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

**9-8** These essays offer a well-focused and persuasive analysis of how unusual or mysterious origins shape the character and his or her relationships, and how these origins contribute to the meaning of the work as a whole. Using apt and specific textual support, these essays analyze how unusual or mysterious origins affect the character, his or her relationships, and the meaning of the work as a whole. Although these essays may not be error-free, they make a strong case for their interpretation and discuss the literary work with significant insight and understanding. Essays scored a nine (9) reveal more sophisticated analysis and more effective control of language than do essays scored an eight (8).

**7-6** These essays offer a reasonable analysis of how unusual or mysterious origins shape the character and his or her relationships, and how these origins contribute to the meaning of the work as a whole. While these papers have insight and understanding, their analysis is less thorough, less perceptive, and/or less specific in supporting detail than that of the 9-8 essays. Essays scored a seven (7) present better developed analysis and more consistent command of the elements of effective composition than do essays scored a six (6).

**5** These essays respond to the assigned task with a plausible reading, but they tend to be superficial or thinly developed in analysis. They often rely upon plot summary that contains some analysis, implicit or explicit. Although the writers attempt to analyze how unusual or mysterious origins shape the character and his or her relationships, and how these origins contribute to the meaning of the work as a whole, they may demonstrate a rather simplistic understanding of the significance of the origins, and support from the text may be too general. While these writers demonstrate adequate control of language, their essays may be marred by surface errors. These essays are not as well conceived, organized, or developed as 7-6 essays.

**4-3** These lower-half essays fail to offer an adequate analysis of how unusual or mysterious origins shape the character and his or her relationships, and how these origins contribute to the meaning of the work as a whole. The analysis may be partial, unconvincing, or irrelevant; the essays may reflect an incomplete or oversimplified understanding of the character's origins. These essays may be characterized by an unfocused or repetitive presentation of ideas or an accumulation of errors; they may lack control over the elements of college-level composition. Evidence from the text may be slight or misconstrued, or the essays may rely on plot summary only. Essays scored a 3 may contain significant misreading and/or demonstrate inept writing.

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

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

-- These essays are entirely blank.



## AP<sup>®</sup> SAMPLE STUDENT RESPONSES AND SCORING NOTES 2017 AP ENGLISH LITERATURE

### Question 3

#### Sample Identifier: BB — *Beloved*

Score: 9

- this well-focused and persuasive essay identifies a character whose origins are at once mysterious and directly influential to the relationships among herself and other characters
- clearly states its claim: “[b]ecause of *Beloved*’s unusual origins, she has trouble formulating a meaningful self-identity, the family is polarized because of her unexpected arrival, and the novel as a whole is able to better communicate the message that humans have a distinct and deep ability to adapt to new environments”
- provides specific examples of how familial relationships are influenced by *Beloved*’s origins and details how these relationships are complex and dynamic, e.g., Denver gradually becomes jealous of Sethe’s attention to *Beloved*, Paul D is ambivalent “because he wants to support Sethe’s dedication, but he also needs nurturing of his own”
- addresses all parts of the prompt and carefully intertwines the discussion of those parts, returning to its claim to create carefully layered analysis, e.g., Denver “is forced to mature faster than she wants” and “Sethe adopts [*sic*] to having another child to take care of” and “[e]ven Paul D, who leaves Sethe, shows an important aspect of this message of adaptation: sometimes the only way to adapt is to leave the environment all together [*sic*] and just adopt a new one”
- embeds apt and specific references to the text to create a well-integrated analysis
- while this essay is not error-free and sometimes exhibits lapses in diction and syntax, e.g., “otherized” in the second sentence, it nevertheless analyzes *Beloved* with considerable insight and makes a sophisticated, compelling, and amply-supported argument

#### Sample Identifier: I — *The Importance of Being Ernest*

Score: 8

- this well-focused essay claims from the outset that the mysterious origins of Jack Worthing are instrumental to Oscar Wilde’s satire; Wilde uses Worthing’s origins “to inexplicitly bash superficial Victorian society”
- thoroughly develops the original claim in several well-written paragraphs
- clearly identifies the importance of “societal ranking” and “circumstances” to provide a context for how these shape Worthing’s character and influence his relationships with other characters
- chooses apt, powerful diction and figures to convey the irony of Worthing’s situation concisely: though he “initially came from meager beginnings” he is corrupted by the “infectious contagion” of “Victorian superficiality” and becomes deceitful, selfish, and superficial
- while the essay is not error-free and exhibits occasional compositional lapses (e.g., “[t]he point of origin from which an individual spawns” and “Worthing does not care what he has to do . . . in order to acquire the coveted goals for which he lusts after”), it does exhibit an effective control of language

## AP<sup>®</sup> SAMPLE STUDENT RESPONSES AND SCORING NOTES 2017 AP ENGLISH LITERATURE

- draws insightful inferences, e.g., “Worthing was most likely an illegitimate child whose upper-class parents sought to abandon in an attempt to cover-up [*sic*] their scandalous connection” to analyze how the character’s mysterious origins generate satire and thereby contribute to the meaning of the work as a whole
- engages all aspects of the prompt and demonstrates insight in its claims, but does not offer as much textual evidence or the same level of detailed analysis of evidence as the essay at the very top of the scoring guide

### Sample Identifier: H — *Brave New World*

Score: 7

- this essay posits that in *Brave New World*, “people [who] are born from scientific process not birthed” are “brainwashed” and unable to “speak or think freely”
- the strong introduction claims that Huxley uses the “unusual circumstances” under which people are created to “convey [his] beliefs that humans must use the free will they’ve been given to think & act for themselves”; this sets a clear direction for the essay and evidences command of a key element of effective composition
- the essay references two characters, Lenina and Bernard, showing how unnatural generation effects their actions and beliefs; this provides context to launch a developed discussion of a third character, John, whose natural origins enable him to “form complex [*sic*] thoughts having to do with morality, love, & emotion” and ultimately map the trajectory to his suicide
- offers perceptive comments about Huxley’s views on class structure, but this material is not fully developed and integrated into the body of the essay; the essay is not quite as well organized or as thorough in its analysis as the essays at the top range of the scoring guide
- besides the occasional misstep (e.g., “the rampant dehumanization the government in the novel contains”), the essay exhibits consistent control of the elements of effective composition

### Sample Identifier: G — *Frankenstein*

Score: 6

- this essay offers a reasonable analysis of how the creature’s unusual origins shape his character but is rather dilatory in articulating how the creature’s unusualness contributes to the meaning of the work as a whole
- while the essay offers the provocative assertion that the creature’s “very existence is an affront to God,” it does not develop or evidence this assertion
- rather than remaining tightly focused on the requirement of the prompt to consider how the origins of the creature shape him and his relationships, the discussion shifts to control: “the Monster [*sic*] had no affect [*sic*] on the situation, or the means, to [*sic*] which he was conceived”
- a general statement about the creature’s relationships progresses to a claim about the effects of Victor’s response to him (“[t]he psychological impact of this abandonment explicitly affected the

## AP<sup>®</sup> SAMPLE STUDENT RESPONSES AND SCORING NOTES 2017 AP ENGLISH LITERATURE

creation and greatly contributed to his decision" to commit murder), but the essay is less specific in supporting detail

- the essay exhibits a good command of the elements of effective composition, but it sometimes lapses into the conversational, e.g., "created the perfect storm" and "they just aren't someone's type," in a way that detracts from the analysis
- while this essay exhibits insight and understanding, it is less thorough and less specific in supporting its claims than the papers in the top range of the scoring guide and is less well developed, composed, and insightful than the paper scored 7

### Sample Identifier: F — *Antigone*

Score: 5

- while this essay is plausible, it is also superficial in its analysis of the effects of Antigone's origins on her character and relationships
- makes overgeneralized statements on the first page, referencing numerous characters without stating how this information illuminates the meaning of the work as a whole
- attempts to analyze how Antigone's parentage shapes her relationships with her family but offers only the rather simplistic and unclear claim that it "caus[es] there to be an amount of disconnection [sic]"
- the essay relies on plot summary, albeit with some interwoven analysis
- the essay exhibits adequate control of language in the main, but it is marred by surface errors and sentences are sometimes unwieldy, e.g., "Creon causes the very tragedy that destroys the relationship between Antigone and her soon to be husband because of his disgustment [sic] with Antigones [sic] reasons for life"
- the essay is not as well organized or conceived as the essays in the 7-6 range of the scoring guide, e.g., although it offers the insight that the tragedy in Antigone's origins "shapes her to be strong in all aspects of her life" on the second page of the essay, and again in the conclusion, it does not use the insight to adequately synthesize the disparate observations made in the body of the essay

### Sample Identifier: E — *Moby Dick*

Score: 4

- this partial and unconvincing essay offers an inadequate analysis of how Ahab's mysterious origins shape his character and relationships and demonstrates an incomplete understanding of how these in turn contribute to the meaning of the work as a whole, concluding merely that "Melville shows how tragic and empty revenge can be"
- offers details about Ahab's past that suggest an incomplete or oversimplified understanding of the prompt, focusing on details of the character's past rather than specifically his or her origins; does not manage to analyze these details convincingly or explain what specific bearing they might have on Ahab's identity and relationships

## AP<sup>®</sup> SAMPLE STUDENT RESPONSES AND SCORING NOTES 2017 AP ENGLISH LITERATURE

- offers unfocused and fragmentary observations about the novel and fails to synthesize these into a cohesive claim or statement
- where the essay broaches the character's relationships with others, it does so in a cursory way and fails to link this discussion to the character's origins, offering only that "[h]is crew follows his guidance and also become [sic] vengeful"
- the essay contains many ungainly sentences, usage errors, and grammatical errors; it does not exhibit control over the elements of composition

### Sample Identifier: D — *The Great Gatsby*

Score: 3

- this partial essay fails to offer an adequate analysis of how the mysterious or unusual origins of Gatsby shape him and his relationships with others or how these contribute to the meaning of the work as a whole
- briefly references the text by mentioning Gatsby's background, "the people from West Egg, Nick and Gatsby are the new money generation. They were thought to be not important," but does not return to the matter of origins until the perfunctory last sentence
- provides an array of irrelevant plot details which are not organized or synthesized
- the writing—which features many short, underdeveloped sentences with grammatical errors as well as errors of usage and diction—is inept

### Sample Identifier: C — *Outlander*

Score: 2

- this unacceptably short, partial essay makes an attempt to respond to the prompt but offers mostly plot summary
- the summary of the character's life focuses on her past rather than her origins *per se*; this suggests a misunderstanding of the prompt
- mentions the character's motivation ("she must lie and deceive [sic] to gain the trust and help of the people around her") but does not explain what bearing the past has on the character's relationships
- while this essay exhibits control of language, it does not render a sufficient or adequate response to the prompt

# AP<sup>®</sup> SAMPLE STUDENT RESPONSES AND SCORING NOTES

## 2017 AP ENGLISH LITERATURE

**Sample Identifier: B — *Of Mice and Men***

**Score: 1**

- while this scant, one-paragraph essay attempts to respond to the prompt ("*Mice of Men* [sic] had a few characters whose origins were unusual [sic] and mysterious"), it offers little coherent discussion of the text
- comprises disjointed references to an unnamed character, claiming that that character "needed to be weird to make the novel better"
- while the writing is adequate to communicate the simple claims that the essay offers, the claims are unsupported and the details about character are inaccurate

**AP® ENGLISH LITERATURE AND COMPOSITION 2017 SCORING GUIDELINES -Version 1.0**  
**AND STUDENT SAMPLES**  
**Question 3: Mysterious Origins**

**Sample B**

Mice of Men had a few characters whose origins were unusual and mysterious. The character who gets killed at the end was very mysterious and weird. This shaped the character because he needed to be weird to make the novel better. The character wanted to be killed by a specific person instead of the person who wanted to kill him just to not give that person the satisfaction of killing him. **1** (71 words)

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

**Sample C**

In Diana Gabaldon's novel, "Outlander", a woman accidentally falls through time into 1742. Unable to explain her arrival, and entirely stuck there, she attempts to adjust to her new life in the Scottish highlands.

Going from 1947 to 1742, Claire Beauchamp is understandably discombobulated. Unable to explain her unusual arrival, or past life to the superstitious Scots that she finds herself surrounded by, she must lie and deceive to gain the trust and help of the people around her.

Having foreknowledge of the Jacobite Rising of '45, she attempts to save the clans from decimation. People become skeptical and suspicious of her knowing things that are not possible, as a result she gains many enemies. **2** (115 words)

**Sample D**

In the Great Gatsby, the main character Jay Gatsby has criminal-like origins that are mysterious. Gatsby came into his money later in life than the people in East Egg. The characters in East Egg, Tom and Daisy, are from old money and are considered the best. The people from West Egg, Nick and Gatsby are the new money generation. They were thought to be not important.

In order to win the love of his life Gatsby must be rich. Gatsby is a secret boot-legger, and this is how he is able to buy the massive mansion of a house. The house lies right across from Daisy's house. Nobody knows how Gatsby was acquitted with all this money. With this money, he was able to throw the most extravagant parties. And at one of his parties he meets Nick.

Nick is a cousin of Daisy, which Gatsby is intrigued by because Daisy is his lost love. All throughout this story Gatsby has mysterious phone calls that Nick is alarmed about. Nick asks around about Gatsby, but nobody seems to know him, even though they were at his parties. People just told Nick things they have heard about Gatsby. Nobody seems to know the true origin of Gatsby.

Despite all his efforts of selling and providing alcohol it is not enough to win Daisy's heart. At the end of the story Gatsby dies an unrightful death when Daisy was the one in the wrong. Only Nick was the one who saw Gatsby's true colors and knew he did not do it. No one shows up at Gatsby's funeral, except Nick and his Dad, because nobody really knew the real Gatsby or where he came from. **3** (283 words)

**4-3** These lower-half essays fail to offer an adequate analysis of how unusual or mysterious origins shape the character and his or her relationships, and how these origins contribute to the meaning of the work as a whole. The analysis may be partial, unconvincing, or irrelevant; the essays may reflect an incomplete or oversimplified understanding of the character's origins. These essays may be characterized by an unfocused or repetitive presentation of ideas or an accumulation of errors; they may lack control over the elements of college-level composition. Evidence from the text may be slight or misconstrued, or the essays may rely on plot summary only. Essays scored a 3 may contain significant misreading and/or demonstrate inept writing.

### Sample E

In Herman Melville's "Moby Dick", the origins of Ahab are mysterious in order to explicate how fate is unknown. The physical features of Ahab enhance how peculiar he is. The scar that travels along his body are said to originate from worshipping fire in the past. Also one of his legs is completely gone because it was bitten off by Moby Dick. Throughout the novel Ahab's history with the whale drive his crew into quest for revenge. This demonstrates how Ahab's past, encounters with his present in order to solve his dues with the whale. In this novel Ahab allows his revenge to drive him to his death. The relationships he establishes with the crew of the Pequod are negative, he converts his crew into a seek revenge group to kill the whale. Ahab sacrifices his crew to try to arrive to his justice, and completely fail against the white whale.

At the beginning of the novel, the reader learns about Ahab in a bad situation. Melville builds tension by not allowing the reader to get to know Ahab until the middle of the novel. The description of Ahab is known as strict and demanding. Although, the reader learns very few details about Ahab's past, Melville shows the outcome of his unanswered goals revive in the present. Throughout the novel, Ahab spends a lot of time inside his cabin away from everyone else. He does not show any signs of happiness. The revenge that he wants to conduct against Moby Dick consumes his spirit. This demonstrates that his drive to kill can lead him into bitterness and despair. The anger he feels against the whale blind him from continuing his present.

His crew follows his guidance and also become vengeful. Ahab conducts a ceremony that seals their fate to kill Moby Dick. In the novel there is numerous imagery of fire and hell. Melville does this to symbolize how their quest will end bad. His past follows Ahab and deteriorates his relationships with his family. Towards the end of the novel, we learn that Ahab gave up his wife and his son to get revenge. Ahab does not give up his quest and keeps going until he finds Moby Dick. At the end he cannot save himself from his fate and dies along with the rest of his crew. Melville shows how tragic and empty revenge can be. 4 (398 words)

### Sample F

In the Greek tragedy Antigone the character Antigone is one of four children born from the result of sexual relations between her father and his mother. The author Sophocles uses this unusual relationship between Antigone's father and Grandmother as a source of explanation to most of, if not all, the events that take place in Antigone's life. Being born from such unusual circumstances shapes Antigone to being forced to deal with a life of judgement and tragedy. Such unusual relations resulting in the birth of Antigone affect both her relationship with her family and her relationship with lovers by causing there to be an amount of disconnection. The author's decision to bring upon the life of Antigone in such a manner as he has allows him to use all of the embarrassment, betrayal and longing for death that comes with Antigone's birth to help contribute to the story he is trying to get across to his reader.

Antigone's unusual cause of origin shapes her very character. She is alive because her father had sexual relations with his own mother. Then after the birth of her and her three siblings, her mother hung herself and her father removed his own eyes. She has had to deal with tragedies from the day she was born and much more during the continuation of her life. This shapes her to be strong in all aspects of her life regardless of all obstacles thrown at her.

When constantly having to deal with the embarrassment that comes with her own birth, Antigone's relationships with her family and lovers are questioned. Antigone and Ismene (Antigone's sister) have been through a lot together, but when another tragedy enters their lives, the bond between Antigone and Ismene falls apart. The cause of Antigone's origins causes a clear disconnect between her and her Uncle Creon, who is at fault for the damage to Antigone's and Ismene's relationship. Creon causes the very tragedy that destroys the relationship between Antigone and her soon-to-be husband because of his disgustment with Antigone's reasons for life.

Sophocles uses the relationship between Antigones father and mother as an origin of all the pain and tragedies he wants Antigone to go through. Without her birth being a result of unusual actions, and bringing with it the tragedies it did, could you still place Antigone with the characteristics Sophocles intended. Antigones origin had to be apart of the tragedie so that Antigone herself could become one.

In conclusion the greek tragedy Antigone features the character Antigone along with her siblings whose origins are unusual. Antigones cause of birth shapes her to be strong in all aspects of her life but also affects the relation ship between family members who were close to her and her relation ship with her fiancé. This very origin greatly contributes to the tragedy the Sophocles needed to complete and place meaning to his work Antigone. 5 (487 words)

5 These essays respond to the assigned task with a plausible reading, but they tend to be superficial or thinly developed in analysis. They often rely upon plot summary that contains some analysis, implicit or explicit. Although the writers attempt to analyze how unusual or mysterious origins shape the character and his or her relationships, and how these origins contribute to the meaning of the work as a whole, they may demonstrate a rather simplistic understanding of the significance of the origins, and support from the text may be too general. While these writers demonstrate adequate control of language, their essays may be marred by surface errors. These essays are not as well conceived, organized, or developed as 7-6 essays.

### Sample G

The origin of a character, just as often the origin of people that we experience in life, affects greatly the composition of ones' character and personality. Often it even dictates the actions of individuals, driving the plot in works of literature. One such example of the affects that ones' origins can place on an individual and the relationships they have from others can be found in the quintessential gothic novel, Frankenstein. An integral character in the novel is Frankenstein's Monster, whose origin is perhaps the very spirit of unusual incarnate.

Throughout the novel, Shelley tells a story of a beast created outside of the natural order and whose very existence is an affront to God. Perhaps a reader can see how this creation will experience adverse consequences of his origin just from that. The Monster's introduction into this world of men was entirely the responsibility of Victor Frankenstein. As it is with all people, the Monster had no affect on the situation, or the means, to which he was conceived. This greatly affects his actions and his story. He is no different from any man or woman in that he did not choose to be created, yet unlike most individuals his existence proved to be repulsive and shocking. This, understandably, created the perfect storm for his vile actions. Frankenstein's Monster's very existence in a way pre-determines his outcome. It cannot be proven that one's upbringing is universally responsible for their actions in life, however. The Monster is simply dealt a bad hand

Any person that has been told that they just aren't someone's type, or that they aren't wealthy enough, or that their face just doesn't look right will know that one's origin can greatly affect their relationships (or lack thereof). Specifically to Frankenstein's Monster's life, this is never more evident than in his relationship with Frankenstein himself. When faced with his creation, Frankenstein reacts in disgust and fear, marginalizing his unnatural son and sentencing him to a life apart. The psychological impact of this abadonment explicitly affected the creation and greatly contributed to his decision to fly into a murderous and bloodthirsty massacre of everyone that Victor loves. Poor guy. The climax of the novel would not have been possible if the Creation's creation had not caused such a spiteful relationship with Victor.

Perhaps the greatest lesson that one can find from origin stories such as this is that choices are made that affect one's life far greater than their origin ever could. Although, as previously stated, the Monster's origin had a great influence on his course of action, he still made the choice to become



educated, to murder the Frankensteins, and to cry havoc and let slip the dogs of war to end Victor's happiness in revenge. From every scholar in Harlem, to every President in classrooms right now, to even the educator scoring this essay now these is a truth that links all of our stories to the Monster's: It is not the origin of a person that ultimately decides their fate or affects their happiness, rather it is what we do with the blessing and opportunity of life that matters. As with Frankenstein and his Monster, we are the sum of our choices in life. **6** (539 words)

**7-6** These essays offer a reasonable analysis of how unusual or mysterious origins shape the character and his or her relationships, and how these origins contribute to the meaning of the work as a whole. While these papers have insight and understanding, their analysis is less thorough, less perceptive, and/or less specific in supporting detail than that of the 9-8 essays. Essays scored a seven (7) present better developed analysis and more consistent command of the elements of effective composition than do essays scored a six (6).

### Sample H

Aldous Huxley's futuristic novel "Brave New World" illustrates dystopian society in which the people are born from scientific process not birthed & brainwashed from infants to obey the laws & rules of one's own societal standing, and whose people are not at liberty to speak, or think freely but are merely blind puppets of the government. This can be seen as unusual circumstances for the characters of the novel already. These circumstances greatly impact each character and their relationships with each other in order to convey Huxley's beliefs that humans must use the free will they've been given to think & act for themselves.

Lenina & Bernard are some of the first characters in the story, born like everyone else into a life of monotony & obedience. They are committed to their ignorance, focusing on pointless matters, & filling their time with things that would matter to the most shallow & self centered beings. They are content in giving up their individuality to the tyrannical, oppressive government the "world state". Lenina is addicted to a drug called "soma" which sends the user into a lustful daze where she often takes part in rampant sexual acts under its influence. This over-sexualization, while remaining desensitized to the beauty & love that is involved demonstrates Huxley's warning to reality to continue with one's values and moral virtues or society will descend into a desensitized and emotionless society. In these characters' inability to form independent thoughts details Huxley's caution for humanity to keep its individuality & never to give in to an oppressive government.

The character John represents everything that this dystopian society is against. He was birthed from a mother, thinks for himself, practices religion & faith, and does not give into worldly desires. He escaped brainwashing as a child and is able to form complex thoughts having to do with morality, love, & emotion, things all but outlawed in this world of oppression.

John lives on a reservation for a large portion of his life & once he meets Lenina and sees the atrocities of his reality is somewhat unable to cope with the lack of virtue. In the end he ends up killing himself after finally giving in and having an soma-induced orgy with Lenina in front of a crowd of people. These events could reflect the author's heed that once the free will of humanity is relinquished, there may be no getting it back no matter how pure the soul. John killed himself because he himself had broken under the pressure of society, despite his strong resolve, perhaps indicating that no one is immune to the ravages of societal expectation and normality.

Huxley also made a comment on class structure in his novel. From birth, or creation, humans are put into classes specifically outlining the limits of what a person in this reality can do. No matter what class one is born into, Alphas, Betas, Epsilons, etc. that is what one is assigned for life. In the real world one is usually able to break out of their lot in life and find eventual success & happiness in something greater. However, in this story everyone is conditioned to be content with where they are, which is a

contradiction of human nature demonstrating the rampant dehumanization the government in the novel contains.

The origins of the story's characters illustrated that humans must never let those things that make them human get thrown away. The endall goal of the "World State" is stability & happiness of the populace but they sacrificed all humanity in the process. **7** (594 words)

### Sample I

"There's no place like home." Concurrently, there is no place like the point at which one originates. The point of origin from which an individual spawns is of utmost importance to the unfolding of said individual's future. For prestige, wealth, and societal ranking all depend greatly upon where, and under what circumstances, a person is born. Take the plight of Oscar Wilde's Jack (Ernest) Worthing as a prime example. Through his humorous construction of his nineteenth-century satire, The Importance of Being Earnest, Wilde utilizes Jack Worthing's mysterious origins in order to inexplicitly bash superficial Victorian society.

The exact characteristics of Worthing's origination are questionable. As an abandoned baby, Worthing was discovered and adopted by a wealthy Victorian aristocrat. As he grew, "Jack" was raised in the superficial, hypocritical folds of late-nineteenth-century Victorian society. Concurrently, Jack is corrupted by the societal filth in which he is nurtured. Superficial deceit, living a double-life, and assuming a false alias are only a few of the deplorable traits Jack develops while in England. This is exactly what Wilde wanted his satire to relay to his audience: Victorian superficiality is an infectious contagion that will afflict any who choose to come in contact with it. Worthing, though he initially came from meager beginnings, would grow to become a selfish, deceitful Victorian who cares for none other than himself.

Worthing's (and therefore all nineteenth-century Victorian society's) selfishness is evident in how he treats those around him. Upon reaching the city, where he goes by the false alias "Ernest," Jack proposes to his coveted Gwendolen. Interestingly, however, Jack simultaneously has an eighteen-year old ward, named Cecily, at his home in the country. Cecily refers to Worthing as "Uncle Jack," not "Ernest." In short, Jack "Ernest" Worthing is living a double-life; he is "Jack" in the country, and "Ernest" in the city. Worthing does not care what he has to do – lie – cheat – steal – in order to acquire the coveted goals for which he lusts after. It does not matter to the Victorian whether he harms, degrades, or utterly devastates those who he comes in contact with; he wants what he wants, and he intends to seize what he desires, regardless of any possible ramifications that may adversely affect his neighbors. Wilde acknowledged this horrific, white-washed characteristic of Victorian society through the actions of Worthing. And so, Wilde reiterates the harmful, corruptive qualities of 1800s British society. From rags to riches, Worthing possessed the means to humanistically improve himself and the world around him. Rather, despite his uncomely origins, Worthing chose to squander his potential in pursuit of self-gratification, just like every other Victorian Englishman.

In the end, Worthing comes to terms with the circumstances of his origination. Found in a handbag, Worthing was most likely an illegitimate child whose upper-class parents sought to abandon in an attempt to cover-up their scandalous connection. Although Wilde does not explicitly say that this is the case, it is implied that Worthing's conception and birth were of scandalous promiscuity. Overall, Jack (Ernest) Worthing's entire existence, from birth to the culmination of Oscar Wilde's play, is a satirical accentuation and concurrent deridding of superficial, hypocritical Victorian society. **8** (529 words)

**9-8** These essays offer a well-focused and persuasive analysis of how unusual or mysterious origins shape the character and his or her relationships, and how these origins contribute to the meaning of the work as a whole. Using apt and specific textual support, these essays analyze how unusual or mysterious origins affect the character, his or her relationships, and the meaning of the work as a whole. Although these essays may not be error-free, they make a strong case for their interpretation and discuss the literary work with

significant insight and understanding. Essays scored a nine (9) reveal more sophisticated analysis and more effective control of language than do essays scored an eight (8).

### Sample BB

In our world today, the fear of people who do not look, act, or talk like us is crippling. We, as a whole, do not easily accept or assimilate those who have been otherized into our communities. Throughout various works of literature, though, it is evident that characters whose origins are unusual or mysterious are able to fully participate in the societies in which they appear. Toni Morrison's Beloved presents one such situation. When the spirit of Sethe's late baby materializes at her doorstep, the lives of Sethe, Denver, Paul D, and Beloved are changed forever. Because of Beloved's unusual origins, she has trouble formulating a meaningful self-identity, the family is polarized because of her unexpected arrival, and the novel as a whole is able to better communicate the message that humans have a distinct and deep ability to adapt to new environments.

Beloved has not always been an outsider, but nonetheless has difficulty coming to terms with her foreign origins. She had been a third party observer as a ghost entity in the upstairs portion of Sethe's house, but when she rises out of the river and comes to actually reside in the house, she does not know where she belongs. She is not able to work because of her low threshold for mental stimulation, and she relies heavily on Sethe to care for her and to be told who she is. There is a significant aspect of the story that Beloved is missing: the opinions of the other people in the house about her. Because she has not had the chance to truly connect with Denver, Paul D, and Baby Sugs, she has no reference point for how she is thought of in their minds. It is almost impossible for her to truly live in tandem with her "family" because she does not even know her own values, mannerisms, and life outlooks.

Not only does Beloved lack a self-worth component of life because of her mysterious origin, but she also is a polarizing factor in the familiar setting she has: her home. At first, her sister Denver is willing to do anything for her, and it seems as though the two have developed an allyship. However, as Beloved demands more and more attention from Sethe, Denver becomes enraged. Denver does not understand why a foreign person, seemingly without any ties to the family, could be cared about so much by Sethe. Sethe therefore feels a duty to protect Beloved because she caused her pain in the past. Paul D is somewhere in between the two opinions of Beloved, because he wants to support Sethe's dedication, but he also needs nurturing of his own. Neither Denver nor Paul D truly understand Beloved, since she came from an unknown place and just began living with them. In these ways, Beloved tears apart the family, and her presence negatively affects her relationship to the other characters.

Finally, by having a character like Beloved live closely with others who all have definitive origins, the novel's message of the human's ability to adapt to new environments is furthered. For example, Beloved herself learns quickly what is expected of her in the household – obedience, helping with jobs around the house, and loyalty. She has to learn how a whole new world operates around her, which is a challenge. Denver, likewise, is forced to mature faster than she wants because her mother no longer has unlimited time and dedication for her. She adapts to a more independent lifestyle and gets a job. Sethe adapts to having another child to take care of and attempts to atone for her past mistakes by treating Beloved well. Even Paul D, who leaves Sethe, shows an important aspect of this message of adaptation: sometimes, the only way to adapt is to leave the environment all together and just adopt a new one. None of these character developments would have occurred had Beloved not shown up.

While it would be much easier to ignore those who are different from us so as to surround ourselves with only people who are similar to us, there is more personal growth with unfamiliar situations. Beloved shows that while this beautiful, child-like, and enigmatic character is inserted into the lives of Sethe, Denver, and Paul D, the enigma becomes her own person and works out an identity, each person in the house forms his or her own opinions on the situation, and the greater message of adaptability is

clearly evident. It is our own challenge to respect those with differing origins in order to grow and develop as human beings. 9 (767 words)

**Scores: BB - 9, I - 8, H - 7, G - 6, F - 5, E - 4, D - 3, C - 2, B - 1**

**Sample Identifier: BB - *Beloved* Score: 9**

this well-focused and persuasive essay identifies a character whose origins are at once mysterious and directly influential to the relationships among herself and other characters

clearly states its claim: "[b]ecause of *Beloved's* unusual origins, she has trouble formulating a meaningful self-identity, the family is polarized because of her unexpected arrival, and the novel as a whole is able to better communicate the message that humans have a distinct and deep ability to adapt to new environments"

provides specific examples of how familial relationships are influenced by *Beloved's* origins and details how these relationships are complex and dynamic, e.g., Denver gradually becomes jealous of Sethe's attention to *Beloved*, Paul D is ambivalent "because he wants to support Sethe's dedication, but he also needs nurturing of his own"

addresses all parts of the prompt and carefully intertwines the discussion of those parts, returning to its claim to create carefully layered analysis, e.g., Denver "is forced to mature faster than she wants" and "Sethe adopts [*sic*] to having another child to take care of" and "[e]ven Paul D, who leaves Sethe, shows an important aspect of this message of adaptation: sometimes the only way to adapt is to leave the environment all together [*sic*] and just adopt a new one"

embeds apt and specific references to the text to create a well-integrated analysis

while this essay is not error-free and sometimes exhibits lapses in diction and syntax, e.g., "otherized" in the second sentence, it nevertheless analyzes *Beloved* with considerable insight and makes a sophisticated, compelling, and amply-supported argument

**Sample Identifier: I - *The Importance of Being Ernest* Score: 8**

this well-focused essay claims from the outset that the mysterious origins of Jack Worthing are instrumental to Oscar Wilde's satire; Wilde uses Worthing's origins "to inexplicitly bash superficial Victorian society"

thoroughly develops the original claim in several well-written paragraphs

clearly identifies the importance of "societal ranking" and "circumstances" to provide a context for how these shape Worthing's character and influence his relationships with other characters

chooses apt, powerful diction and figures to convey the irony of Worthing's situation concisely: though he "initially came from meager beginnings" he is corrupted by the "infectious contagion" of "Victorian superficiality" and becomes deceitful, selfish, and superficial

while the essay is not error-free and exhibits occasional compositional lapses (e.g., "[t]he point of origin from which an individual spawns" and "Worthing does not care what he has to do . . . in order to acquire the coveted goals for which he lusts after"), it does exhibit an effective control of language

draws insightful inferences, e.g., "Worthing was most likely an illegitimate child whose upper class parents sought to abandon in an attempt to cover-up [sic] their scandalous connection" to analyze how the character's mysterious origins generate satire and thereby contribute to the meaning of the work as a whole

engages all aspects of the prompt and demonstrates insight in its claims, but does not offer as much textual evidence or the same level of detailed analysis of evidence as the essay at the very top of the scoring guide

**Sample Identifier: H - *Brave New World* Score: 7**

this essay posits that in *Brave New World*, "people [who] are born from scientific process not birthed" are "brainwashed" and unable to "speak or think freely"

the strong introduction claims that Huxley uses the "unusual circumstances" under which people are created to "convey [his] beliefs that humans must use the free will they've been given to think & act for themselves"; this sets a clear direction for the essay and evidences command of a key element of effective composition

the essay references two characters, Lenina and Bernard, showing how unnatural generation effects their actions and beliefs; this provides context to launch a developed discussion of a third character, John, whose natural origins enable him to "form complex [sic] thoughts having to do with morality, love, & emotion" and ultimately map the trajectory to his suicide

offers perceptive comments about Huxley's views on class structure, but this material is not fully developed and integrated into the body of the essay; the essay is not quite as well organized or as thorough in its analysis as the essays at the top range of the scoring guide

besides the occasional misstep (e.g., "the rampant dehumanization the government in the novel contains"), the essay exhibits consistent control of the elements of effective composition

**Sample Identifier: G - *Frankenstein* Score: 6**

this essay offers a reasonable analysis of how the creature's unusual origins shape his character but is rather dilatory in articulating how the creature's unusualness contributes to the meaning of the work as a whole

while the essay offers the provocative assertion that the creature's "very existence is an affront to God," it does not develop or evidence this assertion

rather than remaining tightly focused on the requirement of the prompt to consider how the origins of the creature shape him and his relationships, the discussion shifts to control: "the Monster [sic] had no affect [sic] on the situation, or the means, to [sic] which he was conceived"

a general statement about the creature's relationships progresses to a claim about the effects of Victor's response to him ("[t]he psychological impact of this abandonment explicitly affected the creation and greatly contributed to his decision" to commit murder), but the essay is less specific in supporting detail

the essay exhibits a good command of the elements of effective composition, but it sometimes lapses into the conversational, e.g., "created the perfect storm" and "they just aren't someone's type," in a way that detracts from the analysis

while this essay exhibits insight and understanding, it is less thorough and less specific in supporting its claims than the papers in the top range of the scoring guide and is less well developed, composed, and insightful than the paper scored 7

**Sample Identifier: F - *Antigone* Score: 5**

while this essay is plausible, it is also superficial in its analysis of the effects of Antigone's origins on her character and relationships

makes overgeneralized statements on the first page, referencing numerous characters without stating how this information illuminates the meaning of the work as a whole

attempts to analyze how Antigone's parentage shapes her relationships with her family but offers only the rather simplistic and unclear claim that it "caus[es] there to be an amount of disconnection [*sic*]"

the essay relies on plot summary, albeit with some interwoven analysis

the essay exhibits adequate control of language in the main, but it is marred by surface errors and sentences are sometimes unwieldy, e.g., "Creon causes the very tragedy that destroys the relationship between Antigone and her soon to be husband because of his disgustment [*sic*] with Antigones [*sic*] reasons for life"

the essay is not as well organized or conceived as the essays in the 7-6 range of the scoring guide, e.g., although it offers the insight that the tragedy in Antigone's origins "shapes her to be strong in all aspects of her life" on the second page of the essay, and again in the conclusion, it does not use the insight to adequately synthesize the disparate observations made in the body of the essay

**Sample Identifier: E - *Moby Dick* Score: 4**

this partial and unconvincing essay offers an inadequate analysis of how Ahab's mysterious origins shape his character and relationships and demonstrates an incomplete understanding of how these in turn contribute to the meaning of the work as a whole, concluding merely that "Melville shows how tragic and empty revenge can be"

offers details about Ahab's past that suggest an incomplete or oversimplified understanding of the prompt, focusing on details of the character's past rather than specifically his or her origins; does not manage to analyze these details convincingly or explain what specific bearing they might have on Ahab's identity and relationships

offers unfocused and fragmentary observations about the novel and fails to synthesize these into a cohesive claim or statement

where the essay broaches the character's relationships with others, it does so in a cursory way and fails to link this discussion to the character's origins, offering only that "[h]is crew follows his guidance and also become *[sic]* vengeful"

the essay contains many ungainly sentences, usage errors, and grammatical errors; it does not exhibit control over the elements of composition

**Sample Identifier: D - *The Great Gatsby* Score: 3**

this partial essay fails to offer an adequate analysis of how the mysterious or unusual origins of Gatsby shape him and his relationships with others or how these contribute to the meaning of the work as a whole

briefly references the text by mentioning Gatsby's background, "the people from West Egg, Nick and Gatsby are the new money generation. They were thought to be not important," but does not return to the matter of origins until the perfunctory last sentence

provides an array of irrelevant plot details which are not organized or synthesized

the writing—which features many short, underdeveloped sentences with grammatical errors as well as errors of usage and diction—is inept

**Sample Identifier: C - *Outlander* Score: 2**

this unacceptably short, partial essay makes an attempt to respond to the prompt but offers mostly plot summary

the summary of the character's life focuses on her past rather than her origins *per se*; this suggests a misunderstanding of the prompt

mentions the character's motivation ("she must lie and deceive *[sic]* to gain the trust and help of the people around her") but does not explain what bearing the past has on the character's relationships

while this essay exhibits control of language, it does not render a sufficient or adequate response to the prompt

**Sample Identifier: B - *Of Mice and Men* Score: 1**

while this scant, one-paragraph essay attempts to respond to the prompt ("*Mice of Men [sic]* had a few characters whose origins were unusual *[sic]* and mysterious"), it offers little coherent discussion of the text

comprises disjointed references to an unnamed character, claiming that that character "needed to be weird to make the novel better"

while the writing is adequate to communicate the simple claims that the essay offers, the claims are unsupported and the details about character are inaccurate



## *Thirty years of AP Open Questions! (condensed)*

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

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

### **General:**

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

### **Scene:**

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

### **Based on quotes about literature:**

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

### **Character:**

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

Thanks to Ayn Grubb for the following suggestions. I have modified them a bit.

**ACTIVITY:** Choose any free response question from a past AP Literature or Language Exam and rewrite it for Pre-AP students. (You can locate the past Literature Prompts [here](#)) (Also the past questions for Language and Literature for the years [2013](#), [2014](#), and [2015](#) are at my website.) You might choose a difficult passage and ask students to do a simpler task, or you could choose a question with simple reading and ask students to do a more complicated bit of analysis with it.

**EXAMPLES/SUGGESTIONS:**

Use the Orwell/Gandhi question and ask students to do no more than explain the two separate arguments, Orwell's and Gandhi's.

In a difficult literary passage, ask students to act out the scene.

Use the short story "Eleven" (which was on the 1995 literature exam) and ask students to discuss how the author's choice of imagery contributes to a characterization of Rachael.

Ask students to read the Audubon/Dillard passages from the 2003 Language Exam and highlight the details each author chooses to describe the flocks of birds.

**Notes from David Joliffe, a past Chief Reader:**

He has said that the 9-point rubric is really a 4-point rubric:

- o EXCELLENT. This is the 8.
- o ABOVE AVERAGE. 6 lands squarely here.
- o BELOW AVERAGE. These are usually the papers that score 4.
- o REALLY POOR. This is the 2.
- We can fit our odd numbers into the rubric as comparisons of these four points:
  - o 9 is through the roof. It's better than excellent, which is the eight. When we read it, we say, "WOW! Let me get out of this student's way!"
  - o 7 is like the six, just a little better. Usually it's better in terms of language control.
  - o 5 is the middle of the road. These papers tend to move in and out of focus, almost having it then losing it. He compared a five to a car radio that has a dial. (Current students probably don't remember the dials on a car radio, but teachers will find that an apt comparison.) When we turn the dial, the signal becomes clearer to a point. Then we've gone too far, and the static breaks in.
  - o 3 is like a four, but worse. He called it a "diminished four."
  - o 1 is like a two, but worse. These papers are "really, really poor."

## 2000 Language and Composition Question 2--Gandhi

In the following passage, George Orwell uses the example of Gandhi to make an argument for choosing human imperfection over "sainthood." As you read Orwell's remarks, note his choice of details and his tone. Then write an essay in which you analyze how Orwell criticizes Gandhi's position and assess how effectively Orwell develops his own position.

Close friendships, Gandhi<sup>1</sup> says, are dangerous, because "friends react on one another" and through loyalty to a friend one can be led into wrong-doing. This is unquestionably true. Moreover, if one is to  
5 love God, or to love humanity as a whole, one cannot give one's preference to any individual person. This again is true, and it marks the point at which the humanistic and the religious attitude cease to be reconcilable. To an ordinary human being, love means  
10 nothing if it does not mean loving some people more than others. The autobiography<sup>2</sup> leaves it uncertain whether Gandhi behaved-in an inconsiderate way to his wife and children, but at any rate it makes clear that on three occasions he was willing to let his wife  
15 or a child die rather than administer the animal for prescribed by the doctor. It is true that the threatened death never actually occurred, and also that Gandhi-with, one gathers, a good deal of moral pressure in the opposite direction-always gave the patient the  
20 choice of staying alive at the price of committing

a sin: still, if the decision had been solely his own, he would have forbidden the animal food, whatever the risks might be. There must, he says, be some limit to what we will do in order to remain alive, and  
25 the limit is well on this side of chicken broth. This attitude is perhaps a noble one, but, in the sense which-I think-most people would give to the word, it is inhuman. The essence of being human is that one does not seek perfection, that one is some-  
30 times willing to commit sins for the sake of loyalty, that one does not push asceticism to the point where it makes friendly intercourse impossible, and that one is prepared in the end to be defeated and broken up by life, which is the inevitable price of fastening one's  
35 love upon other human individuals. No doubt alcohol, tobacco, and so forth, are things that a saint must avoid, but sainthood is also a thing that human beings must avoid.

(1949)

<sup>1</sup>Mohandas Gandhi (1869-1945). Political and spiritual leader in India

<sup>2</sup> Gandhi's autobiography. *The Story of My Experiments with Truth*

## 1995 Literature and Composition

### Question 2—“Eleven”

Read the following short story carefully. Then write an essay analyzing how the author, Sandra Cisneros, uses literary techniques to characterize Rachel.

#### ELEVEN

What they don't understand about birthdays and what they never tell you is that when you're eleven, you're also ten, and nine, and eight, and seven, and six, and five, and four, and three, and two, and one. And when  
5 you wake up on your eleventh birthday you expect to feel eleven, but you don't- You open your eyes and everything's just like yesterday, only it's today. And you don't feel eleven at all. You feel like you're still ten. And you are - underneath the year that makes you  
10 eleven.

Like some days you might say something stupid, and that's the part of you that's still ten. Or maybe some days you might need to sit on your mama's lap because you're scared, and that's the part of you that's five.  
15 And maybe one day when you're all grown up maybe you will need to cry like if you're three, and that's okay. That's what I tell Mama when she's sad and needs to cry. Maybe she's feeling three.

Because the way you grow old is kind of like an  
20 onion or like the rings inside a tree trunk or like my little wooden dolls that fit one inside the other, each year inside the next one. That's how being eleven years old is.

You don't feel eleven. Not right away. It takes a few  
25 days. weeks even, sometimes even months before you say Eleven when they ask you. And you don't feel smart eleven, not until you're almost twelve. That's the way it is.

Only today I wish I didn't have only eleven years  
30 rattling inside me like pennies in a tin Band-Aid box, Today I wish I was one hundred and two instead of eleven because if I was one hundred and two I'd have known what to say when Mrs. Price put the red sweater on my desk. I would've known how to tell her it wasn't  
35 mine instead of just sitting there with that look on my face and nothing coming out of my mouth.

"Whose is this?" Mrs. Price says, and she holds the red sweater up in the air for all the class to see.

"Whose? It's been sitting in the coatroom for a month."

40 "Not mine," says everybody, "Nor me."

"It has to belong to somebody," Mrs. Price keeps

saying, but nobody can remember. It's an ugly sweater with red plastic buttons and a collar and sleeves all stretched out like you could use it for a jump rope. It's  
45 maybe a thousand years old and even if it belonged to me I wouldn't say so.

Maybe because I'm skinny, maybe because she doesn't like me, that stupid Sylvia Saldivar says, "I think it belongs to Rachel-- An ugly sweater like that  
50 all raggedy and old, but Mrs. Price believes her. Mrs. Price takes the sweater and puts it right on my desk, but when I open my mouth nothing comes out.

"That's not, I don't, you're not Not mine." I finally say in a little voice that was maybe me when I  
55 was four.

"Of course it's yours," Mrs. Price says. "I remember you wearing it once." Because she's older and the teacher, she's right and I'm not.

Not mine, not mine, not, mine, but Mrs. Price is  
60 already turning to page thirty-two, and math problem number four. I don't know why but all of a sudden I'm feeling sick inside, like the part of me that's three wants to come out of my eyes, only I squeeze them shut tight and bite down on my teeth real hard and try  
65 to remember today I am eleven, eleven. Mama is making a cake for me for tonight, and when Papa comes home everybody will sing Happy birthday, happy birthday to you.

But when the sick feeling goes away and I open my  
70 eyes, the red sweater's still sitting there like a big red mountain. I move the red sweater to the corner of my desk with my ruler. I move my pencil and books and eraser as far from it as possible. I even move my chair a little to the right- Not mine, not mine, not mine.  
75 In my head I'm thinking how long till lunchtime, how long till I can take the red sweater and throw it

over the schoolyard fence, or leave it hanging on a parking meter, or bunch it up into a little ball and toss it in the alley. Except when math period ends Mrs.  
80 Price says loud and in front of everybody, "Now, Rachel, that's enough," because she sees I've shoved the red sweater to the tippy-tip corner of my desk and it's hanging all over the edge like a waterfall, but I don't care.  
85 "Rachel," Mrs. Price says. She says it like she's getting mad. "You put that sweater on right now and no more nonsense."  
"But it's not-"  
"Now!" Mrs. Price says.  
90 This is when I wish I wasn't eleven because all the years inside **Of** me-ten, nine, eight, seven, six, five, four, three, two, and one -are pushing at the back of my eyes when I put one arm through one sleeve **Of** the sweater that smells like cottage cheese, and then the  
95 ocher arm through the other and stand there with my arms apart like if the sweater hurts me and it does, all itchy and full of germs that aren't even mine,  
That's when everything I've been holding in since this morning. since when Mrs. Price put the sweater on  
100 my desk, finally lets go, and all of a sudden I'm crying in front of everybody. I wish I was invisible but I'm not. I'm eleven and it's my birthday today and I'm

crying like I'm three in front of everybody. I put my head down on the desk and bury my face in my stupid  
105 clown-sweater arms. My face all hot and spit coming out of my mouth because I can't stop the little animal noises from coming out of me until there aren't any more tears left in my eyes, and it's just my body shaking like when you have the hiccups, and my whole  
110 head hurts like when you drink milk too fast  
But the worst part is right before the bell rings for lunch. That stupid Phyllis Lopez, who is even dumber than Sylvia Saldivar, says she remembers the red sweater is hers! I take it off right away and give it to  
115 her, only Mrs. Price pretends like everything's okay.  
Today I'm eleven. There's a cake Mama's making for tonight and when Papa comes home from work we'll eat it. There'll be candles and presents and everybody will sing Happy birthday, happy birthday to  
120 YOU, Rachel, only it's too late.  
I'm eleven today. I'm eleven, ten, nine, eight, seven, six, five, four, three, two, and one, but I wish I was one hundred and two. I wish I was anything but eleven, because I want today to be far away already, far away  
125 like a runaway balloon, like a tiny o in the sky, so tiny-tiny you have to close your eyes to see it.

## 2003 Literature and Composition

### Question 3—Dillard/Audubon

The two passages below, one by John James Audubon and the other by Annie Dillard, describe large flocks of birds in flight. Read the passages carefully. Then write an essay in which you compare and contrast how each writer describes the birds and conveys their effect on the writer as observer.

#### Passage 1

In the autumn of 1813, I left my house at Henderson, on the banks of the Ohio, on my way to Louisville. In passing over the Barrens a few miles beyond Hardensburgh, I observed the pigeons flying  
5 from north-east to south-west, in greater numbers than I thought I had ever seen them before, and feeling an inclination to count the flocks that might pass within the reach of my eye in one hour, I dismounted, seated myself on an eminence, and began to mark with my  
10 pencil, making a dot for every flock that passed. In a short time finding the task which I had undertaken impracticable, as the birds poured in in countless multitudes, I rose, and counting the dots then put down, found that 163 had been made in twenty-one  
15 natures. I travelled on, and still met more the farther I proceeded. The air was literally filled with Pigeons; the light of noon-day was obscured as by an eclipse; the dung fell in spots, not unlike melting flakes of snow; and the continued buzz of wings had a  
20 tendency to lull my senses to repose.

Whilst waiting for dinner at YOUNG'S inn, at the confluence of Salt-River with the Ohio, I saw, at my leisure, immense legions still going by, with a front reaching far beyond the Ohio on the west, and  
25 the beech-wood forests directly on the east of me.

Not a single bird alighted; for not a nut or acorn was that year to be seen in the neighbourhood. They consequently flew so high, that different trials to reach them with a capital rifle proved ineffectual;  
30 nor did the reports disturb them in the least. I cannot describe to you the extreme beauty of their aerial evolutions, when a Hawk chanced to press upon the rear of a flock. At once, like a torrent, and with a noise like thunder, they rushed into a compact mass,  
35 pressing upon each other towards the centre. In these almost solid masses, they darted forward in undulating and angular lines, descended and swept close over the earth with inconceivable velocity, mounted perpendicularly so as to resemble a vast  
40 column, and, when high, were seen wheeling and twisting within their continued lines, which then resembled the coils of a gigantic serpent.

John James Audubon  
*Ornithological Biographies*. 1831-1839

#### Passage 2

Out of the dimming sky a speck appeared, then another, and another. It was the starlings going to roost. They gathered deep in the distance, flock sifting into flock, and strayed towards me, transparent and  
5 whirling, like smoke. They seemed to unravel as they flew, lengthening in curves, like a loosened skein.<sup>1</sup> I didn't move; they flew directly over my head for half an hour. The flight extended like a fluttering banner, an unfurled oriflamme<sup>2</sup> in either direction as  
10 far as I could see. Each individual bird bobbed and knitted up and down in the flight at apparent random, for no known reason except that that's how starlings fly, yet all remained perfectly spaced. The flocks each tapered at either end from a rounded middle, like an eye. Over my head I heard a sound of beaten air, like  
15 a million shook rugs, a muffled whuff. Into the woods they sifted without shifting a twig, right through the crowns of trees, intricate and rushing, like wind.

After half an hour, the last of the stragglers had  
20 vanished into the trees. I stood with difficulty, bashed by the unexpectedness of this beauty, and my spread lungs roared. My eyes pricked from the effort of trying to trace a feathered dot's passage through a weft<sup>3</sup> of limbs. Could tiny birds be sifting through me right now, birds wincing through the gaps between my cells, touching nothing, but quickening in my tissues, fleet?

Annie Dillard, *Pilgrim at Tinker Creek*. 1974

<sup>1</sup>A length of yarn or thread wound in a loose, elongated coil

<sup>2</sup>An ensign, banner, or standard

<sup>3</sup>The horizontal threads in a piece of weaving

## Implicit and Explicit Documentation: Teaching Students to Write from Literature

by Sylvia Sarrett

Hillsborough High School

Tampa, Florida

### **The Dos and Don'ts of Using Quotations**

Writing persuasively about one or more sources begins, of course, with engaged reading. We all sift the best practices to find approaches that will help a student interact with the text. Since there is so little room in the syllabus to use the best incentive for engaged reading -- personal choice -- teachers seek meaningful activities that will energize the act of reading. Literature Circles, reader response journals, two-and-three column notes, Venn Diagrams, double entries, porcupine notes, entry/exit cards, questions, highlighting, color marking -- any of these can help the reader both comprehend and interact with the material. Once the student has "something to say," then she is more interested in learning how to incorporate the sources that generated her ideas.

While the skill of documentation can be taught and learned fairly quickly, the art of selecting evidence comes through time and practice. Anyone can work through the mechanics of quotation marks, the order of internal documentation, and the sentences that lead into or out of the quotation. And these are of course crucial. But the real learning comes in knowing how to choose and present the evidence. What is the difference between paraphrase and summary? What is "mere" summary, and what is summary-as-evidence? What should be quoted, and when? What about offering no quotations at all?

My students seem to often fall into two kinds of thinkers/writers: those who document explicitly, complete with quotations, links, and examples, and those who work implicitly, playing dangerously close to summary. Rarely able to convert either to the other's camp, I have learned instead to focus on helping each become better at her preferred method. After some mini-instruction on formats, I use models from current and previous students for discussion of the effectiveness of the choices they made.

### **Three Examples of Explicit Documentation from a Source**

The first examples illustrate the most frequent task: explicit documentation in support of an argument or position from a single source. The excerpt from Gina's examination response on Fleur Adcock's poem, "The Man Who X-Rayed an Orange," is the most complex in thought and evidence of the examples provided to the students, and in the following paragraph she brings her argument to its close. She briefly summarizes her earlier points, saving the quotations for emphasis. Her parenthetical documentation is muddy, but even that muddiness is rich. It allows us to discuss other choices for talking about text and subtext. She definitely has "something to say," and effectively incorporates and documents lines and phrases from the poem.

*As Adcock tells the tale of the man's attempt at superhuman strength, the final judgment comes over the level of success of the act. The man starves himself and reaches a plane of power in which he sees through and suspends an orange. The audience recognizes the accomplishment ("For surely he lacked nothing, / Neither power nor insight nor*

*imagination." (29-30)), but to the Man "It was not enough" (20). Though her audience certainly expresses a deep respect for the man, Adcock shares the opinion of the man himself and builds to the ultimate disappointment of the attempt to be a god-like creator. The last line of the poem, "His only fruit from the Tree of Life" (35), describing the "light-filled" (34) orange, shows the closest level a man can get to God. The actual orange, the "golden globe" (33) itself, represents the man's ultimately impossible attempt at reaching divinity.*

Gina is a sophisticated reader, thinker, and writer. Other students need more work at different stages of the process. Since most students use explicit documentation, we then move from Gina's essay to look at some less successful essays employing the same strategy. For the weakest model, I use a paper from several years ago. This student's analysis of a scene from Margaret Laurence's *The Stone Angel* begins with a repetition of some of the words and phrases in the prompt, as indicated by the highlighting: "The **passage shows the process** a person goes through when **wondering about the motives** behind one's actions. Margaret Laurence uses excellent **word choice** to show this." Already, we sense that the student has little to say. Her first paragraph of development labels some sentences as "short," her second "characterizes the main character," and her third at last discusses the promised "word choice":

*The word choice in this passage is also very effective. Some of the words may seem simplistic or complex; however, they fit and flow in each sentence. Laurence uses many words such as it, that, and him in this passage and in the entire novel. By doing this, the reader must continuously be certain of what the he, she, or it is. This may be significant because it may make the reader go back again and maybe recognize or notice some evidence or situation he or she did not notice the first time.*

The student can be taught fairly easily to place quotation marks around "it," "that," etc. The teaching and learning of inference, evidence, and clarity, however, are more formidable. Back we go to the models and activities.

The next example shows someone who knows (somewhat) how to introduce evidence and use quotation marks but little else. This single paragraph constitutes the entire essay, in which the student seeks to discuss the imagery in a novel but ends up merely summarizing it, using quotations simply to complete the restatement. She, too, begins with a repetition of the prompt and then organizes her evidence sequentially. She can list examples but cannot elaborate on them, as shown in her use of ellipses in between confusing quotation marks.

*The atomic bomb imagery plays a large role in the development of Ibuse's story. In the beginning we receive a small sketch of what happened, with Yasuko's diary entry for August 6. "At the Furue there was a great flash and boom. Black smoke rose up over the city of Hiroshima like a volcanic eruption." As the story progresses, with each character's account of what happened to them, there is another piece added to a larger puzzle, until finally on page 282 of the novel, a name is given to the bomb and meaning is actually placed to what happened to Hiroshima and Nagasaki. "An 'atomic bomb', ...*



*That's the name for it, ... It gives off a terrible radiation." However, one can say that the bomb has about seven different names during the course of the story, each one being more specific than the prior. "The name of the bomb..., from the initial "new weapon" through "new-type bomb," "secret weapon," "special new-type bomb"... that day, [became] an "atomic bomb."*

### **An Example of Implicit Documentation and Multiple Sources**

After discussion of these three examples using explicit documentation from a single source, we move to the concept of implicit documentation using multiple sources. We examine the essay of a sophomore student, Adrienne, who has the task of comparing two movie versions of Hamlet to the original play. Description becomes an important tool for her because her sources are visual and aural. She turns brief summary into strong evidence, drawing conclusions from the setting, the body language, and the action in order to compare the characters' motives. There is not a single direct quotation, yet her evidence is strong, citing the videotape and the catacombs, the gun and the sword, the internal struggle and the external action. Her phrase "rewinds the soliloquy" not only concludes her point but shows her potential for fine writing.

*Ethan Hawke portrays Hamlet as a poet whereas Mel Gibson makes Hamlet to be more of a soldier in the famous soliloquy, "To be or not to be." Throughout the whole movie Hawke has incorporated the videotape into the scenes to express his thoughts. In this soliloquy Hawke is pointing a gun to his head and repeats the first lines many times, as if he really is contemplating killing himself. The struggle is much more internal and drawn out painfully, with a gun to his temple. Hawke seems to be unsure when he mutters nonchalantly. This is a contrast with Mel Gibson's version. Gibson gives the speech in the catacombs of his ancestors, with his hand occasionally touching his sword. However, the feeling that he would draw the weapon to do harm to himself is barely hinted, unlike the direct gun pointed to Hawke's head. The death images surrounding Gibson remind him of his dead father and the murder he has yet to revenge. Hawke, however, continuously rewinds the soliloquy as if searching for the meaning he knows is embedded in the word but cannot seem to find.*

These four models work well for discussion about incorporating sources into one's own essay. By now everyone seems to have "something to say" about what makes good evidence and how to incorporate it. We find ourselves arguing for less paraphrase and summary and more persuasive writing with implicit and explicit documentation.

*Sylvia Sarrett is a Table Leader for the AP English Language and Composition Examination, the immediate past chair of the English Academic Advisory Committee to the College Board, and a College Board English consultant.*

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

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

**Positive  
Tone/Attitude:**

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

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

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

**Neutral  
Tone/Attitude:**

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

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

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

**Negative  
Tone/attitude:**

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

### Using Art to help students with tone in Literature

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



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



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

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

## Movie Clips - Tone and Mood

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

Carol Jago  
Santa Monica High School  
Santa Monica, California

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

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

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

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

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

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

## Interpreting Figurative Language

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



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

<p><b>A Loud Sneer for Our Feathered Friends</b></p> <p>From childhood, my sister and I have had a well-grounded dislike for our friends the birds. We came to hate them when she was ten and I was eleven. We had been exiled by what we considered an unfeeling family to one of those loathsome girls' camps where Indian lore is rife and the management puts up neatly lettered signs reminding the clients to be Good Sports. From the moment Eileen and I arrived at dismal old Camp Hi-Wah, we were Bad Sports, and we liked it.</p> <p>We refused to get out of bed when the bugle blew in the morning, we fought against scrubbing our teeth in public to music, we sneered when the flag was ceremoniously lowered at sunset, we avoided doing a good deed a day, we complained loudly about the food, which was terrible, and we bought some chalk once and wrote all over the Recreation Cabin, "We hate Camp Hi-Wah." It made a wonderful scandal, although unfortunately we were immediately accused of the crime. All the other little campers loved dear old Camp Hi-Wah, which shows you what kind of people they were.</p> <p>The first two weeks Eileen and I were at Camp Hi-Wah, we sat in our cabin grinding our teeth at our counselors and writing letters to distant relatives. These letters were, if I say so myself, real masterpieces of double dealing and heartless chicanery. In our childish and, we hoped, appealing scrawl, we explained to Great-Aunt Mary Farrel and Second Cousin Joe Murphy that we were having such fun at dear Camp Hi-Wah making Indian pocketbooks.</p> <p><i>-Ruth McKenney</i></p>	<p>As you read the passage, mark the verbs. What do they reveal about the attitude of the campers?</p> <p>How does the sentence structure in this paragraph contribute to the tone of the work?</p> <p>Explain how the "letters" contribute to the tone of the piece.</p>
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<p>Almost no feature of the interior design of our current cars provides safeguards against injury in the event of collision. Doors that fly open on impact, inadequately secured seats, the sharp-edged rearview mirror, pointed knobs on instrument panel and doors, flying glass, the overhead structure—all illustrate the lethal potential of poor design. A sudden deceleration turns a collapsed steering wheel or a sharp-edged dashboard into a bone and chest-crushing agent. Penetration of the shatterproof windshield can chisel one's head into fractions. A flying seat cushion can cause a fatal injury. The apparently harmless glove-compartment door has been known to unlatch under impact and guillotine a child. Roof-supporting structure has deteriorated to a point where it provides scarcely more protection to the occupants, in common roll-over accidents, than an open convertible.</p> <p><i>Ralph Nader, "The Safe Car You Can't Buy"</i></p>	<p>What words signify danger or potential harm? What do these words reveal about the attitude of the speaker? What do the verbs reveal about both the attitude of the speaker and the tone of the paragraph?</p>
<p>Perhaps because bats are nocturnal in habit, a wealth of thoroughly unreliable legend has grown up about them, and men have made of the harmless, even beneficial little beasts a means of expressing their unreasoned fears. Bats were the standard of paraphernalia for witches; the female half of humanity stood in terror that bats would become entangled in their hair. Phrases crept into the language expressing man's revulsion or ignorance—"bats in the belfry," "batty," "blind as a bat." <i>Franklin Folsom, "Life in Caves"</i></p>	<p>What words reveal the attitude of the speaker towards bats? What words reveal his feelings about humans. What inferences can you draw about the tone of the work as a whole?</p>

<p>The bowerbird is another creature that spends so much time courting the female that he never gets any work done. If all the male bowerbirds became nervous wrecks within the next ten or fifteen years, it would no surprise me. The female bowerbird insists that a playground be built for her with a specially constructed bower at the entrance. This bower is much more elaborate than an ordinary nest and is harder to build; it costs a lot more, too. The female will not come to the playground until the male has filled it up with a great many gifts: silvery leaves, red leaves, rose petals, shells, beads, berries, bones, dice, buttons, cigar bands, Christmas seals, and the Lord knows what else. When the female finally condescends to visit the playground, she is in a coy and silly mood and has to be chased in and out of the bower and up and down the playground before she will quit giggling and stand still long enough to shake hands. The male bird is, of course, pretty well done in before the chase starts, because he has worn himself out hunting for eyeglass lenses and begonia blossoms. I imagine that many a bowerbird, after chasing a female for two or three hours, says the hell with it and goes home to bed. Next day, of course, he telephones someone else and the same trying ritual is gone through again. A male bowerbird is as exhausted as a nightclub habitue is before he is out of his twenties.</p> <p>From "Courtship Through the Ages" by James Thurber</p>	<p>How does the opening sentence help to reveal the tone of the piece?</p> <p>Are there words and phrases that make you smile? Why or why not?</p> <p>How does the "list of gifts" project humor?</p> <p>What other methods does the author use to establish his tone?</p> <p>What is the general attitude of the speaker towards the male bowerbird? The female? Towards courting? What tone is prevalent throughout most of the piece?</p>
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<p><b>A Humument (A Human Document):</b> Use the excerpt on the next page from <b>Toni Morrison's "The Gift of the Dolls"</b> to create an original free verse poem by "finding" well-written lines inside her story. Because this is free verse, your poem does not need to rhyme or have a regular rhythm. Transform the prose into a poem. Start with a pencil and a light hand. Circle word groups that you think you want to keep in your poem. Look for irresistible imagery, evocative description, energetic vocabulary. Once your poem begins to take on its shape, consider how art will enhance it and reflect the <i>tone</i> of the poem.</p>
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It had begun with Christmas and the gift of dolls. The big, the special, the loving gift was always a big, blue-eyed Baby Doll. From the clucking sounds of adults I knew that the doll represented what they thought was my fondest wish. I was bemused with the thing itself, and the way it looked. What was I supposed to do with it? Pretend I was its mother? I had no interest in babies or the concept of motherhood. I was interested only in humans my own age and size, and could not generate any enthusiasm at the prospect of being a mother. Motherhood was old age, and other remote possibilities. I learned quickly, however, what I was expected to do with the doll: rock it, fabricate storied situations around it, even sleep with it. Picture books were full of little girls sleeping with their dolls. Raggedy Ann dolls usually, but they were out of the question. I was physically revolted by and secretly frightened of those round moronic eyes, the pancake face, and orangeworms hair.

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

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

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

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

***Funeral Blues***

--W.H. Auden

1. Stop all the clocks, cut off the telephone,
2. Prevent the dog from barking with a juicy bone,
3. Silence the pianos and with muffled drum
4. Bring out the coffin, let the mourners come.
5. Let aeroplanes circle moaning overhead
6. Scribbling on the sky the message He Is Dead,
7. Put crepe bows round the white necks of the public doves,
8. Let the traffic policemen wear black cotton gloves.
9. He was my North, my South, my East and West,
10. My working week and my Sunday rest,
11. My noon, my midnight, my talk, my song;
12. I thought that love would last for ever: I was wrong.
13. The stars are not wanted now: put out every one;
14. Pack up the moon and dismantle the sun;
15. Pour away the ocean and sweep up the wood;
16. For nothing now can ever come to any good.

***The Weary Blues***

*Langston Hughes, 1902 - 1967*

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

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

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

I, Too, Sing America  
by Langston Hughes

I, too, sing America.

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

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

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

I, too, am America.

**Assignment: Whitman & Hughes: "America" Poems**

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

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

## CREATE A TONE ILLUMINATION BOOK (Counts as a project)

Choose at least 15 different tone words from the lists on the wall.

Either provide an **example** from any literary work—a story, novel, poem, play or work of nonfiction—or create a **personal, original one**. You may use any of the materials we have studied this year or anything that you have read on your own this year.

In a short paragraph or two, describe and explain the tone and the words or phrases which the author (or you) used to convey it.

Draw a picture which expresses the tone. You may draw a recognizable picture or you may just use shapes and colors which you feel best express the tone.

Be prepared to show and explain your tone book to the class.



## Elements Found in Fairy Tales

A **fairy tale** is a fictional story that may feature folkloric characters (such as fairies, goblins, elves, trolls, witches, giants, and talking animals) and enchantments, often involving a far-fetched sequence of events. The term is also used to describe something blessed with unusual happiness, as in "fairy tale ending" (a happy ending) or "fairy tale romance," though not all fairy tales end happily. Fairy tales are a genre in literature. They have their roots in the oral tradition. Fairy tales with very similar plots, characters, and motifs are found spread across many different cultures. Fairy tales also tend to take on the color of their location, through the choice of motifs, the style in which they are told, and the depiction of character and local color.

A **fable** is a brief, succinct story, in prose or verse, that features animals, plants, inanimate objects, or forces of nature which are anthropomorphized (given human qualities), and that illustrates a moral lesson (a "moral"), which may at the end be expressed explicitly in a pithy maxim.

A fable differs from a **parable** in that the latter *excludes* animals, plants, inanimate objects, and forces of nature as actors that assume speech and other powers of humankind.

### Special beginning and/or ending words

Once upon a time...and they lived happily ever after.

Sometimes, there's a surprise ending...

### Good character

Do you see a kind, innocent character? Is the good character clever?

Is s/he helped by others?

### Evil character

Do you see a witch? A demon? An evil stepmother? A sinister gnome?

In the end, the evil character usually loses somehow...

### Royalty

Is there a castle? A prince? A princess? A king? A queen?

### Poverty

Do you see a poor working girl, a poor family, a poor shepherd? –

Do you see poor people trying to eke out a living to have enough to eat

### Magic and Enchantments

Do you see magical things happening? Do you see talking animals/objects?

You might see fairies, trolls, elves, goblins, etc.

### Reoccurring Patterns / Numbers

Do you see any patterns? Often, you'll see things, phrases, tasks appear in "threes," "sixes," and/or "sevens"

### Universal Truths

the tale probably touches on some universal experiences  
(i.e., coming of age) or hopes (i.e., to have enough food and love)

- **Common motifs**

- Talking animals / objects
- Cleverness / trickster / word games
- Traveler's tales
- Origins - where do we come from?
- Triumph of the poor
- Human weakness explored (i.e., curiosity, gluttony, pride, laziness, etc.)
- Human strengths glorified (i.e., kindness, generosity, patience, etc.)
- Trickster (sometimes a hero, sometimes on the side of evil but humans benefit)
- Tall story (slight exaggeration – hyperbole)
- Magic words or phrases; repetition of phrases/words ( *abracadabra!*)
- Guardians (fairy godmothers, mentors, magical helpers, guides, etc.)
- Monsters (dragons, ogres, evil creatures, etc.)
- Struggle between good and evil, light and dark
- Youngest vs. Oldest (sons, daughters, sibling rivalry)
- Sleep (extended sleep, death-like trances)
- Impossible tasks (ridiculously mind-numbing, fantastic effort needed to complete, etc.)
- Quests
- Gluttony / Starvation (there's a fine line between eating for survival and succumbing to temptation)
- Keys, passes (opening new doors)
- Donors, Benefactors, Helpers

As you read the following story, note all the elements of a “fairy tale”. How many do you find? Note the use of language, description, repetition, and patterns. **Make sure you answer the questions in the right-hand column as you read.**

<p><i>The Princess and the Tin Box</i> – James Thurber</p> <p>1        Once upon a time, in a far country, there lived a king whose daughter was the prettiest princess in the world. Her eyes were like the cornflower, her hair was sweeter than the hyacinth, and her throat made the swan look dusty.</p> <p>2        From the time she was a year old, the princess had been showered with presents. Her nursery looked like Cartier's window. Her toys were all made of gold or platinum or diamonds or emeralds. She was not permitted to have wooden blocks or china dolls or rubber dogs or linen books, because such materials were considered cheap for the daughter of a king.</p> <p>3        When she was seven, she was allowed to attend the wedding of her brother and throw real pearls at the bride instead of rice. Only the nightingale, with his lyre of gold, was permitted to sing for the princess. The common blackbird, with his boxwood flute, was kept out of the palace grounds. She walked in silver-and-samite slippers to a sapphire-and-topaz bathroom and slept in an ivory bed inlaid with rubies.</p> <p>4        On the day the princess was eighteen, the king sent a royal ambassador to the courts of five neighboring kingdoms to announce that he would give his daughter's hand in marriage to the prince who brought her the gift she liked the most.</p> <p>5        The first prince to arrive at the palace rode a swift white stallion and laid at the feet of the princess an enormous</p>	<p>Highlight the words in the opening line that let you know this is a “fairy tale”.</p> <p>Why is the princess described in terms of flowers and a swan? Why use of such “formal” language?</p> <p>Why do you think there is such an emphasis on wealth? Make sure you look up “Cartier’s”. What is it and why is it important to the king? Since the princess is deprived of “ordinary” objects, how do you think she might react if she came in contact with “ordinary” things?</p> <p>Why the continued references to wealth and riches in this story? How does that fit the fairy tale format?</p> <p>Why do you think that marriage is a standard reference in fairy tales?</p> <p>As you read, decide which prince she will chose and why you think she will chose him? What does the narrator lead you to</p>
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<p>apple made of solid gold which he had taken from a dragon who had guarded it for a thousand years. It was placed on a long ebony table set up to hold the gifts of the princess's suitors. The second prince, who came on a gray charger, brought her a nightingale made of a thousand diamonds, and it was placed beside the golden apple. The third prince, riding on a black horse, carried a great jewel box made of platinum and sapphires, and it was placed next to the diamond nightingale. The fourth prince, astride a fiery yellow horse, gave the princess a gigantic heart made of rubies and pierced by an emerald arrow. It was placed next to the platinum-and-sapphire jewel box.</p> <p>6 Now the fifth prince was the strongest and handsomest of all five suitors, but he was the son of a poor king whose realm had been overrun by mice and locusts and wizards and mining engineers so that there was nothing much of value left in it. He came plodding up to the palace of the princess on a plow horse, and he brought her a small tin box filled with mica and feldspar and hornblende which he had picked up on the way.</p> <p>7 The other princes roared with laughter when they saw the tawdry gift the fifth prince had brought to the princess. But she examined it with great interest and squealed with delight, for all her life she had been gluttoned with precious stones and priceless metals, but she had never seen tin before or mica or feldspar or hornblende. The tin box was placed next to the ruddy heart pierced by the emerald arrow.</p> <p>8 "Now," the king said to his daughter, "you must select the gift you like the best and marry the prince that brought it."</p> <p>9 The princess smiled and walked up</p>	<p>believe?</p> <p>Why are each of the horses different? Do their differences suggest anything to you?</p> <p>Ah ha! The fifth prince is the "strongest and handsomest". What does that suggest about the choice the princess might make? By the way, why are there "five" princes?</p> <p>Why is the princess delighted with the "ordinary" objects?</p> <p>What does the placement of the "tin box" suggest might happen in the story?</p> <p>Are you surprised at her choice? Why or</p>
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<p>to the table and picked up the present she liked the most. It was the platinum-and-sapphire jewel box, the gift of the third prince.</p> <p>10 "The way I figure it," she said, "is this. It is a very large and expensive box, and when I am married, I will meet many admirers who will give me precious gems with which to fill it to the top. Therefore, it is the most valuable of all the gifts my suitors have brought me, and I like it the best."</p> <p>11 The princess married the third prince that very day in the midst of great merriment and high revelry. More than a hundred thousand pearls were thrown at her and she loved it.</p> <p><i>Moral: All those who thought that the princess was going to select the tin box filled with worthless stones instead of one of the other gifts will kindly stay after class and write one hundred times on the blackboard, "I would rather have a hunk of aluminum silicate than a diamond necklace."</i></p>	<p>why not?</p> <p>Note the change from "formal" language to a "casual" tone in the explanation of her choice. Why the change?</p> <p>What does the reaction of the princess and the moral of the story suggest about "materialism" in the world?</p>
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**Look at the story a second time and see if you can locate hints that the writer gives us that would let us predict the story will end in an unusual way.**

<b>Text that gives us a hint about the ending. (Direct quotation with paragraph number)</b>	<b>Why does the writer give us this hint?</b>

## Literary Analysis Paper

Write a three-paragraph literary analysis paper on “The Princess and the Tin Box”

### Literary Elements:

Character	Setting
Plot	Rhyme
Point of View	Rhythm
Imagery	Figurative Language
Symbol	Stage Direction
Theme	Dialogue

Decide what element you want to focus on. Then write a paper. Your body paragraph should focus on the element. The body paragraph should have a topic sentence with a topic and a limiting idea. The rest of the paragraph should support the topic sentence using quotes from the story and analysis of the quotes. Avoid summary of the story at all costs in the body paragraph.

**Grading:** Paper must be typed and have proper formatting, which includes double-spaced, Times New Roman, 12 pt. font, proper heading, 1 inch margins, and no extra line spacing. Be sure to avoid all use of the first person and second person pronouns (I, me, my, you, your, etc.) The only exception to this rule is that you may use first and second person in the attention-getter. You should have a title that tells the reader what your paper is going to be about. Your paper is not about “The Princess and the Tin Box”. It is about an element in “Tin Box”. When writing about literature keep the paper in present tense.

**Paragraph 1 (Introduction):** When writing an introduction, follow **ANT**.

**Attention getter** – get the reader’s attention.

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• rhetorical question  
• relevant quote from an outside source  
• relevant quote from the story  
• fact or statistic

• description of initial response to the work

• shocking or amusing generalization.

Whichever method you decide to use, make sure the attention-getter is relevant to the topic of your paper. The attention-getter should relate to the topic of your paper.

### Necessary information:

- author’s full name
- Title of story
- Brief plot summary – in two to five sentences briefly remind your readers what happened in the story. Highlight the major action of the story, especially those parts that are relevant to your analysis. Make sure to include character’s names.

### Thesis:

Your thesis should consist of a topic and limiting ideas. It should never be a question. It should be the last sentence of the introduction paragraph. The thesis should make it clear what characteristics you are concentrating on and what these characteristics add to the story.

**Example:**

The reader notes the unexpected nature of human behavior in “The Princess and the Tin Box” because \_\_\_\_\_.

**Body Paragraph –** Body paragraphs should follow **TIQA**:

- **Topic sentence:** a topic sentence has a topic and a limiting idea, or a focus. Your topic is the work you have chosen, and your limiting idea is an element.
- **Introduce quote:** Before you supply the quote that supports your topic sentence, you need to introduce it. What this means is that you give some context to the quote. If someone is speaking the quote, you should tell your reader who is talking.
  - o **Example:** When the princess makes her final decision, she explains to the reader, . . .” (2).
- **Quote:** Provide a quote that supports the topic sentence.
- **Analysis:** After the quote, spend about 2 to 3 sentences discussing how this quote proves that the character has this trait.
- **Transition:** Use a sentence or half a sentence to transition into a second quote for support.

**Example:** Another time the reader sees the materialism of the princess is when she . . .

- **Introduce quote**
- **Quote**
- **Analysis**

**Conclusion:**

- **Reword** your thesis. (You may want to start the rewording of your thesis with a signal word: e.g., *thus*, *therefore*, *in short*, *as one can see*, *it is obvious then*, and *then*.)
- Tie all your points together. Then in 1 – 3 sentences, tell your reader the **significance** or **importance** of the ideas you have been analyzing. You might want to tell your reader what they should learn from the ideas you analyzed in the body paragraphs. (Warning: do not use *you*.)
- **Clincher:** try to end your paper with a short sentence that reinforces your argument. This last sentence should do one of two things. It should either include some words from your attention-getter or it should include most words from your title. This gives a sense of closure to your paper.

# The Giant Waterbug

Annie Dillard

From *Pilgrim at Tinker Creek*

Annie Dillard (1945- ) had written a few articles for magazines and had produced a small book of poetry when she wrote a series of essays called *Pilgrim at Tinker Creek*. At that time, she was living by Tinker Creek in a valley of Virginia's Blue Ridge Mountains. In 1974, much to her surprise, her book of essays won the Pulitzer Prize for general nonfiction. Notice how this essay is about 'seeing.' "I walk out," she says, "I see something, some event that would otherwise have been utterly missed and lost; or something sees me, some enormous power brushes me with its clean wing, and I resound like a beaten bell. I am an explorer..."



couple of summers ago I was walking along the edge of the island to see what I could see in the water, and mainly to scare frogs. Frogs have an inelegant way of taking off from invisible positions on the bank just ahead of your feet, in dire panic, emitting a froggy "Yike!" and splashing into the water. Incredibly, this amused me, and, incredibly, it amuses me still. As I walked along the grassy edge of the island, I got better and better at seeing frogs both in and out of the water. I learned to recognize, slowing down, the difference in texture of the light reflected from mudbank, water, grass or frog. Frogs were flying all around me. At the end of the island I noticed a small green frog. He was exactly half in and half out of the water, looking like a schematic diagram of an amphibian, and he didn't jump.

He didn't jump; I crept closer. At last I knelt on the island's winter-killed grass, lost, dumb-struck, staring at the frog in the creek just four feet away. He was a very small frog with wide, dull eyes. And just as I looked at him, he slowly crumpled and began to sag. The spirit vanished from his eyes as if snuffed. His skin emptied and drooped; his very skull seemed to collapse and settle like a kicked tent. He was shrinking before my eyes like a deflating football. I watched the taut, glistening skin on his shoulders ruck and rumple and fall. Soon, part of his skin, formless as a pricked balloon, lay in floating folds like bright scum on top of the water; it was a monstrous and terrifying thing. I gaped bewildered, appalled. An oval shadow hung in the water behind the drained frog; then the shadow glided away. The frog skin bag started to sink.

I had read about the giant water bug, but never seen one. "Giant water bug" is really the name of the creature, which is an enormous, heavy-bodied brown beetle. It eats insects, tadpoles, fish and frogs. Its grasping forelegs are mighty and hooked inward. It seizes a victim with these legs, hugs it tight, and paralyzes it with enzymes injected during a vicious bite. That one bite is the only bite it ever takes. Through the puncture shoot the poisons that dissolve the victim's muscles and bones and organs—all but the skin—and through it the giant water bug sucks out the victim's body, reduced to a juice. This event is quite common in warm fresh water. The frog I saw was being sucked by a giant water bug. I had been kneeling on the island grass; when the unrecognizable flap of frog skin settled on the creek bottom, swaying, I stood up and brushed the knees of my pants. I couldn't catch my breath.





## **The “Giant Water Bug” Final Draft**

1. Write a one page essay in the following format.
  - a. Thesis: In “Giant Water Bug” Annie Dillard uses imagery to develop her theme.
  - b. State a theme
  - c. Discuss various images and show how each is connected to your theme statement.
  - d. Conclusion—a one or two sentence wrap-up
2. You will turn in your Rough Draft 2 and the Final Draft
3. Conference with another student in class on your Rough Draft 2 to check for clarity of organization and ideas and for correctness of language. Your partner should sign the draft and add comments.
4. Due date: Oct 14, 15 at the latest, earlier if possible.

## 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 ....

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).

## Newspaper Poetry Instructions

1. With your group search the section of the newspaper you have and select an article that looks appealing (Remember you may have the front-page section, the sports page section, the arts page section, or even the obituary page.)

Carefully read the article you have chosen, and look for sections that stand out for you in the article. Highlight or underline details, words and phrases that you find particularly powerful, moving, or interesting.

2. On a separate sheet of paper, make a list of the details, words and phrases you underlined, keeping them in the order that you found them. Double space between lines so that the lines are easy to work with. Feel free to add others that you notice as you go through the article again.
3. Make only minor changes necessary to create your poem. You can change punctuation and make little changes to the words to make them fit together (such as change the tenses, possessives, plurals, and capitalizations). You may also repeat an important word or two. (*No more than two*)
4. When you're close to an edited down version, if you absolutely need to add a word or two to make the poem flow more smoothly, to make sense, to make a point, *you may add up to two words of your own*. That's two (2) and only two!
5. Read back over your edited draft one more time and make any deletions or minor changes.
6. Check the words and choose a title.
7. Copy the words and phrases onto your chart paper. Space or arrange the words so that they're poem-like. Pay attention to line breaks, layout, and other elements that will emphasize important words or significant ideas in the poem.

Read aloud as you arrange the words! Test the possible line breaks by pausing slightly. If it sounds good, it's probably right.

Arrange the words so that they make a rhythm you like. You can space words out so that they are all alone or all run together.

You can also put key

words  
on lines by themselves.

You can shape the entire poem so that it's wide or tall or shaped like an object

Emphasize words by playing with boldface and italics, different sizes of letters, and so forth.

Don't be afraid to play with the arrangement.

### ***The Ordinary World***

Most stories take the hero out of the ordinary, mundane world into a Special World, new and alien.

### ***The Call to Adventure***

The hero is presented with a problem, challenge, or adventure to undertake.

Once presented with a *call to adventure*, she can no longer remain indefinitely in the comfort of the *ordinary world*.

### ***Refusal of the Call (The Reluctant Hero)***

This one is about fear. The hero balks at the threshold of adventure.

### ***Mentor (The Wise Old Man or Woman)***

The relationship between hero and Mentor is one of the most common themes in mythology, one of the most symbolic. It stands for the bond between parent and child, teacher and student, doctor and patient, god and man.

### ***Crossing the First Threshold***

The hero finally commits to the adventure and fully enters the Special World of the story for the first time.

### ***Tests, Allies and Enemies***

The hero naturally encounters new challenges and *tests*, makes *allies and enemies*, and begins to learn the rules of the Special World.

### ***Approach to the Inmost Cave***

The hero comes at last to the edge of a dangerous place, sometimes deep underground, where the object of the quest is hidden.

### ***The Supreme Ordeal***

Here the fortunes of the hero hit bottom in a direct confrontation with his greatest fear. The hero, like Jonah, is “in the belly of the beast.”

### ***Reward (Seizing the Sword)***

The hero now takes possession of the treasure she has come seeking, her *reward*.

Sometimes the “sword” is knowledge and experience that leads to greater understanding and reconciliation with hostile forces. The hero may also be reconciled with the opposite sex. In many stories the loved one is the treasure the hero has come to win or rescue.

### ***The Road Back***

This stage marks the decision to return to the Ordinary World.

### ***Resurrection***

Death and darkness get in one last, desperate shot before being finally defeated. It’s a final exam for the hero, who must be tested once more to see if he has really learned the lessons of the Supreme Ordeal.

### ***Return with the Elixir***

The hero returns to the Ordinary World, but the journey is meaningless unless she brings back some Elixir, treasure, or lesson from the Special World. The Elixir is a magic potion with the power to heal.

Unless something is brought back from the ordeal in the Inmost Cave, the hero is doomed to repeat the adventure. Many comedies use this ending, as the foolish character refuses to learn his lesson and embarks on the same folly that got him in trouble in the first place.

1. "Look ahead!" called Gandalf. "The Bridge is near. It is dangerous and narrow."
2. Suddenly Frodo saw before him a black chasm. At the end of the hall the floor vanished and fell to an unknown depth. The outer door could only be reached by a slender bridge of stone, without kerb or rail, that spanned the chasm with one curving spring of fifty feet. It was an ancient defence of the Dwarves against any enemy that might capture the First Hall and the outer passages. They could only pass across it in single file. At the brink Gandalf halted and the others came up in a pack behind.
3. "Lead the way, Gimli!" he said. "Pippin and Merry next. Straight on, and up the stair beyond the door!"
4. Arrows fell among them. One struck Frodo and sprang back. Another pierced Gandalf's hat and stuck there like a black feather. Frodo looked behind. Beyond the fire he saw swarming black figures; there seemed to be hundreds of orcs. They brandished spears and scimitars which shone red as blood in the firelight. *Doom, doom* rolled the drumbeats, growing louder and louder, *doom, doom*.
5. Legolas turned and set an arrow to the string, though it was a long shot for his small bow. He drew but his hand fell and the arrow slipped to the ground. He gave a cry of dismay and fear. Two great trolls appeared; they bore great slabs of stone, and flung them down to serve as gangways over the fire. But it was not the trolls that had filled the elf with terror. The ranks of the orcs had opened and they crowded away, as if they themselves were afraid. Something was coming up behind them. What it was could not be seen; it was like a great shadow, in the middle of which was a dark form, of man-shape maybe, yet greater; and a power and a terror seemed to be in it and to go before it.
6. It came to the edge of the fire and the light faded as if a cloud had bent over it. Then with a rush it leaped across the fissure. The flames roared up to greet it, and wreathed about it; and a black smoke swirled in the air. Its streaming mane kindled, and blazed behind it. In its right hand was a blade like a stabbing tongue of fire; in its left it held a whip of many thongs.
7. "Ai! Ai!" wailed Legolas. "A Balrog! A Balrog is come!"
8. Gimli stared with wide eyes. "Durin's Bane!" he cried, and, letting his axe fall, he covered his face.
9. "A Balrog," muttered Gandalf. "Now I understand." He faltered and leaned heavily on his staff. "What an evil fortune! And I am already weary."
10. The dark figure streaming with fire raced towards them. The orcs yelled and poured over the stone gangways. Then Boromir raised his horn and blew. Loud the challenge rang and bellowed, like the shout of many throats under the cavernous roof. For a moment the orcs quailed and the fiery shadow halted. Then the echoes died as suddenly as a flame blown out by a dark wind, and the enemy advanced again.



11. "Over the bridge!" cried Gandalf, recalling his strength. "Fly! This is a foe beyond any of you. I must hold the narrow way. Fly!" Aragorn and Boromir did not heed the command, but still held their ground, side by side, behind Gandalf at the far end of the bridge. The others halted just within the doorway at the hall's end, and turned, unable to leave their leader to face the enemy alone.
12. The Balrog reached the bridge. Gandalf stood in the middle of the span, leaning on the staff in his left hand, but in his other hand Glamdring gleamed, cold and white. His enemy halted again, facing him, and the shadow about it reached out like two vast wings. It raised the whip, and the thongs whined and cracked. Fire came from its nostrils. But Gandalf stood firm.
13. "You cannot pass," he said. The orcs stood still, and a dead silence fell. "I am a servant of the Secret Fire, wielder of the flame of Anor. You cannot pass. The dark fire will not avail you, flame of Udûn. Go back to the Shadow! You cannot pass."
14. The Balrog made no answer. The fire in it seemed to die, but the darkness grew. It stepped forward slowly on to the bridge, and suddenly it drew itself up to a great height, and its wings were spread from wall to wall; but still Gandalf could be seen, glimmering in the gloom; he seemed small, and altogether alone; grey and bent, like a wizened tree before the onset of a storm.
15. From out of the shadow a red sword leaped flaming.
16. Glamdring glittered white in answer.
17. There was a ringing clash and a stab of white fire. The Balrog fell back and its sword flew up in molten fragments. The wizard swayed on the bridge, stepped back a pace, and then again stood still.
18. "You cannot pass!" he said.
19. With a bound the Balrog leaped full upon the bridge. Its whip whirled and hissed.
20. "He cannot stand alone!" cried Aragorn suddenly and he ran back along the bridge. "*Elendil!*" he shouted. "I am with you, Gandalf!"
21. "Gondor!" cried Boromir and leaped after him.
22. At that moment Gandalf lifted his staff, and, crying aloud, he smote the bridge before him. The staff broke asunder and fell from his hand. A blinding sheet of white flame sprang up. The bridge cracked. Right at the Balrog's feet it broke, and the stone upon which it stood crashed into the gulf, while the rest remained, poised, quivering like a tongue of rock thrust out into emptiness.

23. With a terrible cry the Balrog fell forward, and its shadow plunged down and vanished. But even as it fell it swung its whip, and the thongs lashed and curled about the wizard's knees, dragging him to the brink. He staggered, and fell, grasped vainly at the stone, and slid into the abyss. "Fly, you fools!" he cried, and was gone.
24. The fires went out, and blank darkness fell. The Company stood rooted with horror staring into the pit. Even as Aragorn and Boromir came flying back, the rest of the bridge cracked and fell. With a cry Aragorn roused them.
25. "Come! I will lead you now!" he called. "We must obey his last command. Follow me!"
26. They stumbled wildly up the great stairs beyond the door. Aragorn leading, Boromir at the rear. At the top was a wide echoing passage. Along this they fled. Frodo heard Sam at his side weeping, and then he found that he himself was weeping as he ran. *Doom, doom, doom* the drum-beats rolled behind, mournful now and slow; *doom!*
27. They ran on. The light grew before them; great shafts pierced the roof. They ran swifter. They passed into a hall, bright with daylight from its high windows in the east. They fled across it. Through its huge broken doors they passed, and suddenly before them the Great Gates opened, an arch of blazing light.
28. There was a guard of orcs crouching in the shadows behind the great door-posts towering on either side, but the gates were shattered and cast down. Aragorn smote to the ground the captain that stood in his path, and the rest fled in terror of his wrath. The Company swept past them and took no heed of them. Out of the Gates they ran and sprang down the huge and age-worn steps, the threshold of Moria.
29. Thus, at last, they came beyond hope under the sky and felt the wind on their faces.
30. They did not halt until they were out of bowshot from the walls. Dimrill Dale lay about them. The shadow of the Misty Mountains lay upon it, but eastwards there was a golden light on the land. It was but one hour after noon. The sun was shining; the clouds were white and high.
31. They looked back. Dark yawned the archway of the Gates under the mountain-shadow. Faint and far beneath the earth rolled the slow drum-beats: *doom*. A thin black smoke trailed out. Nothing else was to be seen; the dale all around was empty. *Doom*. Grief at last wholly overcame them, and they wept long: some standing and silent, some cast upon the ground. *Doom, doom*. The drum-beats faded.
32. "Alas! I fear we cannot stay here longer," said Aragorn. He looked towards the mountains and held up his sword. "Farewell, Gandalf!" he cried. "Did I not say to you: *if you pass the doors of Moria, beware?* Alas that I spoke true! What hope have we without you?"

33. He turned to the Company. "We must do without hope," he said. "At least we may yet be avenged."...

1. One evening Frodo and Sam were walking together in the cool twilight. Both of them felt restless again. On Frodo suddenly the shadow of parting had fallen: he knew somehow that the time was very near when he must leave Lothlorien.
2. "What do you think of Elves now, Sam?" he said. "I asked you the same question once before - it seems a very long while ago; but you have seen more of them since then."
3. "I have indeed!" said Sam. "And I reckon there's Elves and Elves. They're all elvish enough, but they're not all the same. Now these folks aren't wanderers or homeless, and seem a bit nearer to the likes of us: they seem to belong here, even more than Hobbits do in the Shire. Whether they've made the land, or the land's made them, it's hard to say, if you take my meaning. It's wonderfully quiet here. Nothing seems to be going on, nobody seems to want it to. If there's any magic about, it's right down deep, where I can't lay my hands on it, in a manner of speaking."
4. "You can see and feel it everywhere," said Frodo.
5. "Well," said Sam, "you can't see nobody working it. No fireworks like poor Gandalf used to show. I wonder we don't see nothing of the Lord and Lady in all these days. I fancy now that she could do some wonderful things, if she had a mind. I'd dearly love to see some Elf-magic, Mr. Frodo!"
6. "I wouldn't," said Frodo. "I am content. And I don't miss Gandalf's fireworks, but his bushy eyebrows, and his quick temper, and his voice."
7. "You're right," said Sam. "And don't think I'm finding fault. I've often wanted to see a bit of magic like what it tells of in the old tales, but I've never heard of a better land than this. It's like being at home and on a holiday at the same time, if you understand me. I don't want to leave. All the same, I'm beginning to feel that if we've got to go on, then we'd best get it over."
8. "It's the job that's never started as takes longest to finish, as my old gaffer used to say. And I don't reckon that these folk can do much more to help us, magic or no. It's when we leave this land that we shall miss Gandalf worse, I'm thinking."
9. "I am afraid that's only too true, Sam," said Frodo. "Yet I hope very much that before we leave we shall see the Lady of the Elves again."
10. Even as they spoke, they saw, as if she came in answer to their words, the Lady Galadriel approaching. Tall and white and fair she walked beneath the trees. She spoke no word, but beckoned to them.
11. Turning aside, she led them to the southern slopes of the hill of Caras Galadhon, and passing through a high green hedge they came into an enclosed garden. No trees grew there, and it lay open to the sky. The evening star had risen and was shining with white

fire above the western woods. Down a long flight of steps the Lady went into the deep hollow, through which ran murmuring the silver stream that issued from the fountain on the hill. At the bottom, upon a low pedestal carved like a branching tree, stood a basin of silver, wide and shallow, and beside it stood a silver ewer.

12. With water from the stream Galadriel filled the basin to the brim, and breathed on it, and when the water was still again she spoke. "Here is the Mirror of Galadriel," she said. "I have brought you here so you may look in it, if you will."
13. The air was very still, and the dell was dark, and the Elf-lady beside him was tall and pale. "What shall we look for, and what shall we see?" asked Frodo, filled with awe.
14. "Many things I can command the Mirror to reveal," she answered. "But the Mirror will also show things unbidden, and those are often stranger and more profitable than things which we wish to behold. What you will see, if you leave the Mirror free to work, I cannot tell. For it shows things that were, and things that are, and things that yet may be. But which it is that he sees, even the wisest cannot always tell. Do you wish to look?"
15. Frodo did not answer.
16. "And you?" she said, turning to Sam. "For this is what your folk would call magic, I believe; though I do not understand clearly what they mean; and they seem to use the same word of the deceits of the Enemy. But this, if you will, is the magic of Galadriel. Did you not say that you wished to see Elf-magic?"
17. "I did," said Sam, trembling a little between fear and curiosity. "I'll have a peep, Lady, if you're willing."
18. "And I'd not mind a glimpse of what's going on at home," he said in an aside to Frodo. "It seems a terrible long time that I've been away. But there, like as not I'll only see the stars, or something that I won't understand."
19. "Like as not," said the Lady with a gentle laugh. "But come, you shall look and see what you may. Do not touch the water!"
20. Sam climbed up on the foot of the pedestal and leaned over the basin. The water looked hard and dark. Stars were reflected in it.
21. "There's only stars, as I thought," he said. Then he gave a low gasp, for the stars went out. As if a dark veil had been withdrawn, the Mirror grew grey, and then clear. There was sun shining, and the branches of trees were waving and tossing in the wind. But before Sam could make up his mind what it was that he saw, the light faded; and now he thought he saw Frodo with a pale face lying fast asleep under a great dark cliff. Then he seemed to see himself going along a dim passage, and climbing an endless winding stair. It came to him suddenly that he was looking urgently for something, but what it was he did not know. Like a dream the vision shifted and went back, and he saw the trees again. But this

time they were not so close, and he could see what was going on: they were not waving in the wind, they were falling, crashing to the ground.

22. "Hi!" cried Sam in an outraged voice. "There's that Ted Sandyman a-cutting down trees as he shouldn't. They didn't ought to be felled: it's that avenue beyond the Mill that shades the road to Bywater. I wish that I could get at Ted, and I'd fell *him*!"
23. But now Sam noticed that the Old Mill had vanished, and a large red-brick building was being put up where it had stood. Lots of folks were busily at work. There was a tall red chimney nearby. Black smoke seemed to cloud the surface of the Mirror.
24. "There's some devilry at work in the Shire," he said. "Elrond knew what he was about when he wanted to send Mr. Merry back." Then suddenly Sam gave a cry and sprang away. "I can't stay here," he said wildly. "I must go home. They've dug up Bagshot Row, and there's the poor old gaffer going down the Hill with his bits of things on a barrow. I must go home!"
25. "You cannot go home alone," said the Lady. "You did not wish to go home without your master before you looked in the Mirror, and yet you knew that evil things might well be happening in the Shire. Remember that the Mirror shows many things, and not all have yet come to pass. Some never come to be, unless those that behold the visions turn aside from their path to prevent them. The Mirror is dangerous as a guide of deeds."
26. Sam sat on the ground and put his head in his hands. "I wish I had never come here, and I don't want to see no more magic," he said and fell silent. After a moment he spoke again thickly, as if struggling with tears. "No, I'll go home by the long road with Mr. Frodo, or not at all," he said. But I hope I do get back some day. If what I've seen turns out true, somebody's going to catch it hot!"
27. "Do you now wish to look, Frodo?" said the Lady Galadriel. "You did not wish to see Elf-magic and were content."
28. "Do you advise me to look?" asked Frodo.
29. "No," she said. "I do not counsel you one way or the other. I am not a counselor. You may learn something, and whether what you see be fair or evil, it may be profitable, and yet it may not. Seeing is both good and perilous. Yet I think, Frodo, that you have courage and wisdom enough for the venture, or I would not have brought you here. Do as you will!"
30. "I will look," said Frodo, and he climbed on the pedestal and bent over the dark water. At once the Mirror cleared and he saw a twilit land. Mountains loomed dark in the distance against a pale sky. A long grey road wound back out of sight. Far away a figure came slowly down the road, faint and small at first, but growing larger and clearer as it approached. Suddenly Frodo realized that it reminded him of Gandalf. He almost called aloud the wizard's name, and then he saw that the figure was clothed not in grey but in

white, a white that shown faintly in the dusk; and in its hand there was a white staff. The head was so bowed that he could see no face, and presently the figure turned aside round a bend in the road and went out of the Mirror's view. Doubt came into Frodo's mind: was this a vision of Gandalf on one of his many lonely journeys long ago, or was it Saruman?

31. The vision now changed. Brief and small but very vivid he caught a glimpse of Bilbo walking restlessly about his room. The table was littered with disordered papers; rain was beating on the windows.
32. Then there was a pause, and many swift scenes followed that Frodo in some way knew to be parts of a great history in which he had become involved. The mist cleared and he saw a sight which he had never seen before but knew at once: the sea. Darkness fell. The sea rose and raged in a great storm. Then he saw against the Sun, sinking blood-red into a wrack of clouds, the black outline of a tall ship with torn sails riding up out of the West. Then a wide river flowing through a populous city. Then a white fortress with seven towers. And then again a ship with black sails, but now it was morning again, and water rippled with the light, and a banner bearing the emblem of a white tree shown in the sun. A smoke as of a fire and a battle arose, and again the sun went down in a burning red that faded into a grey mist; and into the mist a grey ship passed away, twinkling with lights. It vanished, and Frodo sighed and prepared to draw away.
33. But suddenly the Mirror went altogether dark, as dark as if a hole had opened in the world of sight, and Frodo looked into emptiness. In the black abyss there appeared a single Eye that slowly grew, until it filled nearly all the Mirror. So terrible was it that Frodo stood rooted, unable to cry out or to withdraw his gaze. The Eye was rimmed with fire, but was itself glazed, like a cat's, watchful and intent, and the black slit of its pupil opened on a pit, a window into nothing.
34. Then the Eye began to rove, searching this way and that; and Frodo knew with certainty and horror that among the many things that it sought he himself was one. But he also knew it could not see him - not yet, not unless he willed it. The Ring that hung upon its chain around his neck grew heavy, heavier than a great stone, and his head was dragged downwards. The Mirror seemed to be growing hot and curls of steam were rising from the water. He was slipping forward.
35. "Do not touch the water!" said the Lady Galadriel softly. The vision faded, and Frodo found that he was looking at the cool stars twinkling in the silver basin. He stepped back shaking all over and looked at the Lady.
36. "I know what it was that you last saw," she said; "for that is also in my mind. Do not be afraid! But do not think that only by singing amid the trees, nor even by the slender arrows of elven-bows, is this land of Lothlorien maintained and defended against its Enemy. I say to you, Frodo, that even as I speak to you, I perceive the Dark Lord and know his mind, or all of his mind that concerns the Elves. And he gropes ever to see me and my thought. But still the door is closed!"

37. She lifted up her white arms, and spread out her hands toward the East in a gesture of rejection and denial. Earendil, the Evening Star, most beloved of the Elves, shone clear above. So bright was it that the figure of the Elven-lady cast a dim shadow on the ground, Its rays glanced upon a ring about her finger; it glittered like polished gold overlaid with silver light, and a white stone in it twinkled, as if the Even-Star had come down to rest upon her hand. Frodo gazed at the ring with awe; for suddenly it seemed to him that he understood.
38. "Yes," she said, divining his thought, "it is not permitted to speak of it, and Elrond could not do so. But it cannot be hidden from the Ring-bearer, and one who has seen the Eye. Verily it is in the land of Lorien upon the finger of Galadriel that one of the three remains. This is Nenya, the Ring of Adamant, and I am its keeper.
39. "He suspects, but he does not know - not yet. Do you not see now wherefore your coming is to us as the footstep of Doom? For if you fail, then we are laid bare to the Enemy. Yet if you succeed, then our power is diminished, and Lothlorien will fade, and the tides of Time will sweep it away. We must depart into the West, or dwindle to a rustic folk of dell and cave, slowly to forget and to be forgotten."
40. Frodo bent his head. "And what do you wish?" he said at last.
41. "That what should be shall be," she answered. "The love of the Elves for their land and their works is deeper than the deeps of the Sea, and their regret is undying and cannot ever wholly be assuaged. Yet they will cast all away rather than submit to Sauron; for they know him now. For the fate of Lothlorien you are not answerable, but only for the doing of your own task. Yet I could wish, were it of any avail, that the One Ring had never been wrought, or had remained for ever lost."
42. "You are wise and fearless and fair, Lady Galadriel," said Frodo. "I will give you the One Ring, if you ask for it. It is too great a matter for me."
43. Galadriel laughed with a sudden clear laugh. "Wise the Lady Galadriel may be," she said, "yet here she has met her match in courtesy. Gently are you revenged for my testing of your heart at our first meeting. You begin to see with a keen eye. I do not deny that my heart has greatly desired to ask what you offer. For many long years I had pondered what I might do, should the Great Ring come into my hands, and behold! It was brought within my grasp. The evil that was devised long ago works on in many ways, whether Sauron himself stands or falls. Would that not have been a noble deed to set to the credit of his Ring, if I had taken it by force or fear from my guest?
44. "And now at last it comes. You will give me the Ring freely! In place of the Dark Lord you will set up a Queen. And I shall not be dark, but beautiful and terrible as the Morning and the Night! Fair as the Sea and the Sun and the Snow upon the Mountain! Dreadful as the Storm and the Lightning! Stronger than the foundations of the earth. All shall love me and despair!"



45. She lifted up her hand and from the ring that she wore there issued a great light that illumined her alone and left all else dark. She stood before Frodo seeming now tall beyond measurement, and beautiful beyond enduring, terrible and worshipful. Then she let her hand fall, and the light faded, and suddenly she laughed again, and lo! She was shrunken: a slender elf-woman, clad in simple white, whose gentle voice was soft and sad.
46. "I pass the test," she said. "I will diminish, and go into the West, and remain Galadriel."
47. They stood for a long while in silence. At length the Lady spoke again. "Let us return!" she said. "In the morning you must depart, for now we have chosen, and the tides of fate are flowing."
48. "I would ask one thing before we go," said Frodo, "a thing which I often meant to ask Gandalf in Rivendell. I am permitted to wear the One Ring: why cannot I see all the others and know the thoughts of those that wear them?"
49. "You have not tried," she said. Only thrice have you set the Ring upon your finger since you knew what you possessed. Do not try! It would destroy you. Did not Gandalf tell you that the rings give power according to the measure of each possessor? Before you could use that power you would need to become far stronger, and to train your will to the domination of others. Yet even so, as Ring-bearer and as one that has borne it on finger and seen that which is hidden, your sight has grown keener. You have perceived my thought more clearly than many that are accounted wise. You saw the Eye of him that holds the Seven and the Nine. And did you not see and recognize the ring upon my finger? Did you see my ring?" she asked turning again to Sam.
50. "No, Lady," he answered. "To tell you the truth, I wondered what you were talking about. I saw a star through your fingers. But if you'll pardon me speaking out, I think my master was right. I wish you'd take his Ring. You'd put things to rights. You'd stop them digging up the gaffer and turning him adrift. You'd make some folk pay for their dirty work."
51. "I would," she said. "That is how it would begin. But it would not stop with that, alas! We will not speak more of it. Let us go!"

1 "The Bridge of Khazad-dûm" from *The Lord of the Ring* by J.R.R. Tolkien

black  
red  
white/gold  
action

1. "Look ahead!" called Gandalf. "The Bridge is near. It is dangerous and narrow."
2. Suddenly Frodo saw before him a black chasm. At the end of the hall the floor vanished and fell to an unknown depth. The outer door could only be reached by a slender bridge of stone, without kerb or rail, that spanned the chasm with one curving spring of fifty feet. It was an ancient defence of the Dwarves against any enemy that might capture the First Hall and the outer passages. They could only pass across it in single file. At the brink Gandalf halted and the others came up in a pack behind.
3. "Lead the way, Gimli!" he said. "Pippin and Merry next. Straight on, and up the stair beyond the door!"
4. Arrows fell among them. One struck Frodo and sprang back. Another pierced Gandalf's hat and stuck there like a black feather. Frodo looked behind. Beyond the fire he saw swarming black figures; there seemed to be hundreds of orcs. They brandished spears and scimitars which shone red as blood in the firelight. *Doom, doom* rolled the drumbeats, growing louder and louder, *doom, doom*.
5. Legolas turned and set an arrow to the string, though it was a long shot for his small bow. He drew but his hand fell and the arrow slipped to the ground. He gave a cry of dismay and fear. Two great trolls appeared; they bore great slabs of stone, and flung them down to serve as gangways over the fire. But it was not the trolls that had filled the elf with terror. The ranks of the orcs had opened and they crowded away, as if they themselves were afraid. Something was coming up behind them. What it was could not be seen; it was like a great shadow, in the middle of which was a dark form, of man-shape maybe, yet greater; and a power and a terror seemed to be in it and to go before it.
6. It came to the edge of the fire and the light faded as if a cloud had bent over it. Then with a rush it leaped across the fissure. The flames roared up to greet it, and wreathed about it; and a black smoke swirled in the air. Its streaming mane kindled, and blazed behind it. In its right hand was a blade like a stabbing tongue of fire; in its left it held a whip of many thongs.
7. "Ai! ai!" wailed Legolas. "A Balrog! A Balrog is come!"
8. Gimli stared with wide eyes. "Durin's Bane!" he cried, and, letting his axe fall, he covered his face.
9. "A Balrog," muttered Gandalf. "Now I understand." He faltered and leaned heavily on his staff. "What an evil fortune! And I am already weary."
10. The dark figure streaming with fire raced towards them. The orcs yelled and poured over the stone gangways. Then Boromir raised his horn and blew. Loud the challenge rang and bellowed, like the shout of many throats under the cavernous roof. For a moment the orcs quailed and the fiery shadow halted. Then the echoes died as suddenly as a flame blown out by a dark wind, and the enemy advanced again.



2 "The Bridge of Khazad-dûm" from *The Lord of the Ring* by J.R.R. Tolkien

11. "Over the bridge!" cried Gandalf, recalling his strength. "Fly! This is a foe beyond any of you. I must hold the narrow way. Fly!" Aragorn and Boromir did not heed the command, but still held their ground, side by side, behind Gandalf at the far end of the bridge. The others halted just within the doorway at the hall's end, and turned, unable to leave their leader to face the enemy alone.
12. The Balrog reached the bridge. Gandalf stood in the middle of the span, leaning on the staff in his left hand, but in his other hand Glamdring gleamed, cold and white. His enemy halted again, facing him, and the shadow about it reached out like two vast wings. It raised the whip, and the thongs whined and cracked. Fire came from its nostrils. But Gandalf stood firm.
13. "You cannot pass," he said. The orcs stood still, and a dead silence fell. "I am a servant of the Secret Fire, wielder of the flame of Anor. You cannot pass. The dark fire will not avail you, flame of Udûn. Go back to the Shadow! You cannot pass."
14. The Balrog made no answer. The fire in it seemed to die, but the darkness grew. It stepped forward slowly on to the bridge, and suddenly it drew itself up to a great height, and its wings were spread from wall to wall; but still Gandalf could be seen, glimmering in the gloom; he seemed small, and altogether alone; grey and bent, like a wizened tree before the onset of a storm.
15. From out of the shadow a red sword leaped flaming.
16. Glamdring glittered white in answer.
17. There was a ringing clash and a stab of white fire. The Balrog fell back and its sword flew up in molten fragments. The wizard swayed on the bridge, stepped back a pace, and then again stood still.
18. "You cannot pass!" he said.
19. With a bound the Balrog leaped full upon the bridge. Its whip whirled and hissed.
20. "He cannot stand alone!" cried Aragorn suddenly and he ran back along the bridge. "Elendil!" he shouted. "I am with you, Gandalf!"
21. "Gondor!" cried Boromir and leaped after him.
22. At that moment Gandalf lifted his staff, and, crying aloud, he smote the bridge before him. The staff broke asunder and fell from his hand. A blinding sheet of white flame sprang up. The bridge cracked. Right at the Balrog's feet it broke, and the stone upon which it stood crashed into the gulf, while the rest remained, poised, quivering like a tongue of rock thrust out into emptiness.



3 "The Bridge of Khazad-dûm" from *The Lord of the Ring* by J.R.R. Tolkien

23. With a terrible cry the Balrog fell forward, and its shadow plunged down and vanished. But even as it fell it swung its whip, and the thongs lashed and curled about the wizard's knees, dragging him to the brink. He staggered, and fell, grasped vainly at the stone, and slid into the abyss. "Fly, you fools!" he cried, and was gone.
24. The fires went out, and blank darkness fell. The Company stood rooted with horror staring into the pit. Even as Aragorn and Boromir came flying back, the rest of the bridge cracked and fell. With a cry Aragorn roused them.
25. "Come! I will lead you now!" he called. "We must obey his last command. Follow me!"
26. They stumbled wildly up the great stairs beyond the door. Aragorn leading, Boromir at the rear. At the top was a wide echoing passage. Along this they fled. Frodo heard Sam at his side weeping, and then he found that he himself was weeping as he ran. *Doom, doom, doom* the drum-beats rolled behind, mournful now and slow; *doom!*
27. They ran on. The light grew before them; great shafts pierced the roof. They ran swifter. They passed into a hall, bright with daylight from its high windows in the east. They fled across it. Through its huge broken doors they passed, and suddenly before them the Great Gates opened, an arch of blazing light.
28. There was a guard of orcs crouching in the shadows behind the great door-posts towering on either side, but the gates were shattered and cast down. Aragorn smote to the ground the captain that stood in his path, and the rest fled in terror of his wrath. The Company swept past them and took no heed of them. Out of the Gates they ran and sprang down the huge and age-worn steps, the threshold of Moria.
29. Thus, at last, they came beyond hope under the sky and felt the wind on their faces.
30. They did not halt until they were out of bowshot from the walls. Dimrill Dale lay about them. The shadow of the Misty Mountains lay upon it, but eastwards there was a golden light on the land. It was but one hour after noon. The sun was shining; the clouds were white and high.
31. They looked back. Dark yawned the archway of the Gates under the mountain-shadow. Faint and far beneath the earth rolled the slow drum-beats: doom. A thin black smoke trailed out. Nothing else was to be seen; the dale all around was empty. *Doom*. Grief at last wholly overcame them, and they wept long: some standing and silent, some cast upon the ground. *Doom, doom*. The drum-beats faded.
32. "Alas! I fear we cannot stay here longer," said Aragorn. He look towards the mountains and held up his sword. "Farewell, Gandalf!" he cried. "Did I not say to you: *if you pass the doors of Moria, beware?* Alas that I spoke true! What hope have we without you?"
33. He turned to the Company. "We must do without hope," he said. "At least we may yet be avenged." ...

## **The Bridge**

In the text, Tolkien's repeated use of "shadow" (5, 10, 12, 13) and "dark" or "darkness" (5, 10, 12) evokes a sense of danger for the reader, because we begin to doubt the ability of the characters to overcome the threat of the "Balrog". By using the words "shadow" and "dark(ness)" he pulls on the reader's fear of the unknown.

The "Balrog's" first appearance in the film is a sound; then in the distance we see light (fire) as contrasted with the "shadow" in the text by Tolkien. Jackson also chooses to give the "Balrog" a defined shape as contrasted with Tolkien's "shadow". In the film it seems that the more defined shape creates the sense of fear.

## **Mirror**

In the text, Tolkien utilizes such words and phrases as "spoke no word" (19), "gentle laugh" (19), and "do as you will" (20) to reveal the gentle nature of Galadriel. These words and phrases portray to the reader the kindness and understanding of Galadriel as she converses with Frodo.

Jackson, in the film, portrays Galadriel in more serious, intense manner. Her facial expressions appear to be serious and even cold as she converses with Frodo. Even her posture gives the viewer a feeling of indifference as she walks past the sleeping Frodo and others and draws Frodo to the "mirror".

*In a well-organized essay, compare and contrast the depictions of the Balrog and Galadriel, analyzing such literary techniques as characterization (dialogue and behavior), diction, syntax, imagery, language, and figurative language that Tolkien uses in the text and Jackson represents in the film.*

*At least three techniques for each character must be discussed.*

Scale for essays for 10<sup>th</sup> grade

1 – 65

2 – 70

3 – 75

4 – 80

5 – 85

6 – 88

7 – 92

8 – 95

9 -100

## 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 Matisse in the upper halls, like delicacies, baking off the oily flesh, tenderly crisping the canvases into black shavings.</p> <p>53 Now the fire lay in beds, stood in windows, changed the colors of drapes!</p> <p>54 And then, reinforcements.</p> <p>55 From attic trapdoors, blind robot faces peered down with faucet mouths gushing green chemical.</p> <p>56 The fire backed off, as even an elephant must at the sight of a dead snake. Now there were twenty snakes whipping over the floor, killing the fire with a clear cold venom of green froth.</p> <p>57 But the fire was clever. It had sent flames outside the house, up through the attic to the pumps there. An explosion! The attic brain which directed the pumps was shattered into bronze shrapnel on the beams.</p> <p>58 The fire rushed back into every closet and felt of the clothes hung there.</p> <p>59 The house shuddered, oak bone on bone, its bared skeleton cringing from the heat, its wire, its nerves revealed as if a surgeon had torn the skin off to let the red veins and capillaries quiver in the scalded air. Help, help! Fire! Run, run!</p>	<p>about the ending of the story?</p> <p>Why drop the use of <i>italics</i> with the times? How has the natural world finally intruded?</p> <p>How does the diction used to describe the fire give it a life of its own?</p> <p>What other natural force assists the fire?</p> <p>What do the verb choices in paragraph 53 suggest? What is the effect of the "reinforcements"?</p> <p>What are the sequence of events in paragraph 57? What has happened to the house?</p> <p>How does Bradbury intensify the personification of the house? What is happening to the house?</p>
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Heat snapped mirrors like the brittle winter ice. And the voices wailed Fire, fire, run, run, like a tragic nursery rhyme, a dozen voices, high, low, like children dying in a forest, alone, alone. And the voices fading as the wires popped their sheathings like hot chestnuts. One, two, three, four, five voices died.

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

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

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

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

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

65 Smoke and silence. A great quantity of smoke.

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

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

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

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

In paragraph 65, why does Bradbury use fragments?

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

## Writing Assignment:

**Each assertion you make should be supported by evidence** and argumentation. Evidence is either facts you present yourself, or **citations from sources of evidence supporting the assertion**. Argumentation is logical reasoning that supports the more general assertion. Arguments from readings should also be properly cited. The overall thesis of the essay or other piece of work should be supported by the individual paragraphs. **The assertion of each paragraph(s) should be stated at or near the beginning of the paragraph(s), and the rest of the paragraph(s) should provide support for the assertion.**

### Major Assertion:

#### Possible minor assertions:

**Decide which ones appear to be worded in the most interesting and precise manner. Which ones could you improve with “minor” changes? Which ones would you completely eliminate. Why? Are you able to add additional minor assertions you think would work?**

The fond, protective diction that begins the story contrasts to the brave, hopeless words used toward the end.

Mirroring the house’s slip into decay, the structured diction becomes disorderly and chaotic.

The use of repetition shifts from child-like and youthful to showing the house’s feelings of helplessness at the end.

From beginning to end Bradbury’s use of syntax, especially repetition, demonstrates the house’s denial and determination to not break its routine.

The changes in syntax reveal that the house, although calm and monotonous in the beginning, turns harsh and frantic in the end.

Bradbury’s use of imagery describes the house in detail and then illustrates the house’s gradual demise as it tries to function without humans.

The frequent use of allusion and repetition as tools of language emphasize the scheduled days and “scheduled” destruction of the house.

The author uses syntax to show that even when the house begins to malfunction, the daily routines still continued oblivious to what was really happening.

The gradual shift in the style of the language beginning with the poetic flow to a more chaotic staccato suggests the breakdown of the house.

The changes in the style of the poetic language through the story show the shift of attitude in the house.

The alteration of the diction from structured and organized to chaotic at the end of the piece show the changes that are occurring in the “thoughts” of the house.

INTRODUCTION –

MAJOR ASSERTION - In “August 2026: There Will Come Soft Rains”, Ray Bradbury uses imagery, syntax, and sound devices to reveal the desperate struggle of the house to maintain normalcy.

MINOR ASSERTION A

EVIDENCE FOR A

APPLICATION OF EVIDENCE FOR A

MINOR ASSERTION B

EVIDENCE FOR B

APPLICATION OF EVIDENCE FOR B

MINOR ASSERTION C

EVIDENCE FOR C

APPLICATION OF EVIDENCE FOR C

CONCLUSION

**Literary Analysis in Sentence Outline Form (Thanks to Marcia Hilsabeck)**

Write the analysis of There Will Come Soft Rains as a **sentence outline**, using the framework below.

**1. Major Assertion (Theme):** In There Will Come Soft Rains Ray Bradbury uses imagery, syntax, diction, (sound devices, figurative language) to reveal the desperate struggle of the house to maintain normalcy.

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[This statement is true because:]

**2. Minor Assertion (Point or Reason):** (Note: This should be your statement about the **author's technique - his use** of imagery or another element. It should not be a statement about the characters or story; these are the evidence.)

2. \_\_\_\_\_

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[This reason is valid because of the following evidence or example from the work]

**2A. Evidence or Example from Text:** (Use a summary or short exemplary quote, with page numbers)

2a. \_\_\_\_\_ (p. \_\_\_\_\_)

[The evidence (or example) supports or proves the minor assertion by ...]

**2B. Application:** Supply a sentence (or two) showing **how** the evidence or example supports the minor assertion and therefore proves the major assertion.

2b. \_\_\_\_\_

---

**3. Minor Assertion (Point or Reason):** (Note: This should be a statement about the author's **technique - his use** of syntax or another element. It should not be a statement about the characters or story; these are the evidence.)

3. \_\_\_\_\_

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[This reason is valid because of the following evidence or example from the work]

**3A. Evidence or Example from Text:** (Use a summary or short exemplary quote, with page numbers)

3 a. \_\_\_\_\_ (p. \_\_\_\_\_)

[The evidence (or example) supports or proves the minor assertion by ...]

**3B. Application:** Supply a sentence (or two) showing **how** the evidence or example supports the minor assertion and therefore proves the major assertion.

3b. \_\_\_\_\_

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**Conclusion:** \_\_\_\_\_

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The following short story by Ray Bradbury can either be taught separately or paired with Edgar Allan Poe's *The Tell-Tale Heart*.

Before reading the story, review the "Elements of Fiction" chart. Then as you read the story look for examples of each of the elements. Mark them in the right hand column labeled "My Notes" as you read. Once you have read the story on your own, you will form groups of 2 or 3 to discuss the story and share the examples of the elements you have marked. Make sure you decide on a theme—"What does the author say about life" before you begin filling in the chart.

<b>PLOT/CONFLICT</b>	<b>PLOT</b> is an author's selection and arrangement of incidents in a story to shape the action and give the story a particular focus. Discussions of plot include not just what happens, but also how and why things happen the way they do. [B]
<b>CHARACTER</b>	<b>CHARACTER</b> is established through (1) direct exposition (comment by the author directly to the reader, although this is nearly always filtered through a narrator or other character, whose reliability you must always question), (2) dialogue (what the character says or thinks), and (3) action (what the character actually does). [H]
<b>SETTING</b>	<b>SETTING</b> is "the physical, and sometimes spiritual, background against which the action of a narrative (novel, drama, short story, poem) takes place." It includes (1) geography (country / city/region), (2) time (day/night, season, century/year/era, historical and social conditions and values), and (3) society (class, beliefs, values of the characters). [H]
<b>POINT OF VIEW</b>	<b>POINT OF VIEW</b> refers to who tells us a story and how it is told. The two broad categories are (1) the third-person narrator who tells the story and does not participate in the action and (2) the first-person narrator who is a major or minor participant. [B]
<b>STYLE</b>	<b>STYLE</b> is the distinctive and unique manner in which a writer arranges words to achieve particular effects.
<b>TONE, IMAGERY, AND SYMBOL</b>	<b>TONE</b> is the author's implicit attitude toward the reader or the people, places, and events in a work as revealed by the elements of the author's style. An <b>IMAGE</b> is a word, phrase, or figure of speech that addresses the senses, suggesting mental pictures of sights, sounds, smells tastes, feelings or actions. <b>SYMBOL</b> is (something which is itself and yet stands for or suggests or means something else..., a figure of speech which combines a literal and sensuous quality with an abstract or suggestive aspect." [H]

Definitions are adapted from C. Hugh Holman, *A Handbook to Literature*, Indianapolis: The Odyssey Press, 1972, Print. [Those marked "H"] or from Michael Meyer, ed., *The Bedford Introduction to Literature, 8<sup>th</sup> Edition*, Boston: Bedford/St. Martin's, 2008. Print. [Those marked [B] Thanks to Skip Nicholson.



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

**THE FRUIT AT THE BOTTOM OF THE BOWL** by Ray Bradbury

My Notes

1 William Acton rose to his feet. The clock on the mantel ticked midnight.

2 He looked at his fingers and he looked at the large room around him and he looked at the man lying on the floor. William Acton, whose fingers had stroked typewriter keys and made love and fried ham and eggs for early breakfasts, had now accomplished a murder with those same ten whorled fingers.

3 He had never thought of himself as a sculptor and yet, in this moment, looking down between his hands at the body upon the polished hardwood floor, he realized that by some sculptural clenching and remodeling and twisting of human clay he had taken hold of this man Donald Huxley and changed his physiognomy, the very frame of his body.

4 With a twist of his fingers he had wiped away the exacting glitter of Huxley's grey eyes; replaced it with a blind dullness of eye cold in socket. The lips, always pink and sensuous, were gaped to show the equine teeth, the yellow incisors, the nicotined canines, the gold-inlaid molars. The nose, pink also, was now mottled, pale, discolored<sup>1</sup>, as were the ears. Huxley's hands, upon the floor, were open, pleading for the first time in their lives, instead of demanding.

5 Yes, it was an artistic conception. On the whole, the change had done Huxley a share of good. Death made him a handsomer man to deal with. You could talk to him now and he'd have to listen.

6 William Acton looked at his own fingers.

7 It was done. He could not change it back. Had anyone heard? He listened.

8 Outside, the normal late sounds of street traffic continued. There was no banging of the house door, no shoulder wrecking the portal into kindling, no voices demanding entrance. The murder, the sculpturing of clay from warmth to coldness was done, and nobody knew.

9 Now what? The clock ticked midnight. His every impulse exploded him in a hysteria toward the door. Rush, get away, run, never come back, board a train, hail a taxi, get, go, run, walk, saunter, but get the blazes *out* of here!

10 His hands hovered before his eyes, floating, turning.

11 He twisted them in slow deliberation; they felt airy and feather-light. Why was he staring at them this way? he inquired of himself. Was there something in them of immense interest that he should pause now, after a successful throttling, and examine them whorl by whorl?

12 They were ordinary hands. Not thick, not thin, not long, not short, not hairy, not naked, not manicured and yet not dirty, not soft and yet not callused, not wrinkled and yet not smooth; not murdering hands at all – and yet not innocent. He seemed to find them miracles to look upon.

13 It was not the hands as hands he was interested in, nor the fingers as fingers. In the numb timelessness after an accomplished violence he found interest only in the tips of his fingers.

14 The clock ticked upon the mantel.

15 He knelt by Huxley's body, took a handkerchief from Huxley's

pocket, and began methodically to swab Huxley's throat with it. He brushed and massaged the throat and wiped the face and the back of the neck with fierce energy. Then he stood up.

16 He looked at the throat. He looked at the polished floor. He bent slowly and gave the floor a few dabs with the handkerchief, then he scowled and swabbed the floor; first, near the head of the corpse; secondly, near the arms. Then he polished the floor all around the body. He polished the floor one yard from the body on all sides. Then he polished the floor two yards from the body on all sides. Then he polished the floor three yards from the body in all directions. Then he

—

17 He stopped.

18 There was a moment when he saw the entire house, the mirrored halls, the carved doors, the splendid furniture; and, as clearly as if it were being repeated word for word, he heard Huxley talking and himself just the way they had talked only an hour ago.

19 Finger on Huxley's doorbell. Huxley's door opening. "Oh!"

20 Huxley shocked. "It's *you*, Acton."

21 "Where's my wife, Huxley?"

22 "Do you think I'd tell you, really? Don't stand out there, you idiot. If you want to talk business, come in. Through that door. There. Into the library."

23 Acton had *touched* the library door. "Drink?"

24 "I need one. I can't believe Lily is gone, that she —"

25 "There's a bottle of burgundy, Acton. Mind fetching it from that cabinet?" Yes, fetch it. *Handle* it. *Touch* it. He did.

26 "Some interesting first editions there, Acton. Feel this binding. *Feel* of it."

27 "I didn't come to see books, I —"

28 He had *touched* the books and the library table and *touched* the burgundy bottle and burgundy glasses.

29 Now, squatting on the floor beside Huxley's cold body with the polishing handkerchief in his fingers, motionless, he stared at the house, the walls, the furniture about him, his eyes widening, his mouth dropping, stunned by what he realized and what he saw. He shut his eyes, dropped his head, crushed the handkerchief between his hands, wadding it, biting his lips with his teeth, pulling in on himself.

30 The fingerprints were everywhere, *everywhere*!

31 "Mind getting the burgundy, Acton, eh? The burgundy bottle, eh? With your fingers, eh? I'm terribly tired. You understand?"

32 A pair of gloves.

33 Before he did one more thing, before he polished another area, he must have a pair of gloves, or he might unintentionally, after cleaning a surface, redistribute his identity.

34 He put his hands in his pockets. He walked through the house to the hall umbrella stand, the hat-rack. Huxley's overcoat. He pulled out the overcoat pockets.

35 No gloves.

36 His hands in his pockets again, he walked upstairs, moving with a controlled swiftness, allowing himself nothing frantic, nothing wild. He had made the initial error of not wearing gloves (but, after all, he

hadn't *planned* a murder, and his subconscious, which may have known of the crime before its commitment, had not even hinted he might need gloves before the night was finished), so now he had to sweat for his sin of omission. Somewhere in the house there must be at least one pair of gloves. He would have to hurry; there was every chance that someone might visit Huxley, even at this hour. Rich friends drinking themselves in and out the door, laughing, shouting, coming and going without so much as a hello- goodbye. He would have until six in the morning, at the outside, when Huxley's friends were to pick Huxley up for the trip to the airport and Mexico City ...

37 Acton hurried about upstairs opening drawers, using the handkerchief as blotter. He untidied seventy or eighty drawers in six rooms, left them with their tongues, so to speak, hanging out, ran on to new ones. He felt naked, unable to do anything until he found gloves. He might scour the entire house with the handkerchief, buffing every possible surface where fingerprints might lie, then accidentally bump a wall here or there, thus sealing his own fate with one microscopic, whorling symbol! It would be putting his stamp of approval on the murder, that's what it would be! Like those waxen seals in the old days when they rattled papyrus, flourished ink, dusted all with sand to dry the ink, and pressed their signet rings in hot crimson tallow at the bottom. So it would be if he left one, mind you, *one* fingerprint upon the scene! His approval of the murder did not extend as far as affixing said seal.

38 More drawers! Be quiet, be curious, be careful, he told himself. At the bottom of the eighty-fifth drawer he found gloves.

39 "Oh, my Lord, my Lord!" He slumped against the bureau, sighing. He tried the gloves on, held them up, proudly flexed them, buttoned them. They were soft, grey, thick, impregnable. He could do all sorts of tricks with hands now and leave no trace. He thumbed his nose in the bedroom mirror, sucking his teeth.

40 "NO!" cried Huxley.

41 What a wicked plan it had been.

42 Huxley had fallen to the floor, *purposely*! Oh, what a wickedly clever man!

43 Down onto the hardwood floor had dropped Huxley, with Acton after him. They had rolled and tussled and clawed at the floor, printing and printing it with their frantic fingertips! Huxley had slipped away a few feet, Acton crawling after to lay hands on his neck and squeeze until the life came out like paste from a tube!

44 Gloved, William Acton returned to the room and knelt down upon the floor and laboriously began the task of swabbing every wildly infested inch of it. Inch by inch, inch by inch, he polished and polished until he could almost see his intent, sweating face in it. Then he came to a table and polished the leg of it, on up its solid body and along the knobs and over the top. He came to a bowl of wax fruit and wiped them clean, leaving the fruit at the bottom unpolished.

45 "I'm *sure* I didn't touch *them*," he said.

46 After rubbing the table, he came to a picture frame hung over it. "I'm *certain* I didn't touch *that*," he said.

47 He stood looking at it.

48 He glanced at all the doors in the room. Which doors had he used

tonight? He couldn't remember. Polish all of them, then. He started on the doorknobs, shined them all up, and then he curried the doors from head to foot, taking no chances. Then he went to all the furniture in the room and wiped the chair arms.

49 "That chair you're sitting in, Acton, is an old Louis XIV piece. *Feel* that material," said Huxley.

50 "I didn't come to talk furniture, Huxley! I came about Lily."

51 "Oh, come off it, you're not that serious about her. She doesn't love you, you know. She's told me she'll go with me to Mexico City tomorrow."

52 "You and your money and your damned furniture!"

53 "It's nice furniture, Acton; be a good guest and feel of it." Fingerprints can be found on fabric.

54 "Huxley!" William Acton stared at the body. "Did you guess I was going to kill you? Did your subconscious suspect, just as my subconscious suspected? And did your subconscious tell you to make me run about the house handling, touching, *fondling* books, dishes, doors, chairs? Were you *that* clever and *that* mean?"

55 He washed the chairs dryly with the clenched handkerchief. Then he remembered the body – he hadn't dry-washed *it*. He went to it and turned it now this way, now that, and burnished every surface of it. He even shined the shoes, charging nothing.

56 While shining the shoes his face took on a little tremor of worry, and after a moment he got up and walked over to that table.

57 He took out and polished the wax fruit at the bottom of the bowl.

58 "Better," he whispered, and went back to the body.

59 But as he crouched over the body his eyelids twitched and his jaw moved from side to side and he debated, then he got up and walked once more to the table.

60 He polished the picture frame.

61 While polishing the picture frame he discovered – The wall.

62 "That," he said, "is *silly*."

63 "Oh!" cried Huxley, fending him off. He gave Acton a shove as they struggled. Acton fell, got up, *touching* the wall, and ran toward Huxley again. He strangled Huxley. Huxley died.

64 Acton turned steadfastly from the wall, with equilibrium and decision. The harsh words and the action faded in his mind; he hid them away. He glanced at the four walls.

65 "Ridiculous!" he said.

66 From the corners of his eyes he saw something on one wall. "I refuse to pay attention," he said to distract himself. "The next room, now! I'll be methodical. Let's see – altogether we were in the hall, the library, *this* room, and the dining room and the kitchen."

67 There was a spot on the wall behind him. Well, *wasn't* there?

68 He turned angrily. "All right, all right, just to be *sure*," and he went over and couldn't find any spot. Oh, a *little* one, yes, right – *there*. He dabbed it. It wasn't a fingerprint anyhow. He finished with it, and his gloved hand leaned against the wall and he looked at the wall and the way it went over to his right and over to his left and how it went down to his feet and up over his head and he said softly, "No." He looked up and down and over and across and he said quietly, "That would be too much." How many square feet? "I don't give a good damn," he said. But unknown to his eyes, his gloved fingers moved in

a little rubbing rhythm on the wall.

69 He peered at his hand and the wallpaper. He looked over his shoulder at the other room. "I must go in there and polish the essentials," he told himself, but his hand remained, as if to hold the wall, or himself, up. His face hardened.

70 Without a word he began to scrub the wall, up and down, back and forth, up and down, as high as he could stretch and as low as he could bend.

71 "Ridiculous, oh my Lord, ridiculous!"

72 But you must be certain, his thought said to him. "Yes, one *must* be certain," he replied.

73 He got one wall finished, and then ... He came to another wall.

74 "What time is it?"

75 He looked at the mantel clock. An hour gone. It was five after one. The doorbell rang.

76 Acton froze, staring at the door, the clock, the door, the clock. Someone rapped loudly.

77 A long moment passed. Acton did not breathe. Without new air in his body he began to fail away, to sway; his head roared a silence of cold waves thundering onto heavy rocks.

78 "Hey, in there!" cried a drunken voice. "I know you're in there, Huxley! Open up, dammit! This is Billy-boy, drunk as an owl, Huxley, old pal, drunker than *two* owls."

79 "Go away," whispered Acton soundlessly, crushed against the wall. "Huxley, you're in there, I hear you *breathing!*" cried the drunken voice.

80 "Yes, I'm in here," whispered Acton, feeling long and sprawled and clumsy on the floor, clumsy and cold and silent. "Yes."

81 "Hell!" said the voice, fading away into mist. The footsteps shuffled off. "Hell ..."

82 Acton stood a long time feeling the red heart beat inside his shut eyes, within his head. When at last he opened his eyes he looked at the new fresh wall straight ahead of him and finally got courage to speak. "Silly," he said. "This wall's flawless. I won't touch it. Got to hurry. Got to hurry. Time, time. Only a few hours before those damn-fool friends blunder in!" He turned away.

83 From the corners of his eyes he saw the little webs. When his back was turned the little spiders came out of the woodwork and delicately spun their fragile little half-invisible webs. Not upon the wall at his left, which was already washed fresh, but upon the three walls as yet untouched. Each time he stared directly at them the spiders dropped back into the woodwork, only to spindle out as he retreated. "Those walls are all right," he insisted in a half shout. "I won't *touch* them!"

84 He went to a writing desk at which Huxley had been seated earlier. He opened a drawer and took out what he was looking for. A little magnifying glass Huxley sometimes used for reading. He took the magnifier and approached the wall uneasily.

85 Fingerprints.

86 "But those aren't mine!" He laughed unsteadily. "I *didn't* put them there! I'm *sure* I didn't! A servant, a butler, or a maid perhaps!"

87 The wall was full of them.

88 "Look at this one here," he said. "Long and tapered, a woman's, I'd bet money on it."

89 "Would you?"  
90 "I would!"  
91 "Are you certain?"  
92 "Yes!"  
93 "Positive?"  
94 "Well – yes."  
95 "Absolutely?"  
96 "Yes, damn it, yes!"  
97 "Wipe it out, anyway, why don't you?"  
98 "There, by God!"  
99 "Out damned spot, eh, Acton?"  
100 "And this one, over here," scoffed Acton. "That's the print of a fat man."  
101 "Are you sure?"  
102 "Don't start *that* again!" he snapped, and rubbed it out. He pulled off a glove and held his hand up, trembling, in the glary light.  
103 "Look at it, you idiot! See how the whorls go? See?"  
104 "That proves nothing!"  
105 "Oh, all right!" Raging, he swept the wall up and down, back and forth, with gloved hands, sweating, grunting, swearing, bending, rising, and getting redder of face.  
106 He took off his coat, put it on a chair.  
107 "Two o'clock," he said, finishing the wall, glaring at the clock.  
108 He walked over to the bowl and took out the wax fruit and polished the ones at the bottom and put them back, and polished the picture frame.  
109 He gazed up at the chandelier.  
110 His fingers twitched at his sides.  
111 His mouth slipped open and the tongue moved along his lips and he looked at the chandelier and looked away and looked back at the chandelier and looked at Huxley's body and then at the crystal chandelier with its long pearls of rainbow glass.  
112 He got a chair and brought it over under the chandelier and put one foot up on it and took it down and threw the chair, violently, laughing, into a corner. Then he ran out of the room, leaving one wall as yet unwashed.  
113 In the dining room he came to a table.  
114 "I want to show you my Gregorian cutlery, Acton," Huxley had said. Oh, that casual, that *hypnotic* voice!  
115 "I haven't time," Acton said. "I've got to see Lily –" 116 "Nonsense, look at this silver, this exquisite craftsmanship."  
117 Acton paused over the table where the boxes of cutlery were laid out, hearing once more Huxley's voice, remembering all the touchings and gesturings.  
118 Now Acton wiped the forks and spoons and took down all the plaques and special ceramic dishes from the wall itself ...  
119 "Here's a lovely bit of ceramics by Gertrude and Otto Natzler, Acton. Are you familiar with their work?"  
120 "It is lovely."  
121 "Pick it up. Turn it over. See the fine thinness of the bowl, hand-thrown on a turntable, thin as eggshell, incredible. And the amazing volcanic glaze. Handle it, go ahead. I don't mind."  
122 HANDLE IT. GO AHEAD. PICK IT UP!

123Acton sobbed unevenly. He hurled the pottery against the wall. It shattered and spread, flaking wildly, upon the floor.

124An instant later he was on his knees. Every piece, every shard of it, must be found. Fool, fool, fool! he cried to himself, shaking his head and shutting and opening his eyes and bending under the table. Find every piece, idiot, not one fragment of it must be left behind. Fool, fool! He gathered them. Are they all here? He looked at them on the table before him. He looked under the table again and under the chairs and the service bureaux and found one more piece by match light and started to polish each little fragment as if it were a precious stone. He laid them all out neatly upon the shining polished table.

125“A lovely bit of ceramics, Acton. Go ahead – *handle* it.”

126He took out the linen and wiped it and wiped the chairs and tables and doorknobs and windowpanes and ledges and drapes and wiped the floor and found the kitchen, panting, breathing violently, and took off his vest and adjusted his gloves and wiped the glittering chromium ... “I want to show you my house, Acton,” said Huxley. “Come along ...” And he wiped all the utensils and the silver faucets and the mixing bowls, for now he had forgotten what he had touched and what he had not. Huxley and he had lingered here, in the kitchen, Huxley prideful of its array, covering his nervousness at the presence of a potential killer, perhaps wanting to be near the knives if they were needed. They had idled, touched this, that, something else – there was no remembering what or how much or how many – and he finished the kitchen and came through the hall into the room where Huxley lay.

127He cried out.

128He had forgotten to wash the fourth wall of the room! And while he was gone the little spiders had popped from the fourth unwashed wall and swarmed over the already clean walls, dirtying them again! On the ceilings, from the chandelier, in the corners, on the floor, a million little whorled webs hung billowing at his scream! Tiny, tiny little webs, no bigger than, ironically, your – finger!

129As he watched, the webs were woven over the picture frame, the fruit bowl, the body, the floor. Prints wielded the paper knife, pulled out drawers, touched the table top, touched, touched, touched everything everywhere.

130He polished the floor wildly, wildly. He rolled the body over and cried on it while he washed it, and got up and walked over and polished the fruit at the bottom of the bowl. Then he put a chair under the chandelier and got up and polished each little hanging fire of it, shaking it like a crystal tambourine until it tilted bell wise in the air. Then he leaped off the chair and gripped the doorknobs and got up on other chairs and swabbed the walls higher and higher and ran to the kitchen and got a broom and wiped the webs down from the ceiling and polished the bottom fruit of the bowl and washed the body and doorknobs and silverware and found the hall banister and followed the banister upstairs.

131Three o’clock! Everywhere, with a fierce, mechanical intensity, clocks ticked! There were twelve rooms downstairs and eight above. He figured the yards and yards of space and time needed. One hundred chairs, six sofas, twenty-seven tables, six radios. And under and on top and behind. He yanked furniture out away from walls and,



sobbing, wiped them clean of years-old dust, and staggered and followed the banister up, up the stairs, handling, erasing, rubbing, polishing, because if he left one little print it would reproduce and make a million more! – and the job would have to be done all over again and now it was four o'clock! – and his arms ached and his eyes were swollen and staring and he moved sluggishly about, on strange legs, his head down, his arms moving, swabbing and rubbing, bedroom by bedroom, closet by closet ...

132 They found him at six-thirty that morning.

133 In the attic.

134 The entire house was polished to a brilliance. Vases shone like glass stars. Chairs were burnished. Bronzes, brasses, and coppers were all a glint. Floors sparkled. Banisters gleamed.

135 Everything glittered. Everything shone, everything was bright!

136 They found him in the attic, polishing the old trunks and the old frames and the old chairs and the old carriages and toys and music boxes and vases and cutlery and rocking horses and dusty Civil War coins. He was half through the attic when the police officer walked up behind him with a gun.

137 "Done!"

138 On the way out of the house, Acton polished the front doorknob with his handkerchief and slammed it in triumph!

**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]



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

### **Murders in the Rue Morgue (1841)**

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

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

### **Hop-Frog (1849)**

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

### **The Fall of the House of Usher (1839)**

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

### **The Cask of Amontillado (1846)**

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

### **The Black Cat (1843)**

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

### **How to Write a Blackwood Article (1838)**

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

### **The Tell Tale Heart (1843)**

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

### **Arthur Gordon Pym (1838)**

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

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

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

### **The Imp of the Perverse (1845)**

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

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

***Examination Day*** by Henry Seslar

The Jordans never spoke of the exam, not until their son, Dickie, was twelve years old. It was on his birthday that Mrs. Jordan first mentioned the subject in his presence, and the anxious manner of her speech caused her husband to answer sharply.

"Forget about it," he said. "He'll do all right."

They were at breakfast table, and the boy looked up from his plate curiously. He was an alert-eyed youngster with flat blond hair and a quick, nervous manner. He didn't understand what the sudden tension was about, but he did know that today was his birthday, and he wanted harmony above all. Somewhere in the little apartment there were wrapped, beribboned packages waiting to be opened, and in the tiny wall-kitchen something warm and sweet was being prepared in the automatic stove. He wanted the day to be happy, and the moistness of his mother's eyes, the scowl on his father's face, spoiled the mood of fluttering expectation with which he had greeted the morning.

"What exam?" he asked.

His mother looked at the tablecloth. "It's just a sort of Government intelligence test they give children at the age of twelve. You'll be taking it next week. It's nothing to worry about."

"You mean a test like in school?"

"Something like that," his father said, getting up from the table. "Go and read your comics, Dickie." The boy rose and wandered towards that part of the living room which had been "his" corner since infancy. He fingered the topmost comic of the stack, but seemed uninterested in the colourful squares of fast-paced action. He wandered towards the window, and peered gloomily at the veil of mist that shrouded the glass.

"Why did it have to rain today?" he said. "Why couldn't it rain tomorrow?"

His father, now slumped into an armchair with the Government newspaper rattled the sheets in vexation. "Because it just did, that's all. Rain makes the grass grow."

"Why, Dad?"

"Because it does, that's all."

Dickie puckered his brow. "What makes it green, though? The grass?"

"Nobody knows," his father snapped, then immediately regretted his abruptness.

Later in the day, it was birthday time again. His mother beamed as she handed over the gaily-coloured packages, and even his father managed a grin and a rumple-of-the-hair. He kissed his mother and shook hands gravely with his father. Then the birthday cake was brought forth, and the ceremonies concluded.

An hour later, seated by the window, he watched the sun force its way between the clouds.

"Dad," he said, "how far away is the sun?"

"Five thousand miles," his father said.

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Dickie sat at the breakfast table and again saw moisture in his mother's eyes. He didn't connect her tears with the exam until his father suddenly brought the subject to light again.

"Well, Dickie," he said, with a manly frown, "you've got an appointment today."

"I know Dad. I hope —"

"Now, it's nothing to worry about. Thousands of children take this test every day. The Government wants to know how smart you are, Dickie. That's all there is to it."

"I get good marks in school," he said hesitantly.

"This is different. This is a — special kind of test. They give you this stuff to drink, you see, and then you go into a room where there's a sort of machine —"

"What stuff to drink?" Dickie said.

"It's nothing. It tastes like peppermint. It's just to make sure you answer the questions truthfully. Not that the Government thinks you won't tell the truth, but it makes sure."

Dickie's face showed puzzlement, and a touch of fright. He looked at his mother, and she composed her face into a misty smile.

"Everything will be all right," she said.

"Of course it will," his father agreed. "You're a good boy, Dickie; you'll make out fine. Then we'll come home and celebrate. All right?"

"Yes sir," Dickie said.

---

They entered the Government Educational Building fifteen minutes before the appointed hour. They crossed the marble floors of the great pillared lobby, passed beneath an archway and entered an automatic lift that brought them to the fourth floor.

There was a young man wearing an insignia-less tunic, seated at a polished desk in front of Room 404. He held a clipboard in his hand, and he checked the list down to the Js and permitted the Jordans to enter.

The room was as cold and official as a courtroom, with long benches flanking metal tables. There were several fathers and sons already there, and a thin-lipped woman with cropped black hair was passing out sheets of paper.

Mr. Jordan filled out the form, and returned it to the clerk. Then he told Dickie: "It won't be long now. When they call your name, you just go through the doorway at the end of the room." He indicated the portal with his finger.

A concealed loudspeaker crackled and called off the first name. Dickie saw a boy leave his father's side reluctantly and walk slowly towards the door.

At five minutes to eleven, they called the name of Jordan.

"Good luck, son," his father said, without looking at him. "I'll call for you when the test is over."

Dickie walked to the door and turned the knob. The room inside was dim, and he could barely make out the features of the grey-tunicked attendant who greeted him.

"Sit down," the man said softly. He indicated a high stool beside his desk. "Your name's Richard Jordan?"

"Yes, sir."

"Your classification number is 600-115. Drink this, Richard."

He lifted a plastic cup from the desk and handed it to the boy. The liquid inside had the consistency of buttermilk, tasted only vaguely of the promised peppermint. Dickie downed it, and handed the man the empty cup.

He sat in silence, feeling drowsy, while the man wrote busily on a sheet of paper. Then the attendant looked at his watch, and rose to stand only inches from Dickie's face. He unclipped a penlike object from the pocket of his tunic, and flashed a tiny light into the boy's eyes.

"All right," he said. "Come with me, Richard."

He led Dickie to the end of the room, where a single wooden armchair faced a multi-dialed computing machine. There was a microphone on the left arm of the chair, and when the boy sat down, he found its pinpoint head conveniently at his mouth.

"Now just relax, Richard. You'll be asked some questions, and you think them over carefully. Then give your answers into the microphone. The machine will take care of the rest."

"Yes, sir."

"I'll leave you alone now. Whenever you want to start, just say 'ready' into the microphone."

"Yes, sir."

The man squeezed his shoulder, and left.

Dickie said, "Ready."

Lights appeared on the machine, and a mechanism whirred. A voice said: "Complete this sequence. One, four, seven, ten, ..."

---

Mr. and Mrs. Jordan were in the living room, not speaking, not even speculating.

It was almost four o'clock when the telephone rang. The woman tried to reach it first, but her husband was quicker.

"Mr. Jordan?"

The voice was clipped: a brisk, official voice.

“Yes, speaking.”

“This is the Government Educational Service. Your son, Richard M. Jordan, Classification 600-115 has completed the Government examination. We regret to inform you that his intelligence quotient has exceeded the Government regulation, according to Rule 84 Section 5 of the New Code.”

Across the room, the woman cried out, knowing nothing except the emotion she read on her husband’s face.

“You may specify by telephone,” the voice droned on, “whether you wish his body interred by the Government, or would you prefer a private burial place? The fee for Government burial is ten dollars.”

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**Instructions:** After reading “Examination Day” by Henry Slesar, revisit the story and answer the following questions. Your answers must be written in complete sentences in order to receive full marks. Use the question given when phrasing your response and incorporate as much as **evidence** from the story as you can.

**Example:**

Q: Who is the protagonist of the story?

A: The protagonist of the short story “Examination Day” is Dickie Jordan.

1. How would you describe the mood of Mr. and Mrs. Jordan at the opening of the story? How do you know? Use evidence to support what you think.
2. Why do you think Mr. and Mrs. Jordan are in this mood?
3. What evidence is there in the first section of the story that Dickie is quite intelligent? What evidence is there to support your answer?
4. What is the “stuff” that Dickie is given to drink before the exam? Why is he given it?
5. “Thousands of children take this test every day. The Government wants to know how smart you are.” Why do you think the “Government” would want to know about the intelligence of its citizens?
6. Do you think that tests are a good thing in school? Should teachers test you to make sure you are learning, or should you not have to bother? Why or why not? Support your answer with evidence from your own experience.
7. Why did Dickie fail the test, what happened to him, and do you think this was fair? Why or why not?
8. Compare the written story to the televised version observed in class. Note the similarities and the differences. Which version had a greater impact for you. Why?

### **The Sun Goes Down on Summer** by Steve Lawhead

I come to the water one last time as the sun goes down on summer.  
It's going; I can feel it slip away, and it leaves a cold, empty spot.  
A hole in my warm memories of endless golden days  
and dreams as ripe as watermelons.  
I'd give the world to make the summer stay.

The water is calm around me.  
It's a warm, silent sea of thought dyed in the rich blues of night and  
memory.  
Why can't things just stay the way they are?  
Instead, the days rush headlong into change  
and I feel like nothing's ever going to be the same.

Soon school will start again. And all the things I thought I'd left behind  
will come back, and it won't be gentle water I'll be swimming in---  
It'll be noise and people and schedules and passes and teachers telling  
everyone what to do.  
One more year of homework, tests and grades. Of daily popularity  
contests and pressure-cooker competition and heaps of frustration.

The first day is the worst. Not knowing who your friends are, or  
what's changed since last year. Trying to pick it up where you left off.  
I'll look real hard for a last-year's friend to get me from one  
scrambled class to another, through halls crawling with people.

I wonder if I'll fit in.

Football practice started last week. It started without me.  
I had to make a choice and football lost.  
Two years on the team and it struck me---who am I doing this for?  
It's just another thing people expect you to do, so you do it.  
School is full of those kinds of things---things that sap your freedom,  
and keep you from being yourself.  
That's what I want most, to be myself. But that's hard.

Here's what I dread most: when summer goes, I go with it.  
I go back to school and I change as soon as I walk through those doors.  
I have to be someone everyone will like---that's a law of survival.

What would happen if I just stayed the real me?  
would they turn me off? Label me "weird"?  
Would I ever get another date?  
It seems like so much to risk.  
But growing is a risk. Change is a risk.

And who knows. I might discover something of myself in the coming  
year.  
I might get closer to the person I am---what a discovery that would be!

When the doors open on Monday morning, I'll have a fresh start,  
a fresh opportunity to find myself.  
I want to be ready.

Each student is given a graham cracker. The poetry writing assignment is to complete a brief poem about the cracker using each of the five senses — (sight, sound, smell, taste, feel) — and then add the sixth component of emotion. That is, not only how does the cracker feel, but how does eating (or smelling, or looking at) a graham cracker make them feel? Does it remind them, for example, of warm kitchens on snowy afternoons or some other special time or event in their lives?

Have them write down ideas about each of the five senses. (No, they don't have to put it to their ear to hear it!) How does it sound when you break it, chew it, swallow it?

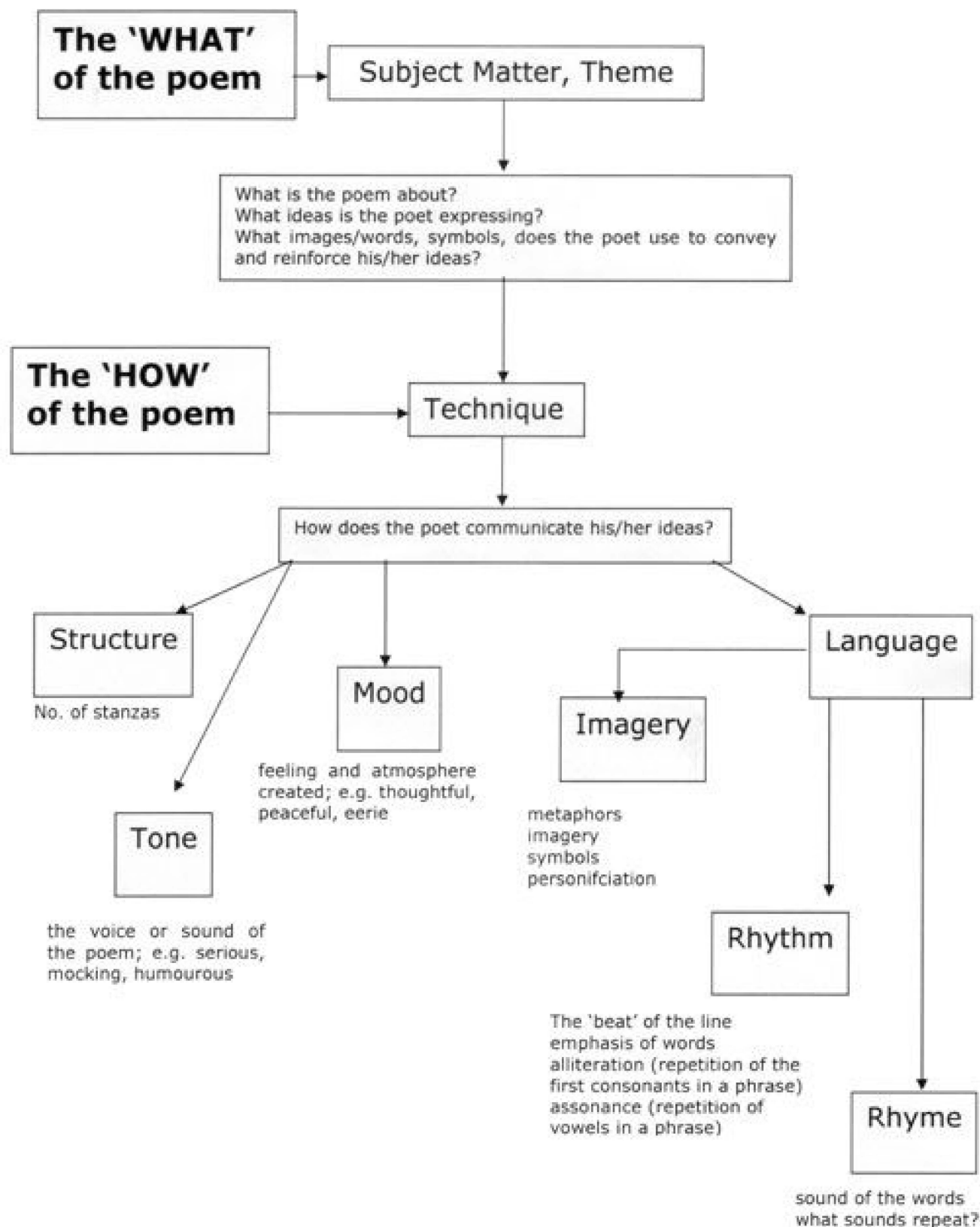
After they have written about the five senses, have them add the sixth sense of emotion. What does it remind them of in their life? Cheese cake, smores, camping, some older relatives house they visited when young, their youth? Now create a poem about the graham cracker. Yes, it can be an ode to a graham cracker if they wish.

## Analysing Poetry

This diagram is a useful way to analyse a poem. Always ask yourself:

**WHAT** is the poet saying?

**HOW** does the poet say it?





"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?

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

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

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

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

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

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

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

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



***A Father To His Son – Carl Sandburg***

A father sees his son nearing manhood.  
What shall he tell that son?  
'Life is hard; be steel; be a rock.'  
And this might stand him for the storms  
and serve him for humdrum monotony  
and guide him among sudden betrayals  
and tighten him for slack moments.  
'Life is a soft loam; be gentle; go easy.'  
And this too might serve him.  
Brutes have been gentled where lashes failed.  
The growth of a frail flower in a path up  
has sometimes shattered and split a rock.  
A tough will counts. So does desire.  
So does a rich soft wanting.  
Without rich wanting nothing arrives.  
Tell him too much money has killed men  
and left them dead years before burial:  
the quest of lucre beyond a few easy needs  
has twisted good enough men  
sometimes into dry thwarted worms.  
Tell him time as a stuff can be wasted.  
Tell him to be a fool every so often  
and to have no shame over having been a fool  
yet learning something out of every folly  
hoping to repeat none of the cheap follies  
thus arriving at intimate understanding  
of a world numbering many fools.

Tell him to be alone often and get at himself  
and above all tell himself no lies about himself  
whatever the white lies and protective fronts  
he may use against other people.  
Tell him solitude is creative if he is strong  
and the final decisions are made in silent rooms.  
Tell him to be different from other people  
if it comes natural and easy being different.  
Let him have lazy days seeking his deeper motives.  
Let him seek deep for where he is born natural.  
Then he may understand Shakespeare  
and the Wright brothers, Pasteur, Pavlov,  
Michael Faraday and free imaginations  
Bringing changes into a world resenting change.  
He will be lonely enough  
to have time for the work  
he knows as his own.

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

**Hallelujah, I'm a Bum**

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

**Lyrics:**

1. Oh, why don't you work  
Like other men do?  
How the hell can I work  
When there's no work to do?  
Hallelujah, I'm a bum,  
Hallelujah, bum again,  
Hallelujah, give us a handout,  
To revive us again!

2. Oh, I love my boss  
And my boss loves me,  
And that is the reason  
I'm so hungry,  
Hallelujah, etc.

3. Oh, the springtime has come  
And I'm just out of jail,  
Without any money,  
Without any bail.  
Hallelujah, etc.

4. I went to a house,  
And I knocked on the door;  
A lady came out, says,  
"You been here before."  
Hallelujah, etc.

5. I went to a house,  
And I asked for a piece of bread;  
A lady came out, says,  
"The baker is dead."  
Hallelujah, etc.

6. When springtime does come,  
O won't we have fun,  
We'll throw up our jobs  
And we'll go on the bum.  
Hallelujah, etc.

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

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

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

<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>

***Theme for English B***  
**by Langston Hughes (1949)**

The instructor said,

*Go home and write  
a page tonight.  
And let that page come out of you--  
5 Then, it will be true.*

I wonder if it's that simple?  
I am twenty-two, colored, born in Winston-Salem. I  
went to school there, then Durham, then here to  
this college on the hill above Harlem.  
10 I am the only colored student in my class.  
The steps from the hill lead down into Harlem,  
through a park, then I cross St. Nicholas, Eighth  
Avenue, Seventh, and I come to the Y, the  
Harlem Branch Y, where I take the elevator  
15 up to my room, sit down, and write this page:

It's not easy to know what is true for you or me  
at twenty-two, my age. But I guess I'm what  
I feel and see and hear, Harlem, I hear you:  
hear you, hear me--we two--you, me, talk on this page.  
20 (I hear New York, too.) Me--who?  
Well, I like to eat, sleep, drink, and be in love. I  
like to work, read, learn, and understand life. I  
like a pipe for a Christmas present,  
or records--Bessie, bop, or Bach.  
25 I guess being colored doesn't make me *not* like  
the same things other folks like who are other races.  
So will my page be colored that I write?

Being me, it will not be white.  
But it will be  
30 a part of you, instructor.  
You are white--  
yet a part of me, as I am a part of you.  
That's American.  
Sometimes perhaps you don't want to be a part of me.  
35 Nor do I often want to be a part of you.  
But we are, that's true!  
As I learn from you,  
I guess you learn from me--  
although you're older--and white--  
40 and somewhat more free.

This is my page for English B.

### ***Theme for English B Discussion Questions***

*How do we represent ourselves? What becomes important for others to know? The speaker in “Theme for English B” asks if the color of his skin affects his writing. This poem raises race questions – and questions of location and personal freedom – and resolves them in its own way. It also raises the question of what one’s true self is.*

1. What do you notice about the structure of the poem? What marks its beginning, middle, and end? Note the shifts in the poem: what do they reveal?
2. What is the focus/main idea of each stanza? Are some parts developed in more detail than others? Why?
3. What do you notice about the style of this poem? How does Hughes “play” with rhythm and rhyme, and how do they affect the poem?
4. Does Hughes make unique word choices (diction) to characterize the speaker? Why? What literary techniques are present in the poem, and how do they add meaning?
5. What do you think is the intent of the poem? Describe the author’s tone, providing specific examples to support your opinion.
6. What is the narrator struggling with in the poem? How do you know?
7. Does the speaker define himself? How? In what terms does he state his identity (i.e., how does he answer the question “who am I”)?
8. How does society identify the narrator?

<b><i>Problems</i></b>	<b>My Notes</b>
2 and 2 are 4. 4 and 4 are 8.  But what would happen If the last 4 was late?  And how would it be If one 2 was me?  Or if the first 4 was you Divided by 2?	

## The Negro Speaks of Rivers

I've known rivers:

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

My soul has grown deep like the rivers.

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

I've known rivers:

Ancient, dusky rivers.

My soul has grown deep like the rivers.

### R. Baxter Miller

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

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

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

<p><b><i>Dream Variations</i></b></p> <p>To fling my arms wide In some place of the sun, To whirl and to dance Till the white day is done. Then rest at cool evening Beneath a tall tree While night comes on gently,     Dark like me — That is my dream!</p> <p>To fling my arms wide In the face of the sun, Dance! Whirl! Whirl! Till the quick day is done. Rest at pale evening . . . A tall, slim tree . . . Night coming tenderly     Black like me.</p>	<p><b>My Notes</b></p>
<p><b><i>Lincoln Monument: Washington</i></b></p> <p>Let's go see Old Abe Sitting in the marble and the moonlight, Sitting lonely in the marble and the moonlight, Quiet for ten thousand centuries, old Abe. Quiet for a million, million years.</p> <p>Quiet-</p> <p>And yet a voice forever Against the Timeless walls Of time- Old Abe.</p>	<p><b>My Notes</b></p>

<p><b><i>The Weary Blues</i></b> <i>Langston Hughes, 1902 - 1967</i></p> <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>	<p><b>My Notes</b></p>
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## DIAMANTE POEMS

Winter  
Rainy, cold  
Skiing, skating, sledding  
Mountains, wind, breeze, ocean  
Swimming, surfing, scuba diving  
Sunny, hot  
Summer

Line 1: Winter = 1 NOUN-A  
Line 2: Rainy, cold = 2 ADJECTIVES-A  
Line 3: Skiing, skating, sledding = 3 GERUNDS-A (verb + -ing)  
Line 4: Mountains, wind, breeze, ocean = 2 NOUNS-A + 2 NOUNS-B  
Line 5: Swimming, surfing, scuba diving = 3 GERUNDS-B (verb + -ing)  
Line 6: Sunny, hot = 2 ADJECTIVES-B  
Line 7: Summer = 1 NOUN-B

Title of Poem  
Author's Name

\_\_\_\_\_

\_\_\_\_\_, \_\_\_\_\_

\_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_

\_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_

\_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_

\_\_\_\_\_, \_\_\_\_\_

\_\_\_\_\_

The Earth  
by Ivan

Mountain  
High, rocky  
Flying, looking, killing  
Eagle, power, fear, rabbit  
Living, moving, making noise  
Deep, beautiful  
Valley

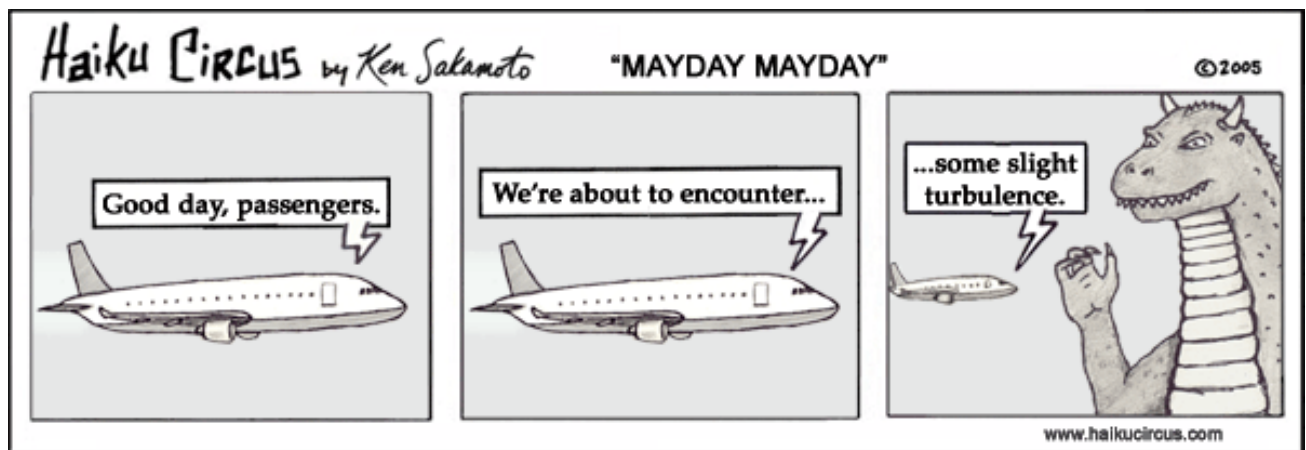
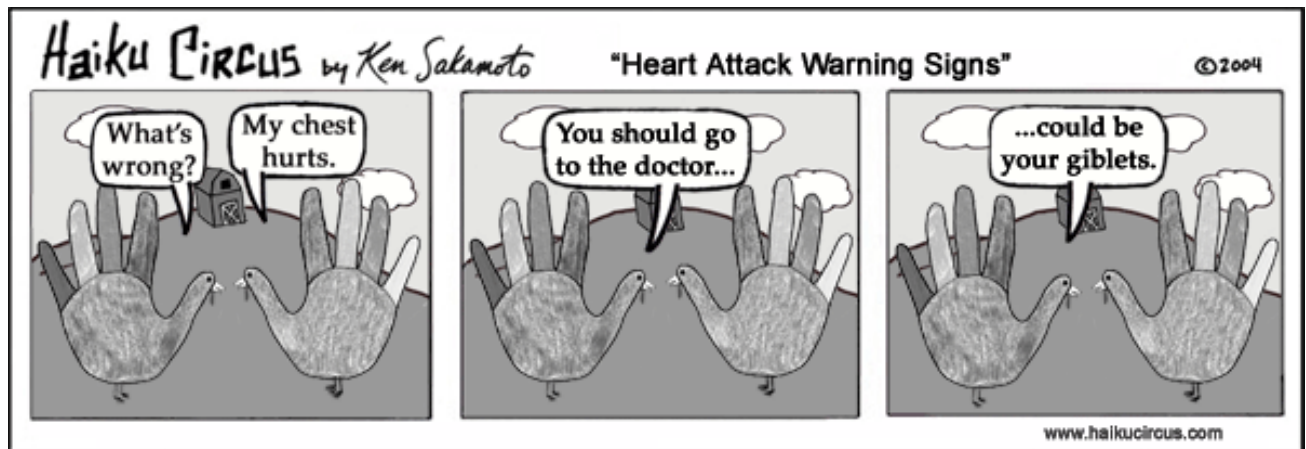
## Haiku

Haiku usually has three lines and 17 syllables distributed in lines of 5 syllables, 7 syllables, 5 syllables. The following examples were found on the internet.

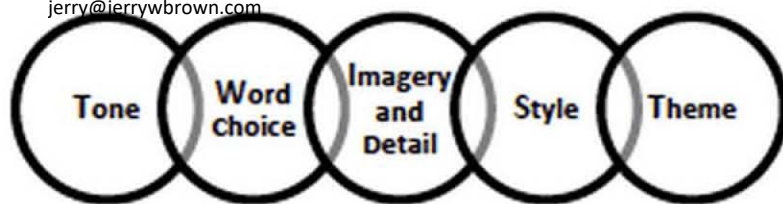
## Twinkies

Moist golden sponge cake  
Creamy white filling of joy  
Boy I love Twinkies

Nouns   Verbs   Adjectives



## TWIST



Symbol	Images
Figures of Speech	Tone and Theme

## 3 Levels of Reading

### Level One - Literal Level

Students will find meaning directly in the text (reading on the line).

### Level Two - Inferential Level

Students will interpret what is in the text (reading between the lines).

### Level Three - Thematic Level

Students will move beyond the text to connect to universal meaning (reading beyond the lines).

## LEAD (diction analysis)

Low or informal diction
Elevated language/formal diction
Abstract and concrete diction
Denotation and connotation

## Argumentation

1. Defend or agree with a position
2. Challenge or disagree with a position
3. Qualify, modify, limit, or restrict the claim by giving exceptions

## Rhetorical Appeals

Ethics (Ethos)



Logic (Logos)      Emotion (Pathos)

By integrating all three appeals into persuasive writing or speaking, the potential for convincing the audience will increase.

## SMELL (persuasive/argument analysis)

<b>S</b>	Sender-receiver relationship
<b>M</b>	Message
<b>E</b>	Emotional strategies
<b>L</b>	Logical strategies
<b>L</b>	Language

## SOAPSTone (rhetorical analysis)

Subject	Occasion	Audience	Purpose	Speaker	Tone
---------	----------	----------	---------	---------	------

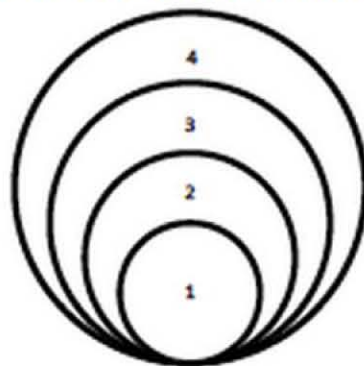
## PAMDISS (self-evaluation)

Purpose  
Audience  
Mode  
Diction  
Images/Concrete Details  
Syntax  
Structure

## TP-CASTT (poetry analysis)

Title (literal)
Paraphrase
Connotation
Attitude
Shifts
Title (interpretive)
Theme

## Dante's Fourfold Method



4 levels for interpreting symbol and allegory:

1. Literal or historical
2. Political
3. Moral or psychological
4. Spiritual

## DIDLS (tone analysis)

D	I	D	L	S
I	M	E	A	E
C	A	T	N	N
T	G	A	G	T
I	E	I	U	E
O	S	L	A	N
N		S	G	C
			E	E
				Structure

## Cornell Notes

Key Points	Notes on Key Points
Summary Space	

1. **Pantomime:** Act out a scene you choose or the class calls out to you while up there.
2. **Dramatic monologue:** Create a monologue for a character in a scene. What are they thinking/feeling at that moment? Why?
3. **Dramatic monologue:** Create a monologue for a character while they are out of the book. Where are they? Why? What are they thinking?
4. **Business Card Book:** Write the story in the most compelling way you can on paper the size of a business card.
5. **Postcard:** Write to a friend, the author, or to a character about this book. Write as if you were the character or author and write to yourself.
6. **Mapmaker:** Draw a map of the book's setting.
7. **Moviemaker:** Write a one page "pitch" to a producer explaining why the story would or would not make a great movie.
8. **Trailer:** Movie previews always offer a quick sequence of the best moments that make us want to watch it – storyboard or narrate the scenes for your trailer. Focus on verbs.
9. **Billboard:** As in the movies, take what seems the most compelling image(s) and create an ad.
10. **Adjective-itis:** Pick five adjectives for the book or character(s), and explain how they apply.
11. **Collage:** Create an individual or class collage around themes or characters in the book.
12. **Haiku/Limerick:** Create one about a character.
13. **CliffsNotes:** Have each student take a chapter and, using the CliffsNotes format, create their own.
14. **Roundtable:** Give students a chance to talk about what intrigues, bothers, confuses them about the book.
15. **Silent Roundtable:** The only rule is the teacher cannot say anything during the period allotted for class discussion of book.
16. **Silent Conversation:** A student writes about a story on paper, then passes it to another who responds to what they said. Each subsequent respondent "talks" to/about all those before.
17. **Fishbowl:** Impromptu or scheduled, two to four students sit in middle of circle and talk about a text. The class makes observations about the conversation then rotate into the circle.
18. **Movie Review:** Students write a review of (or discuss) a movie based on a story.
19. **Dear Author:** After reading a book the student(s) write the author via the publisher (who always forwards them).
20. **Surf the Net:** Prior to, while, or after reading a book check out the Web and its offerings about the book, its author, or its subject.
21. **Inspirations:** Watch a film inspired by a story (e.g., *Franny and Alexander* is inspired by *Hamlet*) and compare/contrast.
22. **Timeline:** Create a timeline that includes both the events in the novel and historical information of the time. Try using Post-Its on a whiteboard or butcher paper!

23. **Mandala:** Create a mandala with many levels to connect different aspects of a book, its historical time, and culture.
24. **Transparencies:** Copy portions of the text to a transparency. Kids annotate with markers and then get up to present their interpretations to the class.
25. **Gender-Bender:** Rewrite a scene and change the gender of the characters to show how they might act differently (e.g., *Lord of Flies*). You can also have a roundtable on gender differences.
26. **Picture This:** Bring in art related to book's time or themes. Compare, describe, and discuss.
27. **Kids Books:** Bring in children's books about related themes and read these aloud to class.
28. **Downgrade:** Adapt myths or other stories for a younger audience. Make into children's books or dramatic adaptation on video or live.
29. **Draw!:** Translate chapters into storyboards and cartoons; draw the most important scene in the chapter and explain its importance and action.
30. **Oprah Bookclub:** Host a talkshow: students play the host, author, and cast of characters. Allow questions from the audience.
31. **Fictional Friends:** Who of all the characters would you want for a friend? Why? What would you do or talk about together?
32. **State of the Union:** The President wants to recommend a book to the nation: tell him one important realization you had while reading this book and why he should recommend it.
33. **Interview Question:** When I interview prospective teachers, my first question is always, "What are you reading and do you like it?"
34. **Dear Diary:** Keep a diary as if you were a character in the story. Write down events that happen during the story and reflect on how they affected the character and why.
35. **Rosencrantz and Guildenstern:** Write a story or journal from the perspective of characters with no real role in the story and show us what they see and think from their perspective.
36. **Improv:** Get up in front of class or in a fishbowl and be whatever character the class calls out and do whatever they direct. Have fun with it.
37. **What If:** Write about or discuss how the story would differ if the characters were something other than they are: a priest, another gender or race, a different age, or social class.
38. **Interrupted Conversations:** Pair up and trade-off reading through some text. Any time you have something to say about some aspect of the story, interrupt the reader and discuss, question, argue.
39. **Found Poetry:** Take sections of the story and, choosing carefully, create a found poem; then read these aloud and discuss.
40. **13 Views:** Inspired by Stevens's poem "13 Ways of Looking at a Blackbird," write a poem where each stanza offers a different view of a character or chapter.
41. **Personal Ad:** What would a particular character write in a personal ad for the newspaper? After posting on board, discuss.

42. **Holden Meets Hamlet:** What would one character (or set of them) in one story say to another if given the chance to talk or correspond? Write a dialogue, skit, or letter.
43. **Character Analysis:** Describe a character as a psychologist or recruiting officer might: what are they like? Examples? Why are they like that?
44. **Epistle Poem:** Write a poem in the form and voice of a letter: e.g., Phoebe to Holden from *Catcher in the Rye*.
45. **Write Into:** Find a "hole" in the story where the character disappears (off camera) for a time and describe what they do when we can't see them.
46. **The Woody Allen:** In *Take the Money*, Allen interviews the parents of a man who became a bank robber. Write an imaginary interview with friends and family of a character whom they try to help you understand.
47. **Author Interview:** Write an interview or letter in which the character in a story asks the author a series of questions and reflects on how they feel about the way they were made.
48. **The Kuglemass:** Woody Allen wrote a story in which the character can throw any book into a time machine and it takes you inside the book and the era. What would you do, say, think if you "traveled" into the story you are reading?
49. **Time Machine:** Instead of traveling into the book, write a scene or story in which the character(s) travel out of the book into today.
50. **Biography:** Write a biography of one of the characters who most interests you.
51. **Autobiography:** Have the character that most interests you write their autobiography of the time before, during, or after the story occurs.
52. **P.S.:** After you read the story, write an epilogue in which you explain – using whatever tense and tone the author does – what happened to the character(s) next.
53. **Board Game:** Have groups design board games based on stories then play them. This is especially fun and works well with *The Odyssey*.
54. **Life Graph:** Using the Life Graph assignment, plot the events in the character's life during the story and evaluate their importance; follow up with discussion of graphs.
55. **Second Chance:** Talk or write about how it would change the story if a certain character had made a different decision earlier in the story (e.g., what if Huck of *Huckleberry Finn* had not run away?)
56. **Poetry Connection:** Bring in poems that are thematically related to the story. Integrate these into larger discussion. Use Poetry Index.
57. **Reader Response:** Pick the most important word/line/image/object/event in the chapter and explain why you chose it. Be sure to support all analysis with examples.
58. **Notes and Quotes:** Draw a line down the middle of the page. On one side write down important quotes, on the other comment on and analyze the quotes.
59. **Dear Classmate:** Using email or some other means of corresponding, write each other about the book as you read it, having a written conversation about the book.
60. **Convention Introduction:** You have been asked to introduce the book's author to a convention of English teachers. What would you say? Write and deliver your speech.

61. **Sing Me a Song:** Write a song/ballad about the story, a character, or an event in the book.
62. **Write Your Own:** Using the themes in the story, write your own story, creating your own characters and situation. It does not have to relate to the story at all aside from its theme.
63. **Executive Summary:** Take a 3x5 card and summarize what happened on one side. On the other, analyze the importance of what happened and the reasons it happened.
64. **Read Aloud:** One student starts the reading and goes until they wish to pass. They call on whomever they wish and that person picks up and continues reading for as long as they wish.
65. **Quaker Reading:** Like a Quaker meeting, one person stands and reads then sits and whomever wishes to picks up and reads for as long as with wish... and so it goes.
66. **Pageant of the Masters:** In Los Angeles this remarkable event asks groups to stage different classical paintings in real life. People would try to do a still life of some scene from a book or play. The class should then discuss what is going on in this human diorama.
67. **Create a Diorama:** Create a diorama of a particularly important scene such as the courtroom or Ewells' house in *To Kill a Mockingbird*.
68. **Day in Court:** Use the story as the basis for a court trial; students can be witnesses, expert witnesses called to testify, judge, jury, bailiff, reporter; great fun for a couple days.
69. **Censorship Defense:** Imagine that the book you are reading has been challenged by a special interest group. Students must write a letter defending the book, using specific evidence from the book to support their ideas.
70. **Call for Censorship:** In order to better understand all sides to an argument, imagine you are someone who feels this particular book should not be read and write a letter in which you argue it should be removed.
71. **Speculation:** Based on everything you know now in the story, what do you think will happen and why do you think that?
72. **Questions Anyone?** Students make a list of a certain number of questions they have about a particular character or aspect of the book; use these as the basis for class discussion.
73. **Newspaper Connection:** Have students read the newspapers and magazines to find articles that somehow relate to issues and ideas in the book(s) you are reading. Bring those articles in and discuss.
74. **Jigsaw:** Organize the class into groups, each one with a specific focus. After a time rotate so that new groups are formed to share what they discussed in their previous group.
75. **Open Mind:** Draw an empty head and inside of it draw any symbols or words or images that are bouncing around in the mind of the character of a story. Follow it up with writing or discussion to explain and explore responses.
76. **Interrogation:** A student must come up before the class and, pretending to be a character or the author, answer questions from the class.



77. **Post-Its:** If they are using a school book in which they cannot make notes or marks, encourage them to keep a pack of Post-Its with them and make notes on these.
78. **Just the Facts Ma'am:** Acting as a reporter, ask the students the basic questions to facilitate a discussion: who, what, where, why, when, how?
79. **SQ3R:** When reading a textbook or article, try this strategy: (S)urvey the assigned reading by first skimming through it; then formulate (Q)uestions by turning all chapter headings and subheadings into questions to answer as you read; next (R)ead the assigned section and try to answer those questions you formulated; now (R)ecite the information by turning away from the text as soon as you've finished reading the assigned section and reiterate it in your own words; finally, (R)eview what you read by going back to your questions, the chapter headings, and asking yourself what they are all referring to, what they mean.
80. **Brainstorming/Webbing:** Put a character or other word in the middle of a web. Have students brainstorm associations while you write them down, then have them make connections between ideas and discuss or write about them.
81. **Cultural Literacy:** Find out what students already know and address what they need to know before reading a story or certain part of a story.
82. **Storyboard:** Individually or in groups, create a storyboard for the chapter or story.
83. **Interactive Story:** If you have a student who is a computer genius, have them create a multimedia, interactive version of the story.
84. **CyberGuides:** Search the Net for virtual tours based on the books you might be studying. Try [www.concorde.net](http://www.concorde.net).
85. **Tableau:** Similar to the Pageant of the Masters, this option asks you to create a still life setting; then someone steps up to touch different characters who come alive and talk from their perspective about the scene.
86. **Audio Books:** There are many audio editions of books we teach now available – some are even read by famous stars who turn the book into its own audio performance. Recommend audio books to students with reading difficulties or play portions of them in class.
87. **Sound Off!** Play a video version of a book you are reading – only turn off the sound while they watch it. Have them narrate or discuss or write about what is happening, what the actors are revealing about the story through their gestures. Then compare what you saw with what you read.
88. **Narrate Your Own Reading:** Show kids how you read a text by reading it aloud and interrupting yourself to explain how you grapple with it as you go. Model your own thinking process; kids often don't know what it "looks like" to think.
89. **Magnetic Poetry:** If working with a poem, enlarge it on copier or computer and cut all words up into pieces; place in an envelope and have groups create poems from these words. Later on discuss using the same words for different texts. Heavier stock paper is ideal for this activity.
90. **Venn Diagram:** Use a Venn diagram to help you organize your thinking about a text as you read it. Put differences between two books or characters on opposite sides and similarities in the middle.

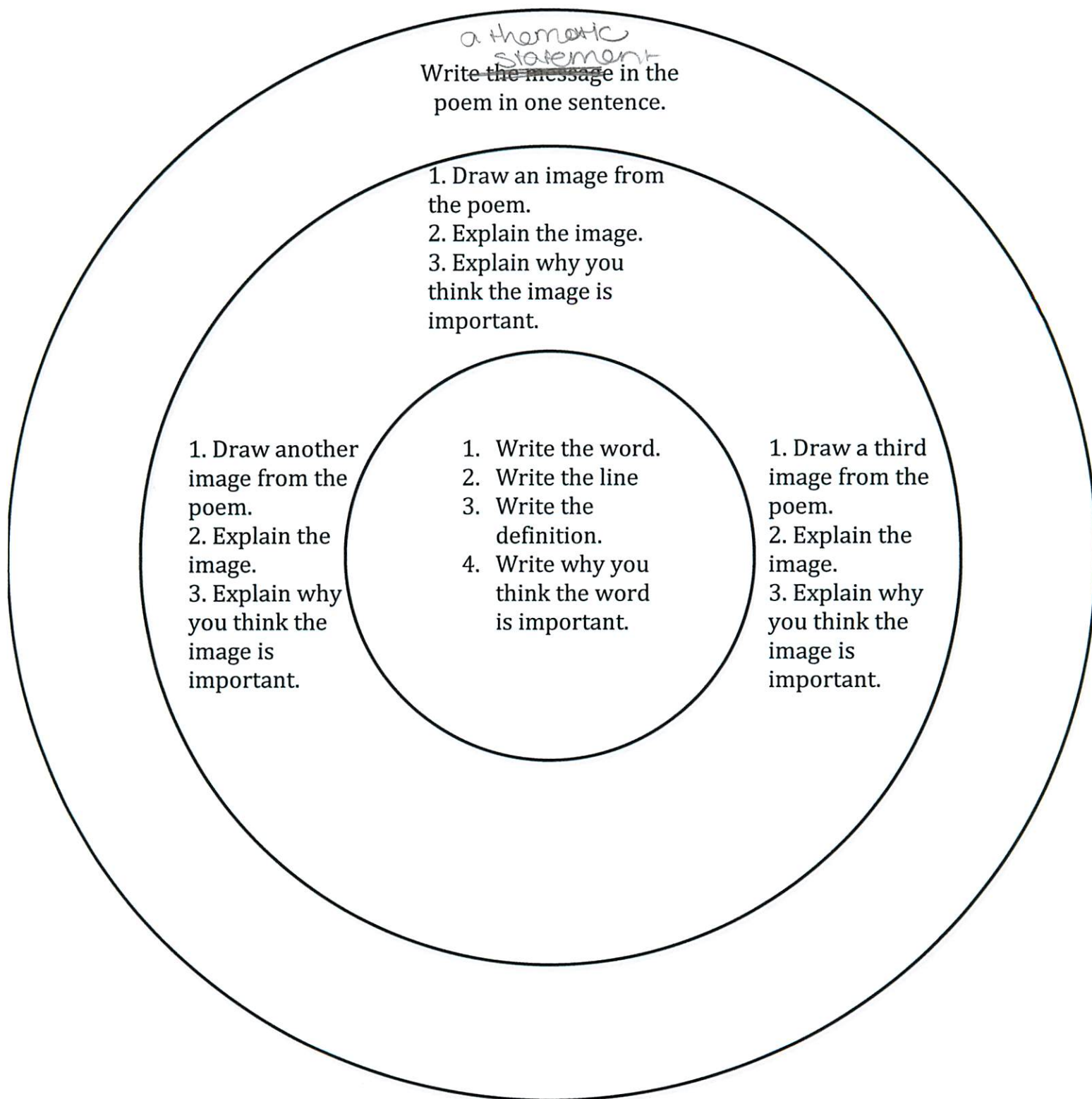


91. **Write an Essay:** Using one of the different rhetorical modes, write an essay in which you make meaningful connections between the text and your own experiences or other texts you have read.
92. **P.O.V.:** How would it change the story if you rewrote it in a different point of view (e.g., changed it from first to third person)? Try it!
93. **Daily Edition:** Using the novel as the basis for your stories, columns and editorials, create a newspaper or magazine based on or inspired by the book you are reading.
94. **Read Recursively:** On occasion circle back around to the beginning of the chapter or text to keep yourself oriented as to "the big picture." This is especially important if you have questions to answer based on reading.
95. **Oral History:** If you are reading a historical text, have students interview people who have some familiarity with that time period or the subject of the book.
96. **Guest Speaker:** If you are reading a book that deals with a subject an expert might help them better understand, invite one in. Try the Veterans of Foreign Wars, for example, if reading about war.
97. **Storytelling:** After reading a story, pair up with others and tell the story as a group, recalling it in order, piecing it together, and clarifying for each other when one gets lost.
98. **Reciprocal Teaching:** A designated student or group reads a section of a text and comes prepared to present or teach it to the class. Follow up with discussion for clarification.
99. **Make Your Own Test:** Have students create their own test or essay questions about the text. This allows them to simultaneously think about the story and prepare for the test on it.
100. **Recasting the Text:** Students rewrite a poem as a story, a short story as a poem or play. All rewrites should then be read and discussed so as to understand how the different genre work.
101. **Debates:** Students reading controversial texts or novels with debatable subjects such as *1984* should debate the issues.
102. **Literature Circles:** Students gather in groups to discuss the text and then report out to the class for full-class discussion.
103. **That Was Then, This Is Now:** After reading the text, create a Before/After list to compare the ways in which characters or towns have changed over the course of the story. Follow up with discussion of reasons.

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*Excerpted from Burke, J., The English Teacher's Companion: A Complete Guide to Classroom, Curriculum, and the Profession. Boynton/Cook Publishers. 1998.*

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The two characters, Victor and the creature, have the most opposite beginnings, which contribute to their experiences and shape their viewpoints. Victor Frankenstein is born into an upper-middle class household in Geneva, with doting parents. He describes his childhood as one of great joy and happiness and that,

"No human being could have passed a happier childhood than my self. My parents were possessed by the very spirit of kindness and indulgence. We felt that they were not the tyrants to rule our lot according to their caprice, but the agents and creators of all the many delights which we enjoyed (Shelley).

It is this background which gives the monster's first years of life such stark contrast. When the monster received life by Victor, he was immediately abandoned by his creator. Frankenstein, who instantly abhorred his creation, fled his attic where his monster was taking in the first sensations of life. Unlike a regular newborn, the daemon is able to remember the bombardment of sensations when he received life, and is therefore more vulnerable (in a psychological manner) than a traditional baby because of his ability to later analyze what transpired.

Unable to discern his surroundings and unable to communicate, he is essentially a newborn left defenseless. The fact that his creator abandons him at his first breath will leave an even larger emotional impact in the monster, eventually contributing to his decision to wreck vengeance on his creator who deserted him at his most vulnerable moment. After several days of life, he is alone, in the forests near the town of Ingolstadt, still unaware of a multitude of basic things which allow for everyday comforts and successful survival. "I was miserable wretch; I knew, and could distinguish, nothing; but feeling pain invade me on all sides. I sat down and wept (Shelley)."

### **Frankenstein: The Creature speaks**

"It was dark when I awoke; I felt cold also, and half-frightened, as it were instinctively, finding myself so desolate. Before I had quitted your apartment, on a sensation of cold, I had covered myself with some clothes; but these were insufficient to secure me from the dews of night. I was a poor, helpless, miserable wretch; I knew, and could distinguish, nothing; but feeling pain invade me on all sides, I sat down and wept....

.....The vegetables in the gardens, the milk and cheese that I saw placed at the windows of some of the cottages, allured my appetite. One of the best of these I entered; but I had hardly placed my foot within the door, before the children shrieked, and one of the women fainted. The whole village was mused; some fled, some attacked me, until, grievously bruised by stones and many other kinds of missile weapons, I escaped to the open country, and fearfully took

refuge in a low hovel, quite bare, and making a wretched appearance after the palaces I had beheld in the village....

.....I was, besides, endued with a figure hideously deformed and loathsome; I was not even of the same nature as man. I was more agile than they, and could subsist upon coarser diet; I bore the extremes of heat and cold with less injury to my frame; my stature far exceeded theirs. When I looked around, I saw and heard of none like me. Was I then a monster, a blot upon the earth, from which all men fled, and whom all men disowned?

"I cannot describe to you the agony that these reflections inflicted upon me: I tried to dispel them, but sorrow only increased with knowledge. Oh, that I had for ever remained in my native wood, nor known nor felt beyond the sensations of hunger, thirst, and heat! .....

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But where were my friends and relations? No father had watched my infant days, no mother had blessed me with smiles and caresses; or if they had, all my past life was now a blot, a blind vacancy in which I distinguished nothing. From my earliest remembrance I had been as I then was in height and proportion. I had never yet seen a being resembling me, or who claimed any intercourse with me. What was I? The question again recurred, to be answered only with groans.

....."As I read, however, I applied much personally to my own feelings and condition. I found myself similar, yet at the same time strangely unlike to the beings concerning whom I read, and to whose conversation I was a listener. I sympathised with, and partly understood them, but I was unformed in mind; I was dependent on none and related to none. 'The path of my departure was free;' and there was none to lament my annihilation. My person was hideous and my stature gigantic. What did this mean? Who was I? What was I? Whence did I come? What was my destination? These questions continually recurred, but I was unable to solve them.

"Cursed, cursed creator! Why did I live? Why, in that instant, did I not extinguish the spark of existence which you had so wantonly bestowed? I know not; despair had not yet taken possession of me; my feelings were those of rage and revenge. I could with pleasure have destroyed the cottage and its inhabitants, and have glutted myself with their shrieks and misery."

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"And now, with the world before me, whither should I bend my steps? I resolved to fly far from the scene of my misfortunes; but to me, hated and despised, every country must be equally horrible. At length the thought of you crossed my mind. I learned from your papers that you were my father, my creator; and to whom could I apply with more fitness than to him who had given me life?"

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"At this time a slight sleep relieved me from the pain of reflection, which was disturbed by the approach of a beautiful child, who came running into the recess I had chosen, with all the sportiveness of infancy. Suddenly, as I gazed on him, an idea seized me, that this little creature was unprejudiced, and had lived too short a time to have imbibed a horror of deformity. If, therefore, I could seize him, and educate him as my companion and friend, I should not be so desolate in this peopled earth.

"Urged by this impulse, I seized on the boy as he passed and drew him towards me. As soon as he beheld my form, he placed his hands before his eyes and uttered a shrill scream: I drew his hand forcibly from his face, and said, 'Child, what is the meaning of this? I do not intend to hurt you; listen to me.'

"He struggled violently. 'Let me go,' he cried; 'monster! ugly wretch! you wish to eat me, and tear me to pieces--You are an ogre--Let me go, or I will tell my papa.'

"'Boy, you will never see your father again; you must come with me.'

"'Hideous monster! let me go. My papa is a Syndic--he is M. Frankenstein--he will punish you. You dare not keep me.'

"'Frankenstein! you belong then to my enemy--to him towards whom I have sworn eternal revenge; you shall be my first victim.'

"The child still struggled, and loaded me with epithets which carried despair to my heart; I grasped his throat to silence him, and in a moment he lay dead at my feet.

"I gazed on my victim, and my heart swelled with exultation and hellish triumph: clapping my hands, I exclaimed, 'I, too, can create desolation; my enemy is not invulnerable; this death will carry despair to him, and a thousand other miseries shall torment and destroy him.'

"As I fixed my eyes on the child, I saw something glittering on his breast. I took it; it was a portrait of a most lovely woman. In spite of my malignity, it softened and attracted me. For a few moments I gazed with delight on her dark eyes, fringed by deep lashes, and her lovely lips; but presently my rage returned: I remembered that I was for ever deprived of the delights that such beautiful creatures could bestow; and that she whose resemblance I contemplated would, in regarding me, have changed that air of divine benignity to one expressive of disgust and affright.

"Can you wonder that such thoughts transported me with rage? I only wonder that at that moment, instead of venting my sensations in exclamations and agony, I did not rush among mankind and perish in the attempt to destroy them."

## **In the Absence of Fathers: A Story of Elephants and Men**

By [Fr. Gordon J. MacRae](#) June 20, 2012

Wade Horn, Ph.D., President of the National Fatherhood Initiative, had an intriguing article entitled “Of Elephants and Men” in a recent issue of *Fatherhood Today* magazine. I found Dr. Horn’s story about young elephants to be simply fascinating, and you will too. It was sent to me by a TSW reader who wanted to know if there is any connection between the absence of fathers and the shocking growth of the American prison population.

Some years ago, officials at the Kruger National Park and game reserve in South Africa were faced with a growing elephant problem. The population of African elephants, once endangered, had grown larger than the park could sustain. So measures had to be taken to thin the ranks. A plan was devised to relocate some of the elephants to other African game reserves. Being enormous creatures, elephants are not easily transported. So a special harness was created to air-lift the elephants and fly them out of the park using helicopters.

The helicopters were up to the task, but, as it turned out, the harness wasn’t. It could handle the juvenile and adult female elephants, but not the huge African bull elephants. A quick solution had to be found, so a decision was made to leave the much larger bulls at Kruger and relocate only some of the female elephants and juvenile males.

The problem was solved. The herd was thinned out, and all was well at Kruger National Park. Sometime later, however, a strange problem surfaced at South Africa’s other game reserve, Pilanesburg National Park, the younger elephants’ new home.

Rangers at Pilanesburg began finding the dead bodies of endangered white rhinoceros. At first, poachers were suspected, but the huge rhinos had not died of gunshot wounds, and their precious horns were left intact. The rhinos appeared to be killed violently, with deep puncture wounds. Not much in the wild can kill a rhino, so rangers set up hidden cameras throughout the park.

The result was shocking. The culprits turned out to be marauding bands of aggressive juvenile male elephants, the very elephants relocated from Kruger National Park a few years earlier. The young males were caught on camera chasing down the rhinos, knocking them over, and stomping and goring them to death with their tusks. The juvenile elephants were terrorizing other animals in the park as well. Such behavior was very rare among elephants. Something had gone terribly wrong.

Some of the park rangers settled on a theory. What had been missing from the relocated herd was the presence of the large dominant bulls that remained at Kruger. In natural circumstances, the adult bulls provide modeling behaviors for younger elephants, keeping them in line.

Juvenile male elephants, Dr. Horn pointed out, experience “musth,” a state of frenzy triggered by mating season and increases in testosterone. Normally, dominant bulls manage and contain the testosterone-induced frenzy in the younger males. Left without elephant modeling, the rangers

theorized, the younger elephants were missing the civilizing influence of their elders as nature and pachyderm protocol intended.

To test the theory, the rangers constructed a bigger and stronger harness, then flew in some of the older bulls left behind at Kruger. Within weeks, the bizarre and violent behavior of the juvenile elephants stopped completely. The older bulls let them know that their behaviors were not elephant-like at all. In a short time, the younger elephants were following the older and more dominant bulls around while learning how to be elephants.

## MARAUDING IN CENTRAL PARK

In his terrific article, “Of Elephants and Men,” Dr. Wade Horn went on to write of a story very similar to that of the elephants, though it happened not in Africa, but in New York’s Central Park. The story involved young men, not young elephants, but the details were eerily close. Groups of young men were caught on camera sexually harassing and robbing women and victimizing others in the park. Their herd mentality created a sort of frenzy that was both brazen and contagious. In broad daylight, they seemed to compete with each other, even laughing and mugging for the cameras as they assaulted and robbed passersby. It was not, in any sense of the term, the behavior of civilized men.

Appalled by these assaults, citizens demanded a stronger and more aggressive police presence. Dr. Horn asked a more probing question. “Where have all the fathers gone?” Simply increasing the presence of police everywhere a crime is possible might assuage some political pressure, but it does little to identify and solve the real social problem behind the brazen Central Park assaults. It was the very same problem that victimized rhinos in that park in Africa. The majority of the young men hanging around committing those crimes in Central Park grew up in homes without fathers present.

That is not an excuse. It is a social problem that has a direct correlation with their criminal behavior. They were not acting like men because their only experience of modeling the behaviors of men had been taught by their peers and not by their fathers. Those who did have fathers had absent fathers, clearly preoccupied with something other than being role models for their sons. Wherever those fathers were, they were not in Central Park.

Dr. Horn pointed out that simply replacing fathers with more police isn’t a solution. No matter how many police are hired and trained, they will quickly be outnumbered if they assume the task of both investigating crime and preventing crime. They will quickly be outnumbered because presently in our culture, two out of every five young men are raised in fatherless homes, and that disparity is growing faster as traditional family systems break down throughout the Western world.

**Barack Obama: *Dreams from my father* (pages 26-27)**

There was only one problem: my father was missing. He had left paradise, and nothing that my mother or grandparents told me could obviate that single, unassailable fact. Their stories didn't tell why he had left. They couldn't describe what it might have been like had he stayed. Like the janitor, Mr. Reed, or the black girl who churned up dust as she raced down a Texas road, my father became a prop in someone else's narrative. An attractive prop—the alien figure with the heart of gold, the mysterious stranger who saves the town and wins the girl—but a prop nonetheless.

I don't really blame my mother or grandparents for this. My father may have preferred the image they created for him—indeed, he may have been complicit in its creation. In an article published in the *Honolulu Star-Bulletin* upon his graduation, he appears guarded and responsible, the model student, ambassador for his continent. He mildly scolds the university for herding visiting students into dormitories and forcing them to attend programs designed to promote cultural understanding—a distraction, he says, from the practical training he seeks. Although he hasn't experienced any problems himself, he detects self-segregation and overt discrimination taking place between various ethnic groups and expresses wry amusement at the fact that "Caucasians" in Hawaii are occasionally at the receiving end of prejudice. But if his assessment is relatively clear-eyed, he is careful to end on a happy note: One thing other nations can learn from Hawaii, he says, is the willingness of races to work together toward common development, something he has found whites elsewhere too often unwilling to do.

I discovered this article, folded away among my birth certificate and old vaccination forms, when I was in high school. It's a short piece, with a photograph of him. No mention is made of my mother or me, and I'm left to wonder whether the omission was intentional on my father's part, in anticipation of his long departure. Perhaps the reporter failed to ask personal questions, intimidated by my father's imperious manner; or perhaps it was an editorial decision, no part of the simple story that they were looking for. I wonder, too, whether the omission caused a fight between my parents.

I would not have known at the time, for I was too young to realize that I was supposed to have a live-in father, just as I was too young to know that I need a race. For an improbably short span it seems that my father fell under the same spell as my mother and her parents; and for the first six years of my life, even as that spell was broken and the worlds that they thought they'd left behind reclaimed each of them, I occupied the place where their dreams had been.



**The Heart Grows Smarter**  
**By DAVID BROOKS**  
**Published: November 5, 2012**

If you go back and read a bunch of biographies of people born 100 to 150 years ago, you notice a few things that were more common then than now.

First, many more families suffered the loss of a child, which had a devastating and historically underappreciated impact on their overall worldviews.

Second, and maybe related, many more children grew up in cold and emotionally distant homes, where fathers, in particular, barely knew their children and found it impossible to express their love for them.

It wasn't only parents who were emotionally diffident; it was the people who studied them. In 1938, a group of researchers began an intensive study of 268 students at Harvard University. The plan was to track them through their entire lives, measuring, testing and interviewing them every few years to see how lives develop.

In the 1930s and 1940s, the researchers didn't pay much attention to the men's relationships. Instead, following the intellectual fashions of the day, they paid a lot of attention to the men's physiognomy. Did they have a "masculine" body type? Did they show signs of vigorous genetic endowments?

But as this study — the Grant Study — progressed, the power of relationships became clear. The men who grew up in homes with warm parents were much more likely to become first lieutenants and majors in World War II. The men who grew up in cold, barren homes were much more likely to finish the war as privates.

Body type was useless as a predictor of how the men would fare in life. So was birth order or political affiliation. Even social class had a limited effect. But having a warm childhood was powerful. As George Vaillant, the study director, sums it up in "Triumphs of Experience," his most recent summary of the research, "It was the capacity for intimate relationships that predicted flourishing in all aspects of these men's lives."

Of the 31 men in the study incapable of establishing intimate bonds, only four are still alive. Of those who were better at forming relationships, more than a third are living.

It's not that the men who flourished had perfect childhoods. Rather, as Vaillant puts it, "What goes right is more important than what goes wrong." The positive effect of one loving relative, mentor or friend can overwhelm the negative effects of the bad things that happen.

In case after case, the magic formula is capacity for intimacy combined with persistence, discipline, order and dependability. The men who could be affectionate about people and organized about things had very enjoyable lives.

But a childhood does not totally determine a life. The beauty of the Grant Study is that, as Vaillant emphasizes, it has followed its subjects for nine decades. The big finding is that you can teach an old dog new tricks. The men kept changing all the way through, even in their 80s and 90s.

One man in the study paid his way through Harvard by working as a psychiatric attendant. He slept from 6 p.m. to midnight. Worked the night shift at a hospital, then biked to class by 8 in the morning. After college, he tried his hand at theater. He did not succeed, and, at age 40, he saw himself as “mediocre and without imagination.” His middle years were professionally and maritally unhappy.

But, as he got older, he became less emotionally inhibited. In old age, he became a successful actor, playing roles like King Lear. He got married at 78. By 86, the only medicine he was taking was Viagra. He lived to 96.

Another subject grew up feeling that he “didn’t know either parent very well.” At 19, he wrote, “I don’t find it easy to make friends.” At 39, he wrote, “I feel lonely, rootless and disoriented.” At 50, he had basically given up trying to socialize and was trapped in an unhappy marriage.

But, as he aged, he changed. He became the president of his nursing home. He had girlfriends after the death of his first wife and then remarried. He didn’t turn into a social butterfly, but life was better.

The men of the Grant Study frequently became more emotionally attuned as they aged, more adept at recognizing and expressing emotion. Part of the explanation is biological. People, especially men, become more aware of their emotions as they get older.

Part of this is probably historical. Over the past half-century or so, American culture has become more attuned to the power of relationships. Masculinity has changed, at least a bit.

The so-called Flynn Effect describes the rise in measured I.Q. scores over the decades. Perhaps we could invent something called the Grant Effect, on the improvement of mass emotional intelligence over the decades. This gradual change might be one of the greatest contributors to progress and well-being that we’ve experienced in our lifetimes.

**A version of this op-ed appeared in print on November 6, 2012, on page A29 of the New York edition with the headline: The Heart Grows Smarter.**

I don't have any tattoos. I haven't developed a drug addiction. I'm in a stable relationship with a wonderful man. I've always been a straight-A student. Rather disappointingly, as I enter my mid-20s, I have come to realize that—at least on the surface—I am a daughter that most parents would agree has rather avoided the classic pitfalls that might cause them sleepless nights. And, while recognizing that I am extremely lucky, this list of somewhat dubious accomplishments (if being too squeamish to get a tattoo might be called that) also makes me rather cross. Because I've never understood why my father might not want to know me.

Now, it's not that I'm perfect. In fact, I'm a long way from it. But he doesn't know me well enough to *know* that I'm not perfect. He's only ever heard the positive headlines, never witnessed the tantrums and trauma behind them. Despite doing everything in a rather boring, conventionally "correct" way, and never having given him an excuse to intermittently exclude me from his life, he's never wanted to feature more than passingly in mine. I neither deserve nor want pity, as I have a wealth of loving relationships that more than compensate for his absence. But, over the last year or so, I've become increasingly reflective on what our cultural take on fathers is.

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If the importance of fathers is emotional as well as financial, as the late 20th century psychological literature has affirmed, what discourse is in place for those who are missing one? And if that discourse seems to rest on our overwhelming sense of loss or inability to form healthy relationships with men, what is in place for those who have defied this?

Our conception of fatherless daughters derives almost entirely from psychoanalytic theory. The narrative that fatherless daughters are damaged isn't a useful one. It provides too easy a get-out for those who want to ignore the fact that the most important factors to allow lone parents and their children to flourish are social and economic support.

But the cultural vision of the father-role has failed to evolve in any positive way since the mid-20th century. The surviving trope is largely redundant, just as the image of the fatherless daughter is negative and largely false. Of course, experiences of fatherlessness are stunningly varied. I'm not claiming that all children who have grown up without a father figure emerge unscathed. Rather that having one image of fatherlessness isn't useful, and our weak but pervasive image of fatherhood contributes to this.

Modern families are increasingly complex entities, and—despite the complications and tensions arising from this—are stronger and more beautiful for it. It seems to me that the traditional meanings attached to "fatherhood" have failed to keep up with the shape of our families. We are slowly coming to recognize the multiple ways that families might be healthy and loving, and are reinterpreting the traditional "nuclear" family into something more diverse and accepting. Is it time to re-examine what our images are of fatherlessness?

I suspect that my feelings toward my father's absence have been more stimulated by the cultural perception of the essentialness of paternal love than by any tangible privation. We've certainly changed our understanding of lone mothers. Might it be time to formulate a new and more

nuanced understanding of what it means to be the *child* of a single mother? There are many of us around, quietly going about our daily lives, without ever having been taken to play football in the park (my mother was more one for taking me swimming; again, not exactly a deprivation), trying to avoid the look of "Oh, you must be unable to form meaningful relationships with men/have abandonment issues/have a difficult relationship with your mother."

No really, I'm fine. I just want to know why he doesn't want to know me. And why I still care.

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Let's acknowledge that all children should grow up in a loving and supportive environment, and that this can take many shapes and forms. Let's recognize that the heteronormative model of two-parent families isn't the only valid space to raise healthy and emotionally nourished children. Let's decide to evolve our ideas of what parenting means and how to do it well. Since fathers don't have to be biologically related to the children they're raising to be wonderful parental figures, and the embodiment of "traditional" fatherly attributes doesn't have to be male, what does being a dad actually mean?

It's not enough to rest on the tired trope of fathers-are-important-because-children-need-*men*. And nothing creeps me out more than the father-as-protector cliché (I learned to get up and brush myself off after falling over just fine, thanks). Fatherhood isn't about personifying gendered qualities or attributes. Fathers don't have a distinct role to play purely by virtue of their role in the procreative act, and certainly not a uniform one.

The fact is that there are many ways of being a good father, and it's about being a good role model of a *person*, not of a particular gender. I want my (future) children to have a relationship with their (future) father not because he's a man, but because he's another person to love and learn from, and he'll have qualities as an *individual*, not a gender stereotype. Parenthood for men should be an experience culturally articulated in all of its glorious modern messiness.

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I think it's because there is no conversation about what fatherhood *means* that my father was able to "opt out." There is indeed a stigma around being an absent father. But this stigma doesn't do anything to help men who just don't know *how* to go about being a father. Perhaps he thinks the stigma of not getting involved at all is preferable to trying and failing.

Can we seek to understand what it means to be a father without prescribing the right way to be one? If we created a space to talk about fatherhood (a conversation that *must* engage women and children), we might be able to persuade more men that being a father isn't an "all in" or "all out" experience, and that positive fatherhood comes in many forms.

I don't want my father to be a 1950s stereotype, as he's clearly not cut out for that. But I do want him to know me.

*Sarah Laing is studying for a PhD in London having graduated from Oxford University in the summer. She writes on women, masculinity, and mental health. She lives with her partner but regularly visits her lovely cat and terrifying mother.*

**This unit on *A Day No Pigs Would Die* was compiled by Nancy Lovgren, Connie Roalson, and, in a very small way, myself for students at Round Rock High School. It served as a wonderful introduction to Pre-AP for ninth grade students who came to us with very little previous Pre-AP instruction.**

**Brief Chapter Synopsis with relevant quotations.**

**CHAPTER 1**— Rob births a calf and pulls a goiter.  
"I was feathered if I was going to run away from one darn more thing." p.9  
(hurt) "It just went on and on. It didn't quit." p.12  
**CHAPTER 2**— Rob gets sewed up and mends.  
"Anything'll bite be it provoked." p.17  
"But when you kill pigs for a living, you can't always smell like Sunday morning." p.20  
**CHAPTER 3**— Mr. Tanner gives Rob a pig, his first real possession.  
"A fence sets men together, not apart." p.22  
**CHAPTER 4**— Papa and Rob move the corn cratch.  
"I am not heartsick, because I am rich and they are poor." p.38  
"Every man must face his own mission." p.39  
"I guess I must have been the luckiest boy in learning." p.40  
**CHAPTER 5**— Pinky and Rob play with a flutter wheel and a frog.  
"Papa wasn't one to smile every year, but he sure did then." p.44  
"Chores are my mission, not his." p.48  
"No matter how many times a barn cat has her kits, it's always a wondrous thing to see." p.49  
**CHAPTER 6**— Aunt Matty tutors Rob in grammar.  
"Lots of things smile, like a flower to the sun." p.57  
"Anyone who got a D in English had no right to joy." p.54  
**CHAPTER 7**— Rob and Pinky watch a hawk kill a rabbit.  
"I'd only heard it once before, a rabbit's death cry, and it don't forget very easy." p.62  
"Rob, you feed that pig better'n you feed yourself." p.64  
"You're going to be a brood sow, and have a very long life." p.64  
"The sky's a good place to look. And I got a notion it's a good place to go." p.67  
**CHAPTER 8**— Rob and Papa help Mr. Hillman claim his child at the churchyard.  
"I can't undo what's already been did." p.72  
"I own up, this little girl is mine." p.72  
**CHAPTER 9**— After overhearing gossip about Iris Bascom and her hired man, Rob recalls a run-in with the widow. He then meets her and Ira under better circumstances.  
"Maybe our noses are where they shouldn't be." p. 77  
"Life ain't easy for a widow woman." p.77  
"What goes on under a neighbor's quilt is nought to me." p.77  
**CHAPTER 10**—Awed by the big world at Rutland, Rob scrambles to show Pinky, who wins a blue ribbon for Best-Behaved Pig.  
"It was sinful, but I wanted the whole town of Learning to see me just this once." p.90  
"It was just like I was somebody." p.90  
**CHAPTER 11**— Mama and Papa welcome Rob back from the fair, and Rob, Papa, and Ira learn a lesson about courage and foolishness from a weasel and a dog.  
"Hussy," I said, "you got more spunk in you than a lot of us menfolk got brains." p. 105  
**CHAPTER 12**— Rob learns Pinky may be barren, shoots a squirrel, and finds out his father is going to die.  
"Dying's a dirty business, like getting born." p. 106  
"Rob, that won't change nothing. You got to face what is." p.107  
"All things end, and so it goes." p. 114  
**CHAPTER 13**— Pinky is bred to Samson, Mr. Tanner's prize-winning boar.  
"There's no higher calling than animal husbandry, and making things live and grow." p.122  
"Our lot is to tend all God's good living things, and I say there's nothing finer." p. 122  
"But we're Plain People, sir. It may not be right to want for so much." p.123  
It just goes to show how wrong I could feel about some things. And how foolish." p. 123

**CHAPTER 14**-- Papa and Rob have to kill Pinky because they can't afford to feed a pet over the hard winter.  
"Oh, Papa. My heart's broke." p. 129  
"So is mine, said Papa. But I'm thankful you're a man. That's what being a man is all about, boy. It's just doing what's got to be done." p. 129  
"I kissed his hand again and again, with all its stink and fatty slime of dead pork. So he'd understand that I'd forgive him even if he killed me." p. 129-130  
**CHAPTER 15**-- Rob takes care of funeral arrangements for his father and assumes responsibility for the farm.  
"He wasn't rich. But by damn he wasn't poor."  
"There was no marker, no headstone. Nothing to say who it was or what he had done in his sixty years." p.137

## Chapter Lessons and Activities.

### Ten-Point Chronology of Chapter 1

1. A boy runs away from bully Edward Thatcher at school.
2. On the way home, he meets Apron having a calf.
3. He tries to pull out calf with hands but needs a rope.
4. He removes his trousers and ties them around calf and a tree.
5. He beats Apron with a stick and swears at her to get her to move forward.
6. Calf is born, falling on the boy.
7. Apron falls down on boy's chest and stops breathing.
8. The boy reaches into her throat and removes an apple-sized ball of something.
9. Apron bites his arm and drags him half-naked down the hill through the prickier bushes.
10. The boy loses consciousness.

### Chapter 1 Listening Assignment

- Row 1—Describe the protagonist in detail using specific facts stated in nouns or adjectives.  
Row 2—List the qualities of a good story present in Chapter 1.  
Row 3—List all other characters and any information you learn about each.  
Row 4—Describe everything you learn about the setting. Remember to include both time and place.  
Row 5—List and describe what you learn about the internal and external conflicts. \_\_\_\_ vs \_\_\_\_  
Row 6—List events as they occur. Try for about 10.

### Chapter 1 Exposition

#### I. Characters

- a. Narrator
- b. Edward Thatcher
- c. Apron the cow and her calf
- d. Mrs. Malcolm
- e. Mr. Tanner

#### II. Narrator

- a. 12 years old, 100 pounds
- b. Regional dialect, curses twice
- c. Lives on a farm
- d. Poor—Shaker clothes ridiculed

- e. Learning, Vermont
- f. Runs from problem
- g. Doesn't want to repeat action
- h. Afraid but can be brave
- i. Passes out from injury

### **III. Setting**

- a. A farm in Learning, Vermont
- b. Small town
- c. School bell—earlier time period
- d. April, during school day
- e. Pasture near spar mine

### **IV. Conflict**

- a. Boy vs Edward
- b. Boy vs Apron
- c. Boy vs self (conscience, fear, anger at self)

### **V. Why a good story**

- a. Action (exposition conveyed throughout action)
- b. Country dialect, humor
- c. Emotion
- d. Suspense
- e. Complex characterization
- f. Interesting, relevant topic

### **VI. Motivation**

- a. Runs away from bully at school yard
- b. Uses anger at self for running away to motivate himself to save Apron and her calf

### **VII. Writing mode—primarily exposition**

### **VIII. Questions**

- a. What influence did the protagonist's experience at school have on him later in the day?
- b. Is this chapter primarily narrative, exposition, description, or persuasion?
- c. What is the major internal conflict we all have about growing up? Appeal of childhood dependency vs lure of independence
- d. Do the boy's feelings in Chapter 1 reflect that ambivalence? (cling to childhood that is simpler than complex world of adults vs desire to rely on himself)
- e. What does it mean to be a Shaker? Might this cause him any conflict?

## **Chapter 2 Discussion of Life's Ambiguities**

How do we live in the world? Exploration of internal conflicts concerning duty and responsibility versus Shaker gentleness or one's personal dreams—Papa is a gentle man yet he kills pigs for a living to support his family. How are these apparent conflicts resolved? (Resolving the gap between the **desires of our dreams** and the **responsibilities of reality**)

Importance of standing up for self ("Anything'll bite be it provoked.") Limits, drawing line in the sand, personal space, fences: Papa and Mama's feelings about Rob's leaving school and saving the neighbor's cow and calf. Education very important to them but good to help neighbor bravely.



### Chapter 3 Inferences about Character

1. What does Rob's use of swear words indicate about him?
2. Is Rob lazy? Is Papa mean?
3. What is Papa trying to teach Rob by telling him about his view of fences?
4. What kinds of positive and negative fences do we build around ourselves? Could Papa mean for Rob to think of something beyond a literal fence?
5. How do Mama and Papa define a "frill"?
6. Where do you see Papa demonstrate his belief that people are more important than rules?
7. Why does Rob feel so strongly that Pinky is not a frill?
8. Where did Papa learn what he teaches Rob about the care of pigs? Try for two or three sources.
9. How does Papa distinguish between the letter and the spirit of the law?

#### **Papa's explanation:**

1. "Were it my cow, I'd share with others."
2. "And we didn't take but a glass. It weren't as though we stripped her dry."
3. "Somehow, the Good Lord don't want to see no man start a cold morning with just black coffee."

### KHOLBERG'S STAGES OF MORAL DEVELOPMENT

#### **PRE-CONVENTIONAL MORAL DEVELOPMENT**

##### **Stage 0 - Pre-Moral**

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

##### **Stage One - Simple Authority Orientation**

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

##### **Stage Two - Instrumental Relativist**

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

#### **CONVENTIONAL MORAL DEVELOPMENT**

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

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

#### **Stage Four - Law and Order**

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

#### **POST-CONVENTIONAL MORAL DEVELOPMENT**

#### **Stage Five - Social Contract**

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

#### **Stage Six - Ethical Principle**

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

### **Chapter 4 -- Reading Guide**

I. Define the following terms using the dictionary:

- a. capstan
- b. crank
- c. yoke
- d. plumb
- e. axle
- f. oxbow
- g. cotter
- h. Calvin Coolidge

II. Explain what dramatic irony is and give two examples of its use in this chapter. Tell one reason why the author uses dramatic irony here.

III. Draw a picture of Papa's use of a capstan to move the corn cratch. Label the parts.

The Far Fence – Betty Sue Flowers

I rode to the fence today. Its holding fine. No wool clumps in the wire. Sheep never stray this far, but it's a comfort to see the line of the fence and know once here, they'd stay.	
It's a comfort to go so far and stop, to see the near side of the fence and call it home, to say: my grass, my tall oak tree, that's you and yours out there, here's mine, here's me.	5
And this is all a lie. It's what you think, it keeps you safe from me. But let me tell you that a fence is mostly gap, and deer will leap right over it. Nothing free will stop	10
for comforts sake. My grass, my path, my tall oak tree not so. The west wind blows the grass seed through, and quick wild birds nest in the oak and fly free, and my path goes through the fence. But you--	15
Who look for comfort in fences and fear to lose what you call yours--watch out for me. I'm one who'll pass your way with wire cutters and who'll use them, make taut lines dangle from their posts, undone.	20
Then anyone can ride through, move on.	

### **Mending Wall – Robert Frost**

Something there is that doesn't love a wall,  
That sends the frozen-ground-swell under it,  
And spills the upper boulders in the sun,  
And makes gaps even two can pass abreast.  
The work of hunters is another thing: 5  
I have come after them and made repair  
Where they have left not one stone on a stone,  
But they would have the rabbit out of hiding,  
To please the yelping dogs. The gaps I mean,  
No one has seen them made or heard them made, 10  
But at spring mending-time we find them there.  
I let my neighbor know beyond the hill;  
And on a day we meet to walk the line  
And set the wall between us once again.  
We keep the wall between us as we go. 15  
To each the boulders that have fallen to each.  
And some are loaves and some so nearly balls  
We have to use a spell to make them balance:  
'Stay where you are until our backs are turned!'  
We wear our fingers rough with handling them. 20  
Oh, just another kind of out-door game,  
One on a side. It comes to little more:  
There where it is we do not need the wall:  
He is all pine and I am apple orchard.  
My apple trees will never get across 25  
And eat the cones under his pines, I tell him.  
He only says, 'Good fences make good neighbors'.  
Spring is the mischief in me, and I wonder  
If I could put a notion in his head:  
'Why do they make good neighbors? Isn't it 30  
Where there are cows?  
But here there are no cows.  
Before I built a wall I'd ask to know  
What I was walling in or walling out,  
And to whom I was like to give offence. 35  
Something there is that doesn't love a wall,  
That wants it down.' I could say 'Elves' to him,  
But it's not elves exactly, and I'd rather  
He said it for himself. I see him there  
Bringing a stone grasped firmly by the top 40  
In each hand, like an old-stone savage armed.  
He moves in darkness as it seems to me,  
Not of woods only and the shade of trees.  
He will not go behind his father's saying,  
And he likes having thought of it so well 45  
He says again, "Good fences make good neighbors."

## One-Pager on “Mending Wall”

### Directions:

1. Use one sheet of paper (provided)
2. Carefully place the following on one side of the paper:
  - a. **title** of the poem (in quotation marks) and **poet’s name**
  - b. at least 2 significant (and complete) **quotations** from the poem with the line #’s in parentheses following.
  - c. at least 3 **key words** that capture some significant aspect of the work (these need not be from the poem itself)
  - d. an **illustration/picture/symbol** that reflects a central image of the poem
  - e. an **analysis** of the poem in your own words, including why you like it and/or what you learned from reading it (approximately 100 words)

### Rubric—

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

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

### Chapter 4—Writing Assignment - Papa's Identity

1. Even though others may look down on us, contentment comes from accepting and valuing ourselves. (social acceptance vs self-acceptance)
2. One can be rich not just in money but in spirit. Papa sees himself as being rich in happiness and understanding of life rather than in products and cash. He feels that being rich in material goods can actually prevent one from becoming rich in spirit.
3. Everyone has a calling and mission that gives meaning to life.

The quality of a theme depends on the depth of your identified subject. The deeper the subject you see, the more profound the theme statement will be.

Other themes:

1. Wanting bigger, better, more will always prevent people from living contentedly.
2. Strict self-discipline on such natural desires lead away from the problems of the world.
3. We are rich if we can accept who we are.
4. Happiness represents not a circumstance, but an attitude.
5. Every person has a mission to complete, even if sometimes scary or difficult, which contributes to the good of the whole community.

### To Use When Returning Chapter 4 Papers

#### Connecting Chapters 2 and 4--Personal space and identity

Papa is trying to help Rob see that all fences are not barriers (though some are), and it will help him to use constructive fences in his own life. For instance, he will know it's okay for him to be who he is. He doesn't have to run away from someone who doesn't like his clothes. Neither does he have to fight every time someone insults him. Papa's idea of fences ties into his lesson about Papa accepting who he is as a *plain* person. He views himself as rich, not poor. (Related to *horse learning* he is "equal" to anyone on earth.)

#### Characterization of Papa

What do we know about Papa as a father because the author juxtaposes Papa's action of moving the corn cratch with a capstan while talking about baseball and voting with Rob?

#### Mission motif (archetype)

"Chores are my mission, not his." P. 18

"Some days I get the notion that I can't knife even one more of Clay Sander's pigs. Yet I always do, cause it's got to be done. It's my mission." P. 39

"Old Solomon's a dreamer, too, but yet he walks his circle. And just look how he's drug that corn cratch. Plenty far." P. 40

## Chapter 6-Questions

1. Who comes to visit Rob and his family? What is her relationship to the family? (Read carefully.)
2. What mistake does Rob make while they had their visitor?
3. Why is their visitor upset?
4. What is her solution?
5. In this chapter, what are two things that Rob misunderstands? Explain how this is an example of dramatic irony.
6. Why does Rob feel Baptists are strange?
7. Was Rob's lesson successful? Explain specifically why or why not.
8. Rob thinks the old "witch" must have been a \_\_\_\_\_.
9. In this chapter, the author makes fun of himself (through the character of the narrator Rob) by showing how many things he didn't understand as a child. Why would he reveal his own ignorance, even prejudice, when he was young? List two reasons in complete sentences.
10. Did you think this chapter was funny? Why or why not?

## Chapter 6--Author's Purpose

### Why did the author reveal his own ignorance, even prejudice, when he was a child?

To show a child's innocence

To be funny

To show how hard it is for children to understand things

To help the reader relate to Rob

To inspire us to do well in school

To help us look at certain things we're ashamed of in a funny way

To show how beliefs can change as we age

To show that personal experience helps us understand things more clearly

To show that kids are trying to make sense of their world

To show that certain beliefs can be quite strange to a child when they aren't accustomed to them

How children can misunderstand when adults think they have been clear

To show how children pick up their ideas about people and races and grammar from the people around them

To show that we don't know everything like we think we do

How hard it was for him to get a good education

Sometimes we haven't learned enough to know better

To show how easily a young mind can be corrupted

Children aren't trying to be rude. They are saying what they think is correct.

To show how successful Rob has been after getting an education—from illiterate to author in one generation

Modern vs. 1920's education

To help children reading this book to feel less stupid when they make common mistakes

To show we can learn what we don't know

No one's perfect and it's okay.

To show how sheltered he was

### Chapter 7--Tone Shift

*Chapter 5 description of frog eaten by crow*

A big black crow

Let out a bark

Made her jump and squeal

Like the Fallen Angel was after her

Made a big misdo

Plumb forgot

Wise old bird

Watching that game of tag

Dropped like a big black stone

Hit him dead center

Saw the last of Mr. Frog

*chapter 7 description of rabbit killed by hawk*

Down he came; down, down, down

Thrashing about on the ground

Talons buried in its fur

I heard the cry

Full of pity it was

Rabbit's death cry

Like a newborn baby

Call for help

End its hurting

Only cry its whole life long

It's all over

**What is the author's purpose?**



### Chapter 7--Questions

1. What happens In Chapter 7? What part do you remember best? Why?
2. What is Rob doing to take good care of Pinky?  
What does he expect her to be when she grows up?  
Why is this so important to his dream of the future?
3. How does the tone shift in Chapter 7? That is, how is the author's attitude toward his subject matter different? Think about and describe the difference in how Rob tells about the death of the frog (killed by a crow) in Chap. 5 and the death of the rabbit (by a hawk) in Chap. 7? Why the different tone?
4. What might be foreshadowed by this shift in tone?

### Chapter 8 - Questions for essay

Choose from among the following questions to compose a coherent two-page essay.

1. Why did Papa want Rob to go with him to the churchyard in the middle of a stormy night?
2. What 2 things could Rob have learned from his father's response Mr. Hillman's situation?
3. What would be a good theme statement for Chap. 8?
4. Show two examples of the use of nature imagery in "I Dreamed a Dream" and explain the effect on the reader/listener.
5. Explain the dream motif as it appears in chapter 8 and in Fantine's song.
6. Quote one or two lines from Fantine's song which state its theme (universal truth about life).
7. How might it be dangerous to live a romantic illusion (an unrealistic dream of the future)? Refer to Chapter 8, the song, and one other example.
8. How might a loss of innocence, however painful, prepare us for adulthood? Refer to Chapter 8, the song, and one other example.
9. Trace the evidence in Chapter 8 which indicates that May and Sebring Hillman have a strong and loving relationship. Include at least three specific examples from the text. Explain.

### Chapter 8--Questions

#### Mood-

What do you notice when you see all these pictures together?

How did the author achieve this effect?

Why?

#### Tone shift-

What difference is there in the way the author chose to tell these parallel incidents?

How did the author do it?

Why this shift in tone now?

What it shows us about the kind of person Rob is becoming?

How might this change be related to Coming of Age? What part of the child is he losing? What does this more serious tone suggest about the subject matter to follow?

**Dream Motif**—what is vs. what could be

Recall stories on sheet

Read two student disagreements with Papa's view.

What is it about dreams that could be dangerous?

## Chapter 8

Why is it so hard to figure out what is going on?

What kind of person is Letty? What about Mr. Hillman?

Why doesn't she give the baby up for adoption or have an abortion?

Why doesn't she kill herself when she discovers her pregnancy?

Why does Papa take 12-year-old Rob to the graveyard?

What could he have learned there?

How is this learning related to Solomon walking his circle?

## I Dreamed a Dream-

Which young woman do you understand better—Letty or Fantine? Why?

Could the author have given us 1st person for Letty even though she is dead? Why did he choose not to?

## "I Dreamed a Dream" from *Les Miserables*

There was a time when men were kind  
When their voices were soft  
And their words inviting.  
There was a time when love was blind  
And the world was a song  
And the song was exciting.  
There was a time  
It all went wrong.

I dreamed a dream in time gone by  
When hope was high  
And life worth living  
I dreamed that love would never die  
I dreamed that God would be forgiving.  
Then I was young and unafraid  
And dreams were made, and used,  
And wasted.  
There was no ransom to be paid  
No song unsung

**No wine untasted.**

**But the tigers came at night  
With their voices soft as thunder  
As they tear your hope apart  
As they turn your dream to shame  
He slept a summer by my side  
He filled my days  
With endless wonder  
He took my childhood in his stride  
But he was gone when autumn came.**

**And I still dream he'll come to me  
That we will live the years together  
But there are dreams that cannot be  
And there are storms we cannot  
weather**

**I had a dream my life would be  
So different from this hell I'm living  
So different now from what it seemed  
Now life has killed  
The dream I dreamed.**

*Les Misérables*

By Victor Hugo

Musical by Alain Boubil and Claude Michel Schonberg

(The principal events of *Les Misérables* take place in 1832. The July Revolution two years earlier had put the Orléanist monarchy on the throne, under the popular "Citizen King" Louis-Philippe.)

After Jean Valjean is released after spending 19 years in prison for stealing a loaf of bread, he is a bitter and desperate man. Due to the kindness of a Bishop, he is able to turn his life around. Eventually he rises to become the Mayor of Montreuil-sur-Mer and a factory owner. Unfortunately, he has also broken his parole and Javert, a policeman, is after him. As one of his workers, Fantine, is about to die, Valjean promises to take care of her daughter, Cosette. After Valjean purchases Cosette from the money-grubbing Thenardiers (where she had been lodging), the show moves 9 years to the future where Cosette has become a woman. With the French Revolution ensuing, Cosette falls in love with a student revolutionary, Marius. After a battle, Marius falls unconscious in the sewer of Paris. Before Valjean dies, he is able to save Marius so that Marius and Cosette can be wed.

## CHAPTER 9

1. What do you know about Aunt Carrie that might explain her critical attitude toward Iris Bascom and Ira Long? What might be one reason for judging others' behavior harshly?
2. Why does Mama respond differently?
3. Describe the change in mood and behavior in Mrs. Bascom. What explains it?
4. Reading the chapter carefully, what do we now know about Mama and Papa's relationship? How do you know?
5. Write a theme statement for Chapter 9.

## CHAPTER 9—NOTES

**Fact:** Aunt Carrie thinks the neighbors are living in sin right under the Pecks' noses.

**Fact:** Mama says it's not right under their noses. It's hard being a widow woman trying to run a farm alone. Ira is a hard worker who is running the farm better than Mr. Bascom did. She gives her blessing to them. Some matters should not concern one's neighbors. What goes on under a neighbor's quilt is nothing to her. People's private affairs are their own business. She comments that there can be much to laugh at in the dark if someone is truly alive and in love.

**Fact:** Rob has two run-ins with the Widow Bascom, once right after her husband's death and once later when Ira was there.

Mama and Papa are happy.

Mrs. Bascom is much happier since Ira has been there.

Aunt Carrie is lonely and without a mate.

**Conclusion:** People who are personally happy have little need to criticize others.

### Idioms:

"If Hume ever smiled, he'd break his legs."

"Mattie says more than her prayers."

"a snit"

"spark up a chat"

"give me the all-overs"

"without benefit of clergy"

## Chapter 10—LISTS

1. List 5 misconceptions Rob has and what the reader knows to be true. What is the literary device the author is using?
2. List 5 difficulties or challenges Rob has to overcome.
3. List 5 of his accomplishments at the Fair.
4. List two words to describe the **author's** tone (feeling or attitude) toward the character of Rob during this chapter. **Do not list the feelings Rob has.** For each of the tone words, tell one way the author conveys that tone to the reader.
5. Write a well-developed paragraph in which you describe an occasion when you felt like you were "somebody." Include how you felt and why that feeling is important to someone when they are growing up.

## **Chapter 10** Focus on dramatic irony.

Writing prompt:

**When have you felt like you were "somebody"?**

### **Chapter 10 – Additional Writing Assignments**

1. List two examples of dramatic irony in Ch. 10 and explain.
2. In a 1/2-page paragraph, write about a time you were "someone." Include an explanation of why such an experience is important in growing up.
3. What is the tone of this chapter? Give some specific examples of word choice (diction), dramatic irony, or details that convey this tone.
4. What does this chapter contribute toward the author's purpose in telling the story of his 12th year?

### **Chapter 10—Possible Answers**

1. The key to dramatic irony is that the reader knows something that the character doesn't, so Rob's misconceptions at the fair are rich sources. To be fully correct, you need to explain both what the character thinks and what the reader knows to be true. For example, Rob thought a camera was an exploding snow shovel while we know that it was an object taking photos with a flash.

2. Most of you had wonderful stories about special moments in your life when you felt like "someone." Interestingly, many of these involved sports or performance of some kind. Extra-curricular activities are important for several reasons in growing up.

Many people forgot to answer the second part of the question about why such an experience is important in growing up. ANSWER ALL PARTS OF THE QUESTION! Here are some of your ideas:

- a) succeeding at something can affect your whole life
- b) a dream come true
- c) winning respect from others
- d) can see yourself as a leader
- e) helps you learn who you are
- f) being uniquely special at something helps you live with failure or teasing elsewhere
- g) can motivate you to be the best at something
- h) know you're worth something in the world, can have a place to belong and contribute
- i) gives you something to be proud of
- j) you feel accepted for who you are
- k) feel like an adult
- l) accomplish something difficult but exciting--a testing
- m) m. learning through experience

3. Tone was difficult to choose in this chapter because the author was writing about his childhood self. You've got to distinguish between how Rob feels and how the author feels. The question is how does Robert Newton Peck feel, looking back, about that young boy going out in the world without his parents for the first time? Many of you felt that he was amused at his childhood innocence and inexperience and proud of his success and determination in spite of his

ignorance. The second part of the question asked for some proof of how you figured out the tone. Good examples would be the examples of dramatic irony and Rob's feelings of accomplishment at his success.

4. Why did the author include this particular experience in a **coming-of-age** story?

To show Rob:

1. venturing beyond the realm of his parents
2. being tested
3. discovering his own talents
4. learning more about other people and places
5. becoming more responsible and independent
6. making a dream come true
7. communicating with adults
8. realizing he's only human
9. receiving rewards for hard work and courage
10. learning he has a place in the world

## Chapter 11-Dynamic and Static Characters

In literature, characters which change in the course of the story are called dynamic; those which remain unchanged are called static. This concept is important to understand because what the main character learns and how he or she changes can often reveal the story's theme.

1. Write a paragraph telling which characters you feel change in this chapter and in what way. Did anyone not change? Explain. What is the importance of dynamic and static characters?
2. What significance do you see in each character's choice to change or not in the framework of this coming-of-age novel?
3. What is your personal reaction to this scene?
4. Each of the ideas below could be considered a painful lesson Rob learns in this chapter. Which seems most important to you and why?
  - a. discovering how wrong we can be even when we think we're right
  - b. accepting and learning from our mistakes
  - c. realizing that sometimes other innocent people or animals pay the price for our mistakes, but we can at least learn from their sacrifice
  - d. the importance of standing up for what we believe is right
5. Discuss the fallibility of adults and the pros and cons of Rob's first adult act.

**Chapter 12 – Writing about “Coming of Age” Outline and Student Samples.** (Students had also read “Land of the Dead” from the *Odyssey*.)

**I. Introduction**

- A) Context (coming of age), identifiers (title, author, chapter)
- B) Thesis (use the information at the top of the sheet)

**II. Body**

- A) One lesson Rob learned (list of ten on sheet)
- B) One or two examples from your list of-events which support lesson
- C) Connect lesson and examples back to thesis

**III. Conclusion**

- A) Importance of this understanding in Rob's coming of age

**Student Samples—Chapter 12—Opening Paragraphs**

In Chapter 12 Rob learns that life is not fair and also that death comes to us all. In the Land of the Dead, there are some discoveries that Rob made in chapter 12. Rob discovers from his dad that he has to make sacrifices so that he can make something of himself in the future. I think that the Land of the Dead is that place in our mind where we know we are going to die sometime, and we also know that everything isn't always going to be perfect.

In Chapter 12 of *A Day No Pigs Would Die*, Rob learns that Papa will die soon and Pinky might be barren. Rob goes deep down inside to confront the deepest parts of ourselves, in the Land of the Dead. He has to realize reality and take responsibility for everything. The world ahead of him isn't what he expected) and that scares him.

In Chapter 12 of ADNPWD, Rob learns that life isn't fair and that we have to accept whatever is thrown at us. The LOTD is a metaphor for facing reality about life and who we are. The LOTD relates to Rob's coming of age lessons because they're about change and loss and about accepting life.

In Chapter 12 of ADNPWD, Rob learns that we must face the hard realities about ourselves and about life. In *The Odyssey*, the LOTD is suggested as a place where we confront the deepest parts of ourselves and accept life. This connects with Rob's coming of age and what he learns because he must face his life and what is ahead.

In Chapter 12 of ADNPWD Rob learns that in life there are good things and there are bad things, and sometimes there is too much to handle. Some things can be taken care of and fixed, but others need a journey to the LOTD to help us understand them. These certain lessons that need the journey are ones that might take a while to accept. But when you understand the lessons, you will realize that you are growing up.

In chapter 12 of ADNPWD, Rob learns that he is in for some change, that things in his life aren't going to go as easily anymore. As a part of growing up, Rob enters the LOTD, a place where the cruel aspects of life are discovered. He realizes things he never dreamed of and tries

to prepare for the trials that maturing comes with...

In Chapter 12 of ADNPWD, Rob learns about the true hardships and challenges of life. He begins to enter the LOTD, a place where we confront our deepest selves, a time when we learn about humanity and the challenges of mortal life. In this chapter, Rob is being introduced to the difficulties of adult life.

### **Student Samples—Chapter 12—Good Support (Body) Paragraphs**

First, Rob realizes that life is not fair. He realizes this when he says that he needs a new coat. Papa says that Rob's mother will make one for him, but Rob pleads for a store-bought coat, just for once. Papa says that they are not the kind of people who can buy store-bought coats, and he will have to accept that. Rob also notices that the bigger hens get all the squirrel meat. Even though it may not be fair, Rob has to deal with this truth. This will prepare Rob for things that he cannot have and cannot change, even if it means pain and suffering.

Secondly, Rob learns that you have to say goodbye to all things you love and rely upon. Papa is getting old and feels he is going to die soon. Another small example of this are the apple trees on the farm. Rob was responsible for smoking them, and he learns he did it wrong and thus the apple crop will be small. Papa tells Rob that he is going to die and that Rob will have to be the man of the house. He also tells Rob about the apples. I feel that Rob is scared of growing up and I may be worried he won't do anything right because of the apples.

Rob recognizes from the LOTD that by no means is life fair. Little things in the chapter show to us that Rob feels that life is unfair. When the bigger matron hens get all the cut-up squirrel meat, Rob feels sympathy for the smaller hens that get no meal due to size. To Rob, he may feel like he is the smaller hen that is neglected in food and life.

Secondly, in this chapter Rob tells his father that he needs a new winter coat. He wants a new store-bought coat, not one his mama makes. His papa tells him that for now he has to have one his mama makes, but soon it will be up to him. He will be earning money for himself. The decision will soon be his to make if he can afford a new store-bought coat. His father tells him it will soon be up to him because he thinks he is dying. This makes Rob not just visit the LOTD but take a good look at it and study it. His father may be dying. He would be the man of the house. For a 13-year-old boy, this is probably one of his deepest darkest fears, maybe one he had hoped never to discover. Also, when Rob sees that the bigger matron hens get all the squirrel meat, I think it shows that if he takes this new responsibility lightly he will be left in the dark. He has to stand up to his new job and take control. Go after the big meat and make his family's farm a success.



## Conclusion Paragraphs

Although full of harsh lessons about life and humanity, this was the ultimate chapter in the life of Robert Peck. It began the growth from a boy into a man both physically and mentally and allows us, as readers, to realize truths we maybe never have before. This chapter is the definition of coming of age.

In conclusion, I think that the lesson that Rob learned in Chapter 12 is that everything changes. Rob feels scared and sad at the same time. He really grew up a lot in this chapter, and he now knows that, with life's changes, come new responsibilities.

So, as you can see, Rob discovers the perils of life. Of course, Rob feels saddened at his many possible losses, but it is bittersweet. As he loses many things, he will gain a great deal of responsibility by being who the family relies on.

In this chapter, Rob has to take trips to the LOTD and accept reality, even if it's good or bad, expected or not. All these experiences help him grow up and take new responsibilities because even though Rob's mad about Pinky and his father, he has to become a man.

Rob learned that growing up involves accepting many hard truths about life and that there are many responsibilities in growing up. Although Rob had a hard time accepting this, I feel he will be a more prepared adult because he learned this at a young age. Instead of easing into responsibilities when he is an adult, he will assume them quickly and learn from his mistakes faster. Becoming man of the house and caring for his mother and aunt will be quite a change for him, but he will be prepared.

## Chapter 13

1. Write one paragraph giving your personal reaction to the scene described in this chapter.
2. If this had been an incident between a man and a woman, what would we call it? Why did the author choose to describe the mating of two animals in this way?
3. Having read this chapter, what do we now clearly know about how Rob feels about Pinky? In addition to our understanding how Rob feels about his pet, what theme might the author be sharing about the way people treat each other?
4. How might the events of this chapter symbolize things that are happening in Rob's life? Explain.

## Summary of Chapter 13

October comes and goes and the cold of November settles in. Rob feels the air will snap his lungs on the way to milking. Papa has been watching Pinky for weeks, recommending new foods for her to make her heat (reach readiness to mate). But there was no sign of it. Rob told Mr. Tanner about Pinky and asked if he thought Pinky was barren. He said he'd stop by the next morning.

When he came, he brought Samson, his breeding boar. He said that maybe he could get Pinky to heat even if they couldn't. Papa was off at his job, but Mr. Tanner and Rob talked about him. Ben asked about Papa's health, which Rob doesn't answer completely. They admire the huge Samson and discuss a stud fee. Rob agrees that Ben can have two of the litter. Now they settled down to business. They put the two hogs in a small pen where they mated. But Rob didn't have the reaction he expected. Pinky was squealing from his weight but he forced himself on her. At that moment, Rob hated Samson for being so big and mean and heavy. Her legs buckled but he never eased up. But he was a real boar and a prize boar and there was no stopping him. Pinky kept on whining even after Samson was finished. She was shaking. Rob tried to go in the ring to help her, but Ben stopped him, asking if he was crazy to go in the ring with that boar. If he went near Pinky now, the boar would have him for breakfast. How old are you? Rob says that he'll be 13 in February. Twelve's a boy; thirteen's a man. Just like Pinky. Now she's a sow and will welcome the big boy from now on.

They discuss Papa again. Rob thinks that all his life he's been trying to catch up to something that he can't quite reach. Ben is impressed with Rob's analysis and asks how he does in school. Rob tells him that Miss Malcolm thinks he has potential to be something more than a farmer. Ben got a bit red and said that there's no higher calling than animal husbandry. Farmers are stewards, tending all of God's good living things.

Ben tells Rob that Pinky will likely farrow 10 to 12 pigs, producing up to 100 hogs in 5 years. That would-be dollars they could use to pay off the farm. Rob thought so much money didn't sound quite Christian. It might not be right to want for so much. Ben said that he and Bess were fearing Christians, just like Rob's family. When Rob asked, Ben said that they were Baptists. Now Rob realizes with a laugh that the three people who loved him best aside from his family were all Baptists. It just goes to show how wrong he could feel about some things, he thinks. And how foolish.

### **Kinds of Sexual Harassment**

**Physical sexual harassment** is unwanted sexually oriented physical acts.

Grabbing or touching someone, especially his or her sexual parts.

Tearing or pulling someone's clothing.

Kissing or holding a person against his or her will.

Purposely rubbing or bumping a person.

Preventing a person from moving freely.

**Verbal sexual harassment** involves offensive words spoken to a person or in front of others.

Comments about body parts.

Sexual suggestions or threats.

Spreading sexual rumors or making sexual jokes.

**Nonverbal sexual harassment:**

Staring or pointing at a person's body or body parts.

Making obscene gestures.

Displaying obscene material.

Writing people's names along with sexual remarks.

--- If you're *sexually harassed*. . .

Tell the harasser you don't like it and want him or her to stop.

Write down times, places, witnesses, and what happened.

Report it immediately to the building principal, grade-level principal, counselor, or teacher.

#### **YOUR RESPONSIBILITIES**

**Know** the district policy on *sexual harassment*.

**Don't** practice *sexual harassment* or encourage others to do so.

**Do** be sensitive to how others take your words and actions.

**Do** seek advice and help immediately if you are a victim.

**Do treat others with respect and as you want to be treated.**

**Help** make your school a place where everyone feels comfortable and is treated fairly.

**Expect** school officials to take disciplinary action against anyone who *sexually harasses another*.

### **Chapter 13 Responses**

Personal reactions--

strange, shocking, astonishing, offensive, disgusting, sad, explosive, graphic, terrible, too detailed, gross, animalistic, unnecessary, dirty, unexpected, annoying, inappropriate, sickening, awkward, bold, brutal, important, goosebumps

1. I think the scene described to me in Ch. 13 was not unusual. Yes, it was a bit graphic, but we, being of mature mind and body, could handle it. For farmer people like the Pecks and the Tanners, breeding sows is part of everyday life and what's more, how they can manage to make a living. The breeding of pigs is how the families are able to put food on the table and provide for their wives and children.

2. If it occurred between a man and woman, it would be called rape. The author describes it that way because that's how **Rob** felt about it. **It was how he saw it through a child's eyes**. It is not appropriate to talk about rape between animals because their behavior is instinctual. Between humans there is choice. Samson was not on a power trip with Pinky, trying to degrade her. She was not degraded as a woman would be in a similar circumstance. She was unprepared because she was not sexually mature, but were she to come into heat, mating would be fine with her. The author used the language of rape to show how the strength of **Rob's** feelings colored his reaction to the event. **We can see Rob's reaction and understand what he's feeling by our own reaction.**

Also, Peck might want us to think about human relationships, about our treatment of animals, and how Rob is feeling about his father's impending death and growing up.

3. She's like a friend, daughter, or sister to him. He loves her with all his heart and wants to protect her from any harm. He feels a terrible conflict because he wants her to have piglets so she is useful (and safe) on the farm, but he doesn't want her to be hurt by Samson. He doesn't care anymore if Pinky's a frill; he just doesn't want bad things to happen to her.

### Themes:

- Sometimes we have to hurt the ones we love in order to protect them.
- We treat each other like animals.
- Humans take advantage of each other and use each other for the wrong reasons.
- Relationships should not be forced.
- The people that do the cruelest things to you may love you the most.
- Sometimes we hurt others even when we think we're doing the right thing.
- If someone is disabled, they shouldn't die because of that.
- If a person gets a chance, a lot of them will take advantage of another person.
- No matter how badly man acts, he is not a beast.
- We need to let nature takes its course in life. We force people into situations, when we should let God do his thing. We toss people around into situations like rag dolls, feeling no sympathy.
- If a person doesn't know another person, they could still feel sorry for them.
- Many people, sad but true, take advantage of others and don't think about what happens to the people they are taking advantage of.
- Growing up is not always fun.
- Sometimes, ignorantly, we can hurt the ones we love.
- Humans sometimes treat their pets better than other humans.
- Whether it is morally right or not, the strong people, either mentally or physically, dominate the weaker in most cases.

### Symbolism:

- Pinky's innocence is taken away just as Rob's childhood is being taken away as he becomes a man.
- Rob may feel he is being forced into becoming the man of the house. Rob is being put in Pinky's situation, where he has **no way out**, by his father's illness and likely death.
- Rob is losing his innocence very rapidly and learning the ways of the world.
- Both Pinky and Rob are being forced to do something they don't want to do.
- Pinky is growing from maiden to sow and Rob is going from boy to man. Both are coming of age.
- Pinky's "rape" represents the change and pain Rob is experiencing.
- Rob is being raped of his childhood.

### Quiz on the Poem, "Fifteen" and Chapter 13

1. Why does the speaker of the poem (the boy) not fulfill his dream and simply ride away on the motorcycle?
2. Why do you think the poet personified the motorcycle?
3. In Chapter 13 of Pig, Mr. Tanner stops Rob from entering Pinky's pen after she mated with Samson. Asking what Rob is thinking to attempt stepping into the pen with a romantic, 500-pound boar, he suggests that age 12 is a boy but 13 is a man. What quality of adulthood is he referring to here?
4. Explain what both Rob and the boy in the poem learn about balancing dreams and reality.

## Fifteen

by William Stafford

South of the bridge on Seventeenth  
I found back of the willows one summer  
day a motorcycle with engine running  
as it lay on its side, ticking over  
slowly in the high grass. I was fifteen. 5

I admired all that pulsing gleam, the  
shiny flanks, the demure headlights  
fringed where it lay; I led it gently  
to the road and stood with that  
companion, ready and friendly. I was fifteen. 10

We could find the end of a road, meet  
the sky on out Seventeenth. I thought about  
hills, and patting the handle got back a  
confident opinion. On the bridge we indulged  
a forward feeling, a tremble. I was fifteen. 15

Thinking, back farther in the grass I found  
the owner, just coming to, where he had flipped  
over the rail. He had blood on his hand, was pale—  
I helped him walk to his machine. He ran his hand  
over it, called me good man, roared away. 20

I stood there, fifteen.

### Ambiguity

Something capable of being understood in two or more ways

The black *fly* sat on my food. (**noun**)

I *fly* airplanes. (**verb**)

Time *flies* like an arrow. (noun or verb depending on **context**)

- Does it mean that the days of our lives fly by with the speed of an arrow?
- Does it mean that we should measure the speed of insects like we measure the speed of arrows in flight?

**COMING-OF-AGE ISSUES**

Experimentation  
Making mistakes  
Choice  
Separation  
Confusion  
Disequilibrium  
Assertiveness  
Loss of innocence (facing difficult realities about self and life)  
Learning through the sacrifice of others  
Practice  
Being tested  
Risk-taking  
Discovery  
Awareness of death, suffering, and burdens  
Increased wisdom  
Responsibility  
Social growth

### **What Shall He Tell That Son? - Carl Sandburg**

A father sees a son nearing manhood.  
What shall he tell that son?  
"Life is hard; be steel; be a rock."  
And this might stand him for the storms  
    and serve him for humdrum and monotony  
    and guide him amid sudden betrayals  
    and tighten him for slack moments.  
"Life is soft loam; be gentle; go easy."  
And this too might serve him.  
Brutes have been gentled where lashes failed.  
The growth of a frail flower in a path up  
    has sometimes shattered and split a rock.  
A tough will counts. So does desire.  
So does a rich soft wanting.  
Without rich wanting nothing arrives.  
Tell him too much money has killed men  
    and left them dead years before burial:  
    and quest of lucre beyond a few easy needs  
    has twisted good enough men  
    sometimes into dry thwarted worms.  
Tell him time as a stuff can be wasted.  
Tell him to be a fool every so often  
    and to have no shame over having been a fool  
    yet learning something out of every folly  
    hoping to repeat none of the cheap follies  
    thus arriving at intimate understanding  
    of a world numbering many fools.  
Tell him to be alone often and get at himself  
    and above all tell himself no lies about himself,  
    whatever the white lies and protective fronts  
    he may use amongst other people.  
Tell him solitude is creative if he is strong  
    and the final decisions are made in silent rooms.  
Tell him to be different from other people  
    if it comes natural and easy being different.  
Let him have lazy days seeking his deeper motives.  
Let him seek deep for where he is a born natural.  
    Then he may understand Shakespeare  
    and the Wright brothers, Pasteur, Pavlov,  
    Michael Faraday and free imaginations  
    bringing changes into a world resenting changes.  
        He will be lonely enough  
        to have time for the work  
        he knows as his own.

### **Excerpt from the Introduction of *Quiet The Power of Introverts in a World That Can't Stop Talking*.**

Today we make room for a remarkably narrow range of personality styles. We're told that to be great is to be bold, to be happy is to be sociable. We see ourselves as a nation of extroverts—which means that we've lost sight of who we really are. Depending on which study you consult, one third to one half of Americans are introverts—in other words, one out of every two or three people you know. (Given that the United States is among the most extroverted of nations, the number must be at least as high in other parts of the world.) If you're not an introvert yourself, you are surely raising, managing, married to, or coupled with one.

If these statistics surprise you, that's probably because so many people pretend to be extroverts. Closet introverts pass undetected on playgrounds, in high school locker rooms, and in the corridors of corporate America. Some fool even themselves, until some life event—a layoff, an empty nest, an inheritance that frees them to spend time as they like—jolts them into taking stock of their true natures. You have only to raise the subject of this book with your friends and acquaintances to find that the most unlikely people consider themselves introverts.

It makes sense that so many introverts hide even from themselves. We live with a value system that I call the Extrovert Ideal—the omnipresent belief that the ideal self is gregarious, alpha, and comfortable in the spotlight. The archetypal extrovert prefers action to contemplation, risk-taking to heed-taking, certainty to doubt. He favors quick decisions, even at the risk of being wrong. She works well in teams and socializes in groups. We like to think that we value individuality, but all too often we admire one type of individual—the kind who's comfortable "putting himself out there." Sure, we allow technologically gifted loners who launch companies in garages to have any personality they please, but they are the exceptions, not the rule, and our tolerance extends mainly to those who get fabulously wealthy or hold the promise of doing so.

Introversion—along with its cousins sensitivity, seriousness, and shyness—is now a second-class personality trait, somewhere between a disappointment and a pathology. Introverts living under the Extrovert Ideal are like women in a man's world, discounted because of a trait that goes to the core of who they are. Extroversion is an enormously appealing personality style, but we've turned it into an oppressive standard to which most of us feel we must conform.

The Extrovert Ideal has been documented in many studies, though this research has never been grouped under a single name. Talkative people, for example, are rated as smarter, better-looking, more interesting, and more desirable as friends. Velocity of speech counts as well as volume: we rank fast talkers as more competent and likable than slow ones. The same dynamics apply in groups, where research shows that the voluble are considered smarter than the reticent—even though there's zero correlation between the gift of gab and good ideas. Even the word introvert is stigmatized—one informal study, by psychologist Laurie Helgoe, found that introverts described their own physical appearance in vivid language ("green-blue eyes," "exotic," "high cheekbones"), but when asked to describe generic introverts they drew a bland and distasteful picture ("ungainly," "neutral colors," "skin problems").

But we make a grave mistake to embrace the Extrovert Ideal so unthinkingly. Some of our greatest ideas, art, and inventions—from the theory of evolution to van Gogh's sunflowers to the personal computer—came from quiet and cerebral people who knew how to tune in to their inner worlds and the treasures to be found there.



The chart on the right (taken from *Harvard Business Review*) does not on the surface, perhaps, grapple with introversion/extroversion; however, as teachers, we must be aware of the **positive** aspects of learning that arise from failure of either type of person.

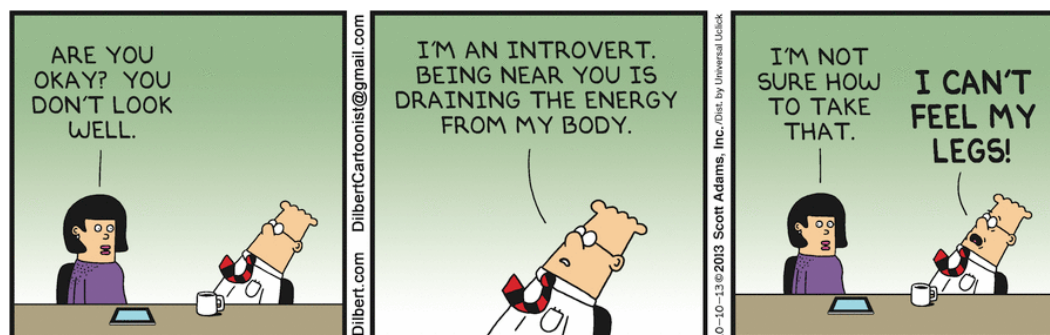
### A Spectrum of Reasons for Failure

BLAMEWORTHY	DEVIANCE
	An individual chooses to violate a prescribed process or practice.
	<b>INATTENTION</b> An individual inadvertently deviates from specifications.
	<b>LACK OF ABILITY</b> An individual doesn't have the skills, conditions, or training to execute a job.
	<b>PROCESS INADEQUACY</b> A competent individual adheres to a prescribed but faulty or incomplete process.
	<b>TASK CHALLENGE</b> An individual faces a task too difficult to be executed reliably every time.
	<b>PROCESS COMPLEXITY</b> A process composed of many elements breaks down when it encounters novel interactions.
	<b>UNCERTAINTY</b> A lack of clarity about future events causes people to take seemingly reasonable actions that produce undesired results.
	<b>HYPOTHESIS TESTING</b> An experiment conducted to prove that an idea or a design will succeed fails.
PRASEWORTHY	EXPLORATORY TESTING
	An experiment conducted to expand knowledge and investigate a possibility leads to an undesired result.

*Language has created the word loneliness to express the pain of being alone, and the word solitude to express the glory of being alone.*

*Paul Tillich*

Introverts	Extroverts
Quiet; reticent	Talkative; comfortable in the spotlight
Reflective; introspective	Active; highly engaged with the outside world
Serious	Light-hearted
Think before speaking	Think while speaking
Reclusive	Gregarious; outgoing
Risk-averse; cautious	Bold
Uncomfortable with conflict	Assertive; dominant
Prefer small gatherings with friends	Comfortable in larger groups that include strangers
Tentative; deliberative	Enthusiastic; make quick decisions
Drained by the outside world; need to time spend time alone to recharge	Energized by the outside world; prone to boredom when alone
Gaining energy through reflection and solitude, the inner world	Gaining energy though action and interaction, the outside world
Can interact and collaborate, but too much noise/conversation leaves them drained of energy. Wait to share when thoughts are formed.	Can be quiet, but long for changes to have interaction. Form thoughts through discussion
Reflection before activity	Activity before reflection

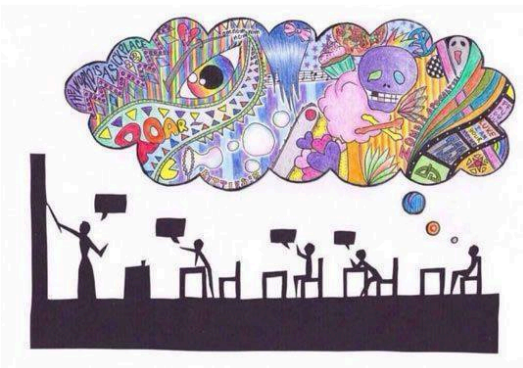


*A species in which everyone was General Patton would not succeed, any more than would a race in which everyone was Vincent Van Gogh. I prefer to think that the planet needs athletes, philosophers, sex symbols, painters, scientists; it needs the warmhearted, the hardhearted, the coldhearted and the weakhearted. It needs those who can devote their lives to studying how many droplets of water are secreted by the salivary glands of dogs under which circumstances, and it needs those who can capture the passing impression of cherry blossoms in a fourteen-syllable poem or devote twenty-five pages to the dissection of a small boy's feelings as he lies in bed in the dark waiting for his mother to kiss him goodnight. . . .Indeed the presence of outstanding strengths presupposes that energy needed in other areas has been channeled away from them.* Allen Shawn -- American composer, pianist, educator, and author

Without introverts, the world would be devoid of:  
the theory of gravity—**Sir Isaac Newton**; the theory of relativity—**Albert Einstein**; Yeat's "The Second Coming"—**W. B. Yeats**; Chopin's nocturnes—**Frederic Chopin**; Proust's *In Search of Lost Time*—**Marcel Proust**; *Peter Pan*—**J. M. Barrie**; Orwell's *Nineteen Eighty-Four* and *Animal Farm*—**George Orwell**; The Cat in the Hat—**Theodor Geisel** (Dr. Seuss); Charlie Brown—**Charles Schulz** *Schindler's List*, *E. T.*, and *Close Encounters of the Third Kind*—**Steven Spielberg**; Google—**Larry Page**; Harry Potter—**J. K. Rowling** (Cain 5)

<i>The Hand</i> Mary Ruefle	My Notes
<p>The teacher asks a question. You know the answer, you suspect you are the only one in the classroom who knows the answer, because the person in question is yourself, and on that you are the greatest living authority, but you don't raise your hand. You raise the top of your desk and take out an apple. You look out the window. You don't raise your hand and there is some essential beauty in your fingers, which aren't even drumming, but lie flat and peaceful. The teacher repeats the question. Outside the window, on an overhanging branch, a robin is ruffling its feathers and spring is in the air. From <i>Cold Pluto</i>, 1996, 2001 Carnegie Mellon University Press</p>	<p>How many of the Introvert "qualities" do recognize in the poem? List them below.</p>

### THE ONE WHO NEVER SAYS ANYTHING...



"...The earlier [self-help] guides [nineteenth century] emphasized attributes that anyone could work on improving, described by words like Citizenship, Duty, Work, Golden deeds, Honor, Reputation, Morals, Manners, Integrity But the new guides [twentieth century] celebrated qualities that were ... trickier to acquire. Either you embodied these qualities or you didn't: Magnetic, Fascinating, Stunning, Attractive, Glowing, Dominate, Forceful, Energetic" (Cain 23-24)

*Society is itself an education in the extrovert values, and rarely has there been a society that has preached them so hard. No man is an island, but how John Donne would writhe to hear how often, and for what reasons, the thought is so tiresomely repeated. —WILLIAM WHYTE -- The Organization Man (1956) (Cain 34)*

<b>Ideal Classroom for Introvert</b>	<b>Ideal Classroom for Extravert</b>
Space for individual work—laptop stations, beanbag chairs	Space for movement, doors to outside
Books, windows to the outside, flowers, plants, and other visual aids for reflection	Exercise mats, dance floors
Few students (1-12)	Many students >15
Activities for two students to work on together	Activities for five or six students to work on together
Study carrels or individual desks	Moveable furniture
<b>Introverted teacher</b>	<b>Extraverted teacher</b>
"When students come in takes me 10 minutes to settle them down."	"When students come in take me 10 minutes to get them going."
May mistake the extraverted students need to share thoughts as rude blurting-out.	May look for outward enthusiasm as a sign of student engagement.
May require too much quiet, causing extraverted students to lose focus. All need quiet for difficult tasks (such as tests), but extraverts may need more breaks in that quiet.	May not give enough wait time for introverted students to process their thoughts. "By the time I'm ready, all the good stuff has been said."
May overestimate how long extraverted students can read or write quietly without sharing their thoughts.	May give 2nd and 3rd prompt when a student delays; thinking the student need more information. May actually interrupt the thinking of the introverted student causing more delay.
May delay hands-on learning too long while providing background information or explanations.	May overwhelm introverted students when trying to elicit enthusiasm from them.

Kise, Jane A. G. *Differentiation through Personality Types: A Framework for Instruction, Assessment, and Classroom Management*. Thousand Oaks, CA: Corwin, 2007. Print.

## 10 Great Things about Being an Introvert

By [Joan Pastor](#) from [Success as an Introvert For Dummies](#)

As an introvert, you have lots of advantages in life. Granted, you may not feel that way when you're forced to make small talk with strangers at an inane social event, but you really do possess enviable qualities. This article takes a quick look at just a handful of them.

### **You're comfortable being a party of one**

Extroverts like to travel in flocks, and they have a hard time enjoying movies, theater plays, or restaurant meals unless they have company. You, on the other hand, can happily read a book at a café, watch the latest blockbuster at a movie theater, or attend a Broadway show all by yourself.

Likewise, an extrovert who's home alone for a long stretch is a sad, sad creature. But if you're an introvert who's on your own, you can find endless ways to entertain yourself. All you need is a book to read, a video to watch, an interesting recipe, or an antique table to refinish, and you can amuse yourself for hours without even *noticing* that no one else is there.

### **You can stop and smell the roses**

Extroverts tend to hop quickly from one activity to another. On the upside, this means that they have lots and lots of fun experiences. But on the downside, it means that they sometimes miss out on life's quieter pleasures.



If you're an introvert, on the other hand, you tend to think more deeply and move a little more slowly. And that allows you to admire a spider's web, contemplate a poem, or even take a little time to smell that rose.

### **You have amazing friends**

Extroverts usually have a very wide circle of friends. However many of the people they count as friends are really just casual acquaintances.

You, on the other hand, tend to form deep, strong bonds with a few carefully selected people. As a result, you create long-lasting relationships with friends who adore you — even if you never return their phone calls.

### **You look before you leap**

Extroverts often rush optimistically into the unknown. But as a deep-thinking introvert, you're big on facts. So before you jump into a new adventure—whether it's starting your own business, getting married, or moving to a new city—you do your research. And that means you'll probably say "oops" a lot less often than your extroverted friends.

### **You can be the calm in the center of the storm**

When things get crazy at work, the fur can really fly. Missed deadlines, high-pressure projects, and cost overruns can make everyone crazy, and that kind of stress can turn meetings into shouting matches.

When tempers are short, you're in a good position to calm things down. That's because rather than jumping in and yelling, you're likely to sit back and analyze the situation. As a result, you can often suggest smart solutions or wise compromises — as long as you can overcome your introverted reluctance to speak up.

### **You're a dreamer**

As an introvert, you turn inward for energy instead of turning outward, which makes you prone to daydreaming. And often, that's a good thing!

It's true, of course, that too much daydreaming can be a problem (especially if the boss calls on you in a meeting). In fact, it's easy for you to develop "introvert ADD," which can cause trouble at work and at home. So you don't want to spend too much of your day in la-la land.

However, daydreaming can also unleash your creativity and help you think outside the box. In fact, some of the greatest books, poems, and physics theories of all time have come from daydreaming introverts. So dream on.

### **You really know your stuff**

A friend of mine once went to a lecture at a zoo given by a quiet but enthusiastic entomologist. Afterward, I asked how it went. "Wow," my friend replied, "that guy sure knows his stink bugs."

Like this bug expert, introverts are often deeply knowledgeable about the topics that interest them. That's because introverts love learning, and they enjoy spending hours gathering facts. So no matter what topic fascinates you—whether it's Moroccan cooking, steam engines, or stink bugs—other people are likely to view you with respect as an authority.

### **You don't need a babysitter**

Smart managers *love* introverted employees. Why? Because introverts don't require helicopter managers who'll hover over them. Unlike extroverts, who need frequent attention and praise like flowers need sunshine, an introvert mainly desires peace and quiet, long stretches of uninterrupted time, and just an occasional word of encouragement.

### **You can avoid the parking lot crush**

At the end of any event — such as a conference, a workshop, a wedding — most people tend to hang around chatting. You, however, probably sit right by the doorway so you can beat

feet as soon as things wrap up. As a result, you're likely to be halfway home before the rest of the crowd starts putting their keys in their ignitions.

### **You intrigue people**

It's true! One of the most common comments that people make about introverts is that they're enigmatic or mysterious. And that's kind of cool, isn't it?

Why do many introverts come across as mysterious? One reason is that they don't say much, so people have to guess what they're thinking. Another is that introverts tend not to show their emotions on their faces. Now, being mysterious can sometimes be a problem if you're an innie. For example, people may think you're being aloof or ignoring them, and you may not communicate what you need from them. (It is possible to be *too* enigmatic.) But other times, being quietly mysterious works to your advantage because it can make people think you're hiding intriguing secrets when you're really just thinking about something mundane, like whether you remembered to buy laundry detergent the last time you were at the store.

"10 Great Things about Being an Introvert." - *For Dummies*. Web. 17 Mar. 2015.

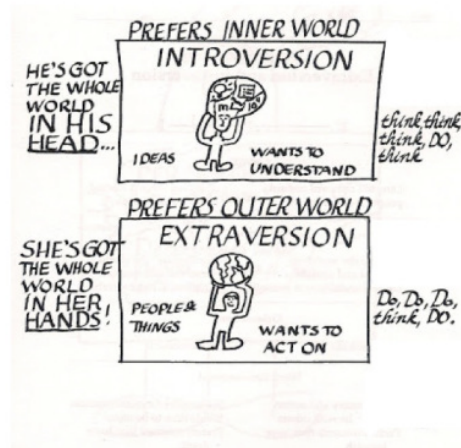
<<http://www.dummies.com/how-to/content/10-great-things-about-being-an-introvert.html>>.

"If we assume that quiet and loud people have roughly the same number of good (and bad) ideas, then we should worry if the louder and more forceful people always carry the day. This would mean that an awful lot of bad ideas prevail while good ones get squashed. Yet studies in group dynamics suggest that this is exactly what happens. We perceive talkers as smarter than quiet types—even though grade-point averages and SAT and intelligence test scores reveal this perception to be inaccurate. In one experiment in which two strangers met over the phone, those who spoke more were considered more intelligent, better looking, and more likable. We also see talkers as leaders. The more a person talks, the more other group members direct their attention to him, which means that he becomes increasingly powerful as a meeting goes on. It also helps to speak fast; we rate quick talkers as more capable and appealing than slow talkers. (Cain 51)

...A well-known study out of UC Berkeley by organizational behavior professor Philip Tetlock found that television pundits—that is, people who earn their livings by holding forth confidently on the basis of limited information—make worse predictions about political and economic trends than they would by random chance. And the very worst prognosticators tend to be the most famous and the most confident—the very ones who would be considered natural leaders in an HBS classroom."

The U.S. Army has a name for a similar phenomenon: "the Bus to Abilene." "Any army officer can tell you what that means," Colonel (Ret.) Stephen J. Gerras, a professor of behavioral sciences at the U.S. Army War College, told *Yale Alumni Magazine* in 2008. "It's about a family sitting on a porch in Texas on a hot summer day, and somebody says, 'I'm bored. Why don't we go to Abilene?' When they get to Abilene, somebody says, 'You know, I didn't really want to go.' And the next person says, 'I didn't want to go—I thought you wanted to go,' and so on. Whenever you're in an army group and somebody says, 'I think we're all getting on the bus to Abilene here,' that is a red flag. You can stop a conversation with it. It is a very powerful artifact of our culture."

"The "Bus to Abilene" anecdote reveals our tendency to follow those who initiate action—**any action**(Boldface mine/not in original text). We are similarly inclined to empower dynamic speakers."(Cain 52)



## 8 Ways to Help Introverts Brainstorm for Creative Projects

Here's a little scenario that will be familiar to most teachers. There you are leading a brainstorm for a creative project, when you notice several students haven't contributed a single word. Despite your best attempts to moderate and encourage all voices, you just can't seem to catch the eyes of the quiet ones. But you know they've got great ideas; in fact, their written work is often the best in the class. And yet, you know they'll be mortified if you call them by name — red cheeks and stammering is almost a guarantee. How can you help your introverted students brainstorm

great ideas without this level of stress?

### It Starts With Understanding

While there is a high chance that quieter students may be introverts, it's important not to confuse introversion with shyness or other social anxieties. As Susan Cain articulates with such nuance in both her famous [TED Talk](#) and her bestselling book, [Quiet: The Power of Introverts in a World That Can't Stop Talking](#), introversion is primarily about a student's energy. Students who gain their energy and inspiration from being around people are extroverts, while introverts are refreshed via quiet and alone time. Introverts can definitely be social creatures, but they can only be so when they're getting enough solo thinking and contemplation time. Introverts are also more likely to find loud and highly social experiences overwhelming, and often prefer to have fewer but higher quality friends.

Given these realities, here are a few ways you can set introverts up for success while brainstorming in the classroom.

#### 1. Don't Let Extroverts Dominate the Discussion

Extroverted students often prove essential in getting the discussion rolling. They also often have wonderful ideas to contribute. Still, it's important not to let louder voices dominate the entire discussion. Encourage other students to speak, first by asking other extroverts who haven't managed to work their way into the exchange yet directly to contribute. Then encourage introverted students to speak not by asking them directly but by saying something like, "Thank you for these wonderful ideas. Is there anybody who hasn't spoken up yet who has any thoughts to add?"

Even better, **get specific with your questions** [bold face not in original] so that your introverted students will feel confident what they have to say is relevant to the topic at hand. And of course, praise and write down all ideas, no matter how good you secretly think they are. Taken together, these measures will provide at least some introverted students with the confidence they need to speak up.

#### 2. Break Out of the Big Group

Introverts thrive when they have the mental space and quiet contemplation they need to really think their thoughts through. They also do better when they're not trying to process a loud, rapid fire conversation at the same time as they're trying to think. As such, try breaking students into much smaller groups of extroverts or introverts, or even letting them brainstorm on their own ([a solid 40 years of research](#) indicates that people tend to brainstorm better ideas solo anyway). For the introverts, make sure to provide a quiet space that is free from distraction — one that is basically the complete opposite

of the open plan office.

Of course, before giving students this kind of autonomy, set clear goals for what they are to accomplish and demonstrate a few ways that the process can go. Introverts in particular tend to thrive when they have the nitty gritty details, and it will be well worth your time devote class time to a lesson in brainstorming. As with all brainstorming, emphasize a “yes, and...” mentality; that is, there are no bad ideas, and every thought should be taken as far as it can go.

### **3. Do It In Bursts**

When brainstorming in a group of any size, introverts will do best when the brainstorming sessions don’t last any longer than about 10 minutes (depending on the age). For longer sessions, [take think breaks](#) to allow introverts to recover.

### **4. Stretch It Out**

No one said brainstorming had to happen in one sitting. After all, there’s a reason thought leaders and creatives so often talk about having “shower moments,” in which a great idea just pops into their brains as their sudsing up. Our brains often need time and space for processing thoughts and making connections subconsciously. As such, have students touch base again the next day to see if they have any thoughts to add to the discussion. Alternatively, keep a sheet on the wall and have students add ideas sporadically as they come. This can be done well in a shared Google Doc as well.

### **5. Try Brainwriting Rather Than Brainstorming**

Who said the best ideas are orally articulated? Try asking your students to jot down a few ideas for the project at hand. Then have them swap papers and add their own thoughts in different colored pens. Maintain silence the whole time, while students’ minds open up on the page before them.

### **6. Provide Detailed Agendas Beforehand**

In the workplace, [detailed agendas allow introverts the space they need to really think through what they’re going to say when the time comes](#), removing the pressure of thinking on their feet. The same can be true in the classroom. Whether you write it down on a syllabus, email the class the night before, or communicate details orally at the end of the previous school day, give students a brief rundown of what they can expect in the project brainstorming session to come so they can fully prepare.

### **7. Offer Introverts Role Models**

From J.K. Rowling to Steve Wozniak, introverts across the ages have consistently contributed to the world good. Help build the confidence of your introverts by providing them with [famous role models](#), while also providing positive feedback for their ideas, and embracing rather than criticizing their mindset.

### **8. Don’t Force Introverts to Speak**

This point cannot be emphasized enough. Yes, introverted students will need coping skills as they navigate an extroverted world, and yes, this does mean learning to speak in bigger groups from time to time. But these are skills that can and should be worked on in a focused and encouraging manner, one that is separate from the brainstorming process. Creativity requires confidence and an environment in which all students feel they can safely articulate their ideas without criticism. Forced contributions remove those feelings of safety, and are therefore counterproductive. By all means, work on public speaking, but do it outside of the brainstorming arena.

### **Takeaway**

Introverted students are deep-thinking, and often highly creative individuals who can and should be encouraged to brainstorm in a way that unlocks their potential rather than getting in its way. "8 Ways to Help Introverts Brainstorm for Creative Projects." *8 Ways to Help Introverts Brainstorm for Creative Projects*. Web. 17 Mar. 2015. <<http://www.edudemic.com/8-ways-introverts-brainstorm/>>.



Keep in mind, as a teacher, that you do not have to meet the needs of every student at every moment. In fact, certain content is still best delivered in certain styles: i.e. to develop reading skills, students need to read the text themselves, certain skills become easier when student commit certain facts to memory.

**Consider the following practices related to teaching and advising students.**

1. Accept introversion and/or shyness as legitimate and normal features of personality. Do not convey disapproval of related behaviors or misinterpret them as evidence of dullness, disinterest, disrespect, etc.
2. Allocate a reasonable portion of class time to introvert/shy person-friendly activities such as listening to lectures, watching videos, reflecting quietly and working on projects individually.
3. Refrain from calling on students randomly, particularly with no advance warning. Consider announcing discussion topics ahead of time.
4. Consider discarding one-size-fits-all grading criteria in favor of a range of options that allows customization. Consider Collaborating with students in the goal-setting process.
5. Provide students who are attempting to improve their mastery of extroverting behaviors (such as volunteering to answer questions in class and participating in the delivery phase of presentations) with instrumental and emotional support. Take care not to criticize them in front of the class.
6. When choosing group work, consider carefully who your introverted students will sit with and keep group sizes small (Cain suggests no larger than 3). There is compelling evidence that "collaboration kills creativity" in the workplace and presumably in the classroom also. A group will devise more ideas and better ideas if individuals work independently and share ideas—perhaps electronically or in writing—than if they "brainstormed" them together. The group activity is a good place to critically examine all of the ideas and determine which ones will be the best.
7. If appropriate, consider including basic information about introversion and extraversion among the topics addressed in class.
8. Give student ample time to think before they share ideas. (Silence in class is okay. Students need time to think. When asking questions in class, consider having students write a brief answer before speaking. When they do share, ensure that the ideas of introverts are given even weight with those of extraverts. Focus on what is said, not how it is said.

**Introverts and the idea of "Flow".**

**"It's not that I'm so smart," said Einstein, who was a consummate introvert. "It's that I stay with problems longer."** [boldface not in the original text]

None of this is to denigrate those who forge ahead quickly, or to blindly glorify the reflective and careful. The point is that we tend to overvalue buzz and discount the risks of reward-sensitivity: **we need to find a balance between action and reflection.** [boldface not in the original text]

... But I believe that another important explanation for introverts who love their work may come from a very different line of research by the influential psychologist Mihaly Csikszentmihalyi on the state of being he calls "flow." Flow is an optimal state in which you feel totally engaged in an activity—whether long-distance swimming or songwriting, sumo wrestling or sex. In a state of flow, you're neither bored nor anxious, and you don't question your own adequacy. Hours pass without your noticing.

The key to flow is to pursue an activity for its own sake, *not for the rewards it brings*. Although flow does not depend on being an introvert or an extrovert, many of the flow experiences that Csikszentmihalyi writes about are solitary pursuits that have nothing to do with reward-seeking: reading, tending an

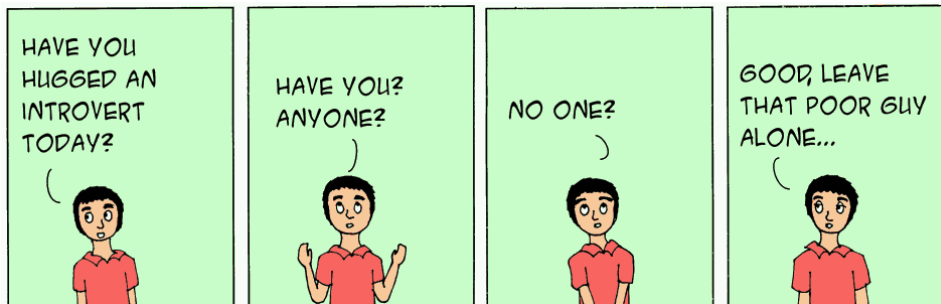
orchard, solo ocean cruising. Flow often occurs, he writes, in conditions in which people “become independent of the social environment to the degree that they no longer respond exclusively in terms of its rewards and punishments. To achieve such autonomy, a person has to learn to provide rewards to herself.”

In a sense, Csikszentmihalyi transcends Aristotle; he is telling us that there are some activities that are not about approach or avoidance, but about something deeper: the fulfillment that comes from absorption in an activity outside yourself. “Psychological theories usually assume that we are motivated either by the need to eliminate an unpleasant condition like hunger or fear,” Csikszentmihalyi writes, “or by the expectation of some future reward such as money, status, or prestige.” But in flow, “**a person could work around the clock for days on end, for no better reason than to keep on working.**” [boldface not in the original text] (Cain 155-177)

The importance of this idea of "flow" for the teacher means that some of the students will want to take an assignment or project to a more full completion than other students. This certainly needs to be encouraged, but at the same time caution needs to be used when assigning a grade or attempting to utilize the student's work as an example to other students. For many years I gave a complex multi-discipline research assignment to my sophomore Pre-AP students. It required work to be completed over the entire semester. A few students barely managed to complete the work with a passing grade, the majority handled the work effectively, and a group of my introverted students excelled in the work that was accomplished. Of course, they all were scored accordingly. **But** I had to resist showing off those who excelled. I made sure they knew from me that their work was outstanding, but it was not necessary to hold them up as an example for everyone else. They had simply gotten caught in the "flow".

#### Poetry Assignment example

Introverts	Extraverts
<b>Individual Work:</b> <b>Analyze</b> sample poems silently, <b>Write</b> own poem using analyzed poems as a template. <b>Choice Work:</b> <b>Write</b> and <b>Illustrate</b> a poem, <b>Design</b> own project, <b>Reflect</b> on and <b>Memorize</b> a poem, <b>Evaluate</b> and <b>Consider</b> a poem's meaning using a prepared worksheet.	<b>Group Work:</b> <b>Read</b> a poem aloud, <b>Write</b> parodies and <b>Read</b> the examples aloud, <b>Discuss</b> the rhyme scheme, literary techniques, and meaning, <b>Plan</b> how to perform the poem for the class,. <b>Discuss</b> the poems for examples of patterns and ideas, <b>Collaborate</b> on writing another poem using the same patterns, <b>Perform</b> new poem for the class.



## Red Card/Green Card and other Classroom Assessment Techniques

Each student has a small card that is red on one side and green on the other. (colored index cards that you have laminated)(You can also use poker chips - give them a green one and a red one.)

1. Have all students turn their card to red. Ask a question or pose a problem, requesting them to stay silent, but turn their cards to the green side when they are ready to answer.
2. You might ask students to complete a certain section of an assignment and then turn the card to red in order for you to check their progress. Good for topic sentences, outline of main ideas, etc. Students may use the green side to indicate they are doing fine, understand the assignment, and do not wish to be disturbed. Turning the red side up indicates they need help or they are ready to share.
3. Go to <http://jerrywbrown.com/wp-content/uploads/2013/03/Chart-Easy-to-use-Classroom-Assessment-Techniques.pdf> for additional assessment techniques.

### What you might not know about many introverts:

#### 1. Small talk sucks.

We're just not very good at it. We're typically the big-thinking types. We like big ideas and theories. Small talk is uncomfortable. We don't care about the weather or how your cat has been doing.

#### 2. Being alone is fine.

Seriously, we're doing okay, even if we hole up in our houses for a while. We don't need other people for stimulation. We find that ourselves.

#### 3. We aren't rude or uptight.

We might seem like that at first, but get to know us. We're still a fun bunch of friends, we just don't always acclimate to unfamiliar settings and people so quickly.

#### 4. Sometimes, we swing both ways.

We might be introverts, but sometimes we are just so the life of the party. [You would be surprised how many actors/actresses are introverts] We do this willingly when we're up to it, but we can't always keep that kind of energy going. If we throw a party, great! But give us some time to recover.

#### 5. We have friends. And they like us! Probably.

People hear the word 'introvert' and think of the goth kid sitting alone at the food court. That's a whole different thing entirely. We love having friends, and our friends love having us! We put in a conscious effort for people we think are worth it.

#### 6. When with the right people, we feel safe.

Having the right people in our lives is amazing. we really give our best selves to the best people. We shine in the right company. But sometimes it takes a while to find those people.

#### 7. We like to write things out.

Writing is easier than talking for us sometimes. Email is the best because it helps us get the thoughts out of our heads without being interrupted. Thinking about giving us a call? Try a text or email instead.

#### 8. We're super productive.

Sometimes at least. Usually in our alone time, we're able to really rock and roll on projects that we need to finish. The solitude helps us, as we tend to be a bit more distractible than most.

#### 9. If we don't like you, you won't know it.

It's the truth of the matter. We hate conflict. So even if we don't like you, we'll still be nice. It's a lot easier than being real with you. Especially if your feelings are inconsequential enough that confronting you on your bullshit isn't even worth the time. Sorry. Well, not sorry.

#### 10. Networking events suck.

Seriously. Is there a mailing list we need to opt out of? There are few things more uncomfortable than a networking party. Except maybe a dentist's networking party that we've just been accidentally invited to. [How about all those get-to-know-you activities at professional development? UGH!]

**11. We don't like crowds.**

Though I find that after a few beers, I can tolerate it. Introverts tend to get overstimulated easily, so big crowds are tough to deal with.

**12. Sorry, we probably weren't listening to your story.**

We care deeply about our friends, but people outside of that circle will have a tough time maintaining our attention. It's not that we have ADD or anything like that, we just don't really care about you. On the plus side, we won't judge you, so feel free to tell us all the messed up things you said to your ex.

**13. Don't make a fuss out of our birthdays.**

For the longest time, I had a great deal of difficulty understanding why I hated my birthday so much. Everyone I ever knew would come out and party with me! But then I realized: that's the problem! We don't need to make a fuss out of our birthdays, so please don't do it to us.

**14. We don't want to make a fuss out of your birthday.**

We can quietly honor the annual birthday, right?

**15. If we've chosen to be friends with you, appreciate it.**

We value our alone time. If we see you often, it means that we really love you. Just don't get too bummed out when we don't hang for a week at a time sometimes.

"15 Things That Introverts Would Never Tell You." *Higher Perspective*. 18 Jan. 2015. Web. 17 Mar. 2015.

<<http://higherperspective.com/2015/01/introverts.html>>.

**Examine the following assignment and decide which parts of the assignment would appeal to introverts and which parts would appeal to extraverts. Are there portions of the assignment that need to be altered to have a greater appeal to a wide variety of students? How would you change them? Why?**

**REHUGO**

Reading, Entertainment, History, Universal Truths, Government, and Observation.

This assignment is designed to help begin to gather **high-quality** information about the world for your AP Language and Composition course next year. Of course, there is no guarantee that the information will actually cause you to score higher on the exam, but you are guaranteed a greater awareness of the world and around you, and that information can only prove to be helpful in your future. Please continue to check Mr. Brown's web site ([www.jerrywbrown.com](http://www.jerrywbrown.com)) for updates to this assignment.

**OVERVIEW**

**REHUGO is made up of the following: a focus on the world around you, synthesizing that information and looking at your local community.**

**1. Book notes on two (2) books** – You must choose from the list Mr. Brown's website. See the book note section for the format of the book notes.

**2. Movie notes on two (2) movies** – must be non-fiction, or based on real life or history. Use the movie analysis form on the teachers' websites. See Mr. Brown's website for links to the lists of movies.

**Putting it all together (synthesizing)** — AP essays will require you to bring together many sources to discuss one idea. To practice this you will write an in class essay in which you connect your Universal Truth to your event in history, current issue, and trend.

3. **Three (3) Universal Truths.** Choose a quotation that you feel is a **universal truth** (no clichés, please). [If you can, link the truth to the book you read, the movie you watched, or the historical event you chose]. See the Glogster form for this assignment on the teachers' websites
4. **Your choice of three (3) events in history:** Write an essay about the event including dates, a brief description of the event, major players in the event, what big ideas you connect with the event, and why you chose the event. Document your sources using the documentation guide in the RRHS library, on the RRHS web site, or in the teacher's classroom.
5. **Choose the three (3) most important current issues as reflected by the media** (you may bring ideas to class for us to collect.) Make sure you know the difference between an event and an issue! Form a personal opinion on each issue based on your reading of newspapers, newsmagazines, and other reliable and credible sources. You must examine all sides of the issue. The articles you collect and turn in with your essay should reflect various opinions. Write a **persuasive** essay in which you compare the various sides of the issue and then state your opinion of the issue based on what you have learned from your reading. Support your opinion using your media sources. Document the quotes used in your essay. A documentation guide can be found in the library, on the RRHS web site, or in teacher's classroom. Turn in a persuasive essay for each issue and the media support you have collected.
6. **Observe two (2) trends in society (local, state, national, or global).** Over the next weeks collect information on these trends including media. Evaluate each trend. Is it a good thing or a bad thing for society? What is causing it? What are the possible effects? Turn in the trend, your write up, and media support.

#### Looking at your local community

7. **One (1) way in which your community could be improved.** Think local. Find a situation that interests you. Think about what you and people like you could do to improve the situation. Look for possible community improvements in the *Round Rock Leader*, the *Round Rock Impact*, or the Williamson County section of the *Austin American Statesman*. Write up your idea of a community improvement for Round Rock and turn it in with the media support you have found. You must also include a letter to the editor, an e-mail, or other documentation to prove that you attempted to have your idea or plan implemented.
8. **Notes on a play and a concert.** Let me encourage you to attend the plays here at Round Rock High School. While you are at the event, remember that you are still looking for big ideas. What is the theme of the play? How it is relevant to today's world. What ideas are expressed by the music and/or the artists? You are encouraged to discover music and art outside your "comfort zone." See the teachers' websites for the analysis form for this assignment.
9. **Notes from visits to two (2) museums.** Your notes should include a brief description of the museum's holdings and strengths, and detailed descriptions of several paintings or objects, and the ideas they aroused in you. The exhibit at the museum may correlate to the historical event and the movie you watched. Write notes which describe the exhibit, tell what you found most interesting in the exhibit, and explain how the exhibit correlated to the historical event you chose and the movie you watched. Along with your write up of your museum visit, include the ticket stub or a brochure about the museum.

Many of the museums in Austin and the surrounding area are free. There is no need to pay to enter a museum to fulfill this requirement. There is a list of Central Texas museums at Mr. Brown's website.

Instead of two physical museums, you may visit one physical museum and one virtual museum if you wish. See the teachers' websites for the list of acceptable virtual museums.

10. **Create a works cited page** using the RRHS documentation guide. A documentation guide can be found in the library, on the RRHS web site, or in the teachers' classrooms.

**A portion of REHUGO is due, approximately, each six weeks.**

### Some Concluding Thoughts

"... You might wonder how a strong introvert like Professor Little [Brian Little, former Harvard University psychology lecturer and winner of the 3M Teaching Fellowship, sometimes referred to as the Nobel Prize of university teaching.] manages to speak in public so effectively. The answer, he says, is simple, and it has to do with a new field of psychology that he created almost singlehandedly, called Free Trait Theory. Little believes that fixed traits and free traits coexist. According to Free Trait Theory, we are born and culturally endowed with certain personality traits—introversion, for example—but we can and do act out of character in the service of “core personal projects.”

In other words, introverts are capable of acting like extroverts for the sake of work they consider important, people they love, or anything they value highly. Free Trait Theory explains why an introvert might throw his extroverted wife a surprise party or join the PTA at his daughter's school. It explains how it's possible for an extroverted scientist to behave with reserve in her laboratory, for an agreeable person to act hard-nosed during a business negotiation, and for a cantankerous uncle to treat his niece tenderly when he takes her out for ice cream. As these examples suggest, Free Trait Theory applies in many different contexts, but it's especially relevant for introverts living under the Extrovert Ideal.

... for Brian Little, the additional effort required to stretch his natural boundaries is justified by seeing his core personal project—igniting all those minds—come to fruition."

... It turned out that the introverts who were especially good at acting like extroverts tended to score high for a trait that psychologists call “self-monitoring.” Self-monitors are highly skilled at modifying their behavior to the social demands of a situation. They look for cues to tell them how to act. When in Rome, they do as the Romans do, according to the psychologist Mark Snyder, author of *Public Appearances, Private Realities*, and creator of the Self-Monitoring Scale.

... If you want to know how strong a self-monitor you are, here are a few questions from Snyder's Self-Monitoring Scale:

When you're uncertain how to act in a social situation, do you look to the behavior of others for cues?

Do you often seek the advice of your friends to choose movies, books, or music?

In different situations and with different people, do you often act like very different people?

Do you find it easy to imitate other people?

Can you look someone in the eye and tell a lie with a straight face if for a right end?

Do you ever deceive people by being friendly when really you dislike them?

Do you put on a show to impress or entertain people?

Do you sometimes appear to others to be experiencing deeper emotions than you actually are?

The more times you answered “yes” to these questions, the more of a high self-monitor you are.

Now ask yourself these questions:

Is your behavior usually an expression of your true inner feelings, attitudes, and beliefs?

Do you find that you can only argue for ideas that you already believe?

Would you refuse to change your opinions, or the way you do things, in order to please someone else or win their favor?

Do you dislike games like charades or improvisational acting?

Do you have trouble changing your behavior to suit different people and different situations?

The more you tended to answer “yes” to this second set of questions, the more of a *low* self-monitor you are. (Cain 184-223)

... some thoughts for teachers:

- Don't think of introversion as something that needs to be cured. If an introverted child needs help with social skills, teach her or recommend training outside class, just as you'd do for a student who needs extra attention in math or reading. But celebrate these kids for who they are. “The typical comment on many children's report cards is, ‘I wish Molly would talk more in class,’ ” Pat Adams, the former head of the Emerson School for gifted students in Ann Arbor, Michigan, told me. “But here we have an understanding that many kids are introspective. We try to bring them out, but we don't make it a big deal. We think about introverted kids as having a different learning style.”
- Studies show that one third to one half of us are introverts. This means that you have more introverted kids in your class than you think. Even at a young age, some introverts become adept at acting like extroverts, making it tough to spot them. Balance teaching methods to serve all the kids in your class. Extroverts tend to like movement, stimulation, collaborative work. Introverts prefer lectures, downtime, and independent projects. Mix it up fairly.
- Introverts often have one or two deep interests that are not necessarily shared by their peers. Sometimes they're made to feel freaky for the force of these passions, when in fact studies show that this sort of intensity is a prerequisite to talent development. Praise these kids for their interests, encourage them, and help them find like-minded friends, if not in the classroom, then outside it.
- Some collaborative work is fine for introverts, even beneficial. But it should take place in small groups—pairs or threesomes—and be carefully structured so that each child knows her role. Roger Johnson, co-director of the Cooperative Learning Center at the University of Minnesota, says that shy or introverted kids benefit especially from well-managed small-group work because “they are usually very comfortable talking with one or two of their classmates to answer a question or complete a task, but would never think of raising their hand and addressing the whole class. It is very important that these students get a chance to translate their thoughts into language.” Imagine how different Maya's experience would have been if her group had been smaller and someone had taken the time to say, “Samantha, you're in charge of keeping the discussion on track. Maya, your job is to take notes and read them back to the group.”

- On the other hand, remember Anders Ericsson's research on Deliberate Practice from chapter 3. In many fields, it's impossible to gain mastery without knowing how to work on one's own. Have your extroverted students take a page from their introverted peers' playbooks. **Teach all kids to work independently.** [boldface not in original text]
- Don't seat quiet kids in "high-interaction" areas of the classroom, says communications professor James McCroskey. They won't talk more in those areas; they'll feel more threatened and will have trouble concentrating. Make it easy for introverted kids to participate in class, but don't insist. "Forcing highly apprehensive young people to perform orally is harmful," writes McCroskey. "It will increase apprehension and reduce self-esteem."
- If your school has a selective admissions policy, think twice before basing your admissions decisions on children's performance in a playgroup setting. Many introverted kids clam up in groups of strangers, and you will not get even a glimpse of what these kids are like once they're relaxed and comfortable.

Whether you're an introvert yourself or an extrovert who loves or works with one, I hope you'll benefit personally from the insights in this book. Here is a blueprint to take with you:

**Love is essential; gregariousness is optional.** Cherish your nearest and dearest. Work with colleagues you like and respect. Scan new acquaintances for those who might fall into the former categories or whose company you enjoy for its own sake. And don't worry about socializing with everyone else. Relationships make everyone happier, introverts included, but think quality over quantity.

The secret to life is to put yourself in the right lighting. For some it's a Broadway spotlight; for others, a lamplight desk. Use your natural powers—of persistence, concentration, insight, and sensitivity—to do work you love and work that matters. Solve problems, make art, think deeply.

Figure out what you are meant to contribute to the world and make sure you contribute it. If this requires public speaking or networking or other activities that make you uncomfortable, do them anyway. But accept that they're difficult, get the training you need to make them easier, and reward yourself when you're done.

Quit your job as a TV anchor and get a degree in library science. But if TV anchoring is what you love, then create an extroverted persona to get yourself through the day. Here's a rule of thumb for networking events: one new honest-to-goodness relationship is worth ten fistfuls of business cards. Rush home afterward and kick back on your sofa. Carve out restorative niches.

Respect your loved ones' need for socializing and your own for solitude (and vice versa if you're an extrovert).

Spend your free time the way you like, not the way you think you're supposed to. Stay home on New Year's Eve if that's what makes you happy. Skip the committee meeting. Cross the street to avoid making aimless chitchat with random acquaintances. Read. Cook. Run. Write a story. Make a deal with yourself that you'll attend a set number of social events in exchange for not feeling guilty when you beg off.

If your children are quiet, help them make peace with new situations and new people, but otherwise let them be themselves. Delight in the originality of their minds. Take pride in the strength of their



consciences and the loyalty of their friendships. Don't expect them to follow the gang. Encourage them to follow their passions instead. Throw confetti when they claim the fruits of those passions, whether it's on the drummer's throne, on the softball field, or on the page.

If you're a teacher, enjoy your gregarious and participatory students. But don't forget to cultivate the shy, the gentle, the autonomous, the ones with single-minded enthusiasms for chemistry sets or parrot taxonomy or nineteenth-century art. They are the artists, engineers, and thinkers of tomorrow.

If you're a manager, remember that one third to one half of your workforce is probably introverted, whether they appear that way or not. Think twice about how you design your organization's office space. Don't expect introverts to get jazzed up about open office plans or, for that matter, lunchtime birthday parties or team-building retreats. Make the most of introverts' strengths—these are the people who can help you think deeply, strategize, solve complex problems, and spot canaries in your coal mine.

Also, remember the dangers of the New Groupthink. If it's creativity you're after, ask your employees to solve problems alone before sharing their ideas. If you want the wisdom of the crowd, gather it electronically, or in writing, and make sure people can't see each other's ideas until everyone's had a chance to contribute. Face-to-face contact is important because it builds trust, but group dynamics contain unavoidable impediments to creative thinking. Arrange for people to interact one-on-one and in small, casual groups. Don't mistake assertiveness or eloquence for good ideas. If you have a proactive work force (and I hope you do), remember that they may perform better under an introverted leader than under an extroverted or charismatic one.

Whoever you are, bear in mind that appearance is not reality. Some people act like extroverts, but the effort costs them in energy, authenticity, and even physical health. Others seem aloof or self-contained, but their inner landscapes are rich and full of drama. So the next time you see a person with a composed face and a soft voice, remember that inside her mind she might be solving an equation, composing a sonnet, designing a hat. She might, that is, be deploying the powers of quiet.

We know from myths and fairy tales that there are many different kinds of powers in this world. One child is given a light saber, another a wizard's education. The trick is not to amass all the different kinds of available power, but to use well the kind you've been granted. Introverts are offered keys to private gardens full of riches. To possess such a key is to tumble like Alice down her rabbit hole. She didn't *choose* to go to Wonderland—but she made of it an adventure that was fresh and fantastic and very much her own.

Lewis Carroll was an introvert, too, by the way. Without him, there would be no *Alice in Wonderland*. And by now, this shouldn't surprise us.  
(Cain 227-266)

Cain, Susan. *Quiet The Power of Introverts in a World That Can't Stop Talking*. First Paperback Edition. New York: Broadway Books, 2013. Print.

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

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

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

## **PRE-CONVENTIONAL MORAL DEVELOPMENT**

### **Stage 0 - Pre-Moral**

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

### **Stage One - Simple Authority Orientation**

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

### **Stage Two - Instrumental Relativist**

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

## **CONVENTIONAL MORAL DEVELOPMENT**

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

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

### **Stage Four - Law and Order**

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

## **POST-CONVENTIONAL MORAL DEVELOPMENT**

### **Stage Five - Social Contract**

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

### **Stage Six - Ethical Principle**

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

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

*Thunder. Enter the three Witches*

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

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

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

**First Witch:** Round about the cauldron go;  
In the poison'd entrails throw.

Toad, that under cold stone  
Days and nights has thirty-one  
Swelter'd venom sleeping got,  
Boil thou first i' the charmed pot.

**ALL:** Double, double toil and trouble;  
Fire burn, and cauldron bubble.

**Second Witch:** Fillet of a fenny snake,  
In the cauldron boil and bake;  
Eye of newt and toe of frog,  
Wool of bat and tongue of dog,  
Adder's fork and blind-worm's sting,  
Lizard's leg and owlet's wing,  
For a charm of powerful trouble,  
Like a hell-broth boil and bubble.

**ALL:** Double, double toil and trouble;  
Fire burn and cauldron bubble.

**Third Witch:** Scale of dragon, tooth of wolf,  
Witches' mummy, maw and gulf  
Of the ravin'd salt-sea shark,  
Root of hemlock digg'd i' the dark,  
Liver of blaspheming Jew,  
Gall of goat, and slips of yew  
Silver'd in the moon's eclipse,  
Nose of Turk and Tartar's lips,  
Finger of birth-strangled babe  
Ditch-deliver'd by a drab,  
Make the gruel thick and slab:  
Add thereto a tiger's chaudron,  
For the ingredients of our cauldron.

**ALL:** Double, double toil and trouble;  
Fire burn and cauldron bubble.

**Second Witch:** Cool it with a baboon's blood,  
Then the charm is firm and good.

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

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

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

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

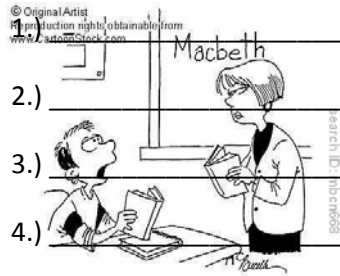
What do you notice about the items associated with greed and unnaturalness, ie the ones most closely linked with Macbeth's behavior?

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

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



**5. Write a summary in five sentences.**



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

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

- 1.) \_\_\_\_\_
- 2.) \_\_\_\_\_
- 3.) \_\_\_\_\_
- 4.) \_\_\_\_\_

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

- 1.) \_\_\_\_\_
- 2.) \_\_\_\_\_
- 3.) \_\_\_\_\_

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

- 1.) \_\_\_\_\_
- 2.) \_\_\_\_\_

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

- 1.) \_\_\_\_\_

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

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

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

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

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

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

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

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

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

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

Life's but a walking shadow, a poor player  
That struts and frets his hour upon the stage,  
And then is heard no more. It is a tale  
Told by an idiot, full of sound and fury  
Signifying nothing.

### **Introduction to *Macbeth***

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

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

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

"Tomorrow and tomorrow and tomorrow"

This triplet might suggest past, present, and future. It is a lament, complete with tragic overtones, about the indefatigable advancement of time; as such, it is problematic, since the passage of time is inevitable and might therefore be inappropriate subject matter for tragedies, which are often avoidable. However, if time passing is tragic, then the ideal is static, and our lives are necessarily imperfect and dystopic.

Petty pace"

Besides describing time as something that "creeps", Macbeth further disparages it by calling it a "petty pace". The pace could be our daily lives, measured by a sequence of tomorrows, which are characterized as cheap, mean, ungenerous, inconsequential, and insignificant. The pace is a moment or measurement of time, such as the ticking of a clock or the tolling of a bell

"Time"

Time and fate are linked in Macbeth. The woods of Birnan are fated to approach Macbeth at Dunsinane and doom him. The time that passes before the advent of that day obsesses Macbeth, who no longer believes he can alter the chain of events his betrayal of Duncan set in motion. As Frank Kermode notes in the introduction to Macbeth in the Riverside Shakespeare: "The suffering of the Macbeths may be thought of as caused by the pressure of the world of order slowly resuming its true shape and crushing them. This is the work of time; as usual in Shakespeare, evil, however great, burns itself out, and time is the servant of providence."

"Lighted fools"

The past we dwell upon, our "yesterdays", has guided ("lighted") us to death. Or, the guidance might be less direct - it may not be our attention to the past, but simply the advancement of time, that will result in death. In the context of Macbeth

Shakespeare's typical Fool is outwardly incompetent or insane but inwardly nearly prescient. Macbeth is both: he is so stricken by guilt from his betrayal and murder of Duncan and Banquo that he hallucinates; and he is aware of the future fortold to him by the witches. Lady Macbeth's death furthers his guilt and prompts his soliloquy. He finds that his struggling conscience does not enable him to alter the tide of events caused by his evil actions.

"Dusty death"

"Dusty death" is reminiscent of the Biblical "from dust to dust", which again implies cycles of time.

If we take "dusty" to mean neglected at Lady Macbeth's death, her husband is not by her side This neglect upsets the normal sleep rhythms (circadian rhythms) of both characters

prior to their deaths. Lady Macbeth is tormented at night by the "slumb'ry agitation" (V, i, 11) of sleep-walking episodes,

"Brief candle", "walking shadow", "poor player"

The images of the candle, the shadow, and the player all suggest a similar despondency or fatalism. The fragile candle, insubstantial shadow, and inconstant player suggest the insignificance of the human being in the greater scope of the universe. The candle compares to the sun, the shadow to the material being, and the player to the character. These comparisons imply a subjugation of one thing by a more important thing, as perhaps our lives are in the context of the universe. The actor, in particular, suggests deliberate disguise or impersonation and falsity, especially considering that the character played can be a complete fiction, so that the actor is twice removed from substantiality. As a player in a game, the actor becomes even more transient, more contrived, and better suited for entertainment than for more important pursuits. That this player "struts and frets" emphasizes a theatrical characteristic and the fact that people worry; our worry, too, is unimportant, considering it is for a game that only lasts an "hour upon the stage."

"Told by an idiot"

Furthermore, there is a twist on the Shakespearean representation of the Fool. Arguably, the Fool typically embodies, at times, an unnaturally clear knowledge of the present or future.

"Full of sound and fury, / Signifying nothing"

#### Further notes

These words are uttered by [Macbeth](#) after he hears of [Lady Macbeth](#)'s death, in Act V, scene v, lines 16–27. Given the great love between them, his response is oddly muted, but it segues quickly into a speech of such pessimism and despair—one of the most famous speeches in all of Shakespeare—that the audience realizes how completely his wife's passing and the ruin of his [power](#) have undone Macbeth. His speech insists that there is no meaning or purpose in life. Rather, life "is a tale / Told by an idiot, full of sound and fury, / Signifying nothing." One can easily understand how, with his wife dead and armies marching against him, Macbeth succumbs to such pessimism. Yet, there is also a defensive and self-justifying quality to his words. If everything is meaningless, then Macbeth's awful crimes are somehow made less awful, because, like everything else, they too "signify nothing."

Macbeth's statement that "[l]ife's but a poor player / That struts and frets his hour upon the stage" can be read as Shakespeare's somewhat deflating reminder of the illusionary nature of the theater. After all, Macbeth is only a "player" himself, strutting on an Elizabethan stage. In any play, there is a conspiracy of sorts between the audience and the actors, as both pretend to accept the play's reality. Macbeth's comment calls attention to this conspiracy and partially explodes it—his nihilism embraces not only his own life but the entire play. If we take his words to heart, the play, too, can be seen as an event "full of sound and fury, / Signifying nothing."

**“Tomorrow and Tomorrow”**  
**Advanced Placement Literature and Composition**

**William Shakespeare (1564-1616)**

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

(Macbeth, Act V, scene v)

**Sir William Davenant (1606-1668)**

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

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

**Consider:**

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

Performer: \_\_\_\_\_

Role(s): \_\_\_\_\_

Scene: \_\_\_\_\_

Date: \_\_\_\_\_

Group Members: \_\_\_\_\_

CATEGORY	90-100	80-89	70-79	60-69
<b>Memorization</b>	Student has all lines memorized and recited with fluency.	Student has most lines memorized and recited with fluency.	Student has made an attempt at memorization but fails to remember some lines or recites the lines with little fluency.	Student has failed to memorize the lines but does perform some lines.
<b>Preparedness</b>	Student is completely prepared and has obviously rehearsed.	Student seems pretty prepared but might have needed a couple more rehearsals.	The student is somewhat prepared, but it is clear that rehearsal was lacking.	Student does not seem at all prepared to present.
<b>Actions</b>	Facial expressions and body language are used to help the student demonstrate understanding of the scene.	Some facial expressions and body language are used to help the student demonstrate understanding of the scene.	Few facial expressions and body language are used to help the student demonstrate understanding of the scene	Understanding of the scene is not demonstrated through facial expressions or body language.
<b>Creativity</b>	Student shows considerable work/creativity which makes the presentation better.	Student shows some work/creativity which makes the presentation better.	Student shows little work/creativity which makes the presentation better.	The student shows no work/creativity which makes the presentation better.
<b>Introduction</b>	An introduction is given which effectively provides context for the scene.	An introduction is given which somewhat sets up the scene.	An introduction is given which makes an attempting at setting up the scene but does so inadequately.	No introduction is given.

Score: \_\_\_\_\_/

Comments:

## Robert Frost

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



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

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

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

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

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

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

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

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

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

1. Charlotte Brontë's novels are subjective in the sense that they capitalize on her own experience and that is perhaps their importance in the history of the novel. *Jane Eyre* is conceived in a vein of authentic passion. Charlotte is at her best in humble scenes of *Jane Eyre*, and the atmosphere of gloomy foreboding was the very air she breathed in her little corner of Yorkshire. The emotional tension of *Jane Eyre* is so well-managed that the book is still exciting to read—even with its flaws:

- a. pathetic ignorance of the ways of the world,
- b. dialogue between speakers of the higher ranks in society is unconvincing and stilted,
- c. attempts at humor are even sadder.

2. The 19<sup>th</sup> century saw the flowering of the English novel as an instrument portraying a middle-class society. *Jane Eyre* is an important development in the history of the novel because of the vitality of the teller. What was new about *Jane Eyre* was that everything was seen through the eyes of Jane herself, and she is intensely real.

"The real innovation of Charlotte Brontë is that she writes fiction from the point of view of an individual and not from the point of view of society in general. She projects herself without reserve into her leading characters and allows her inmost feelings, her secret impulses, to color her narrative..."

"Her aim was not simply to provoke sympathy for her heroine but rather to express or realize her. She was like Wordsworth, possessed by her feelings as well as possessing them. .. She did not attempt to get at the sources of behavior but simply to present it. What is vital in her work will not quickly perish because it deals with life in terms which do not generally change."

3. Presentation of Charlotte's convictions—convictions which are of permanent importance in human life:

- a. the right of the humblest person to affection and self-realization (even women)
- b. honesty and integrity
- c. the right to speak out frankly
- d. the claims of morality and religion

The inner story of the novel, much more important than the melodramatic plot on which it hangs, is the story of Jane's long struggle to attain these values, to become a person who is admired, respected, and cared for, without compromising any of her principles.

#### **Jane learns:**

- a. to assert herself (at Gateshead)
- b. to recognize her right to be loved ("")
- c. to be realistic and objective ("")—knows why her aunt doesn't like her but admits she doesn't want to live with poor relatives
- d. about real humility and genuine religious faith from Helen and learns to endure her punishment stoically (Lowood)
- e. to be indignant about women's place in society
- f. to keep her feet on the ground and remind herself of her position when she falls in love with

Rochester

g. to act with courage and discretion (w/Mason)

h. to bear the snubs of her cousins

i. to pity her aunt

j. to forgive

k. not to make Rochester her idol, but to learn to serve God first

l. not to compromise herself when Rochester wants her to go away with him—her soul is her own

m. to recognize at Moor's End that she is fully responsible for what she is and does

n. to handle the money left to her without greed or injustice

o. to resist St John's offer of a life of self-sacrifice, duty, and usefulness; but without love. She recognizes instinctively that marriage without love is prostitution,

The joyful conclusion for Jane—she's earned it. Without violating her integrity or her conscience, Jane's struggle for self-realization and her longing for love and fulfillment are both realized.

"Jane suits me: do I suit her" he asks.

"To the finest fibre of my nature, sir."

The finest fibre" is moral and spiritual as well as emotional. Jane's achievement of it is the meaning of the book.

### **To Sum Up:**

*Jane Eyre* is an intensely personal book

It's not historical.

It's not satirical.

It doesn't mirror society.

It doesn't really have a social message.

It maps a private world. Private, but not eccentric. You don't have to know the period, be able to discriminate past from present, imaginary from actual, be aware of difficulties, or have to adapt to unfamiliar manners or conventions.

Its timelessness is part of the perennial appeal of the book.

"The urban world with all its complications and trivial motives (every day chatter, newspapers. fashions, business houses, duchesses. footmen and snobs) is gone. Instead, the gale rages under the elemental sky, while indoors, their faces rugged the fierce firelight, austere figures of no clearly defined class or period declare eternal love and hate to one another in phrases of stilted eloquence and staggering candor."

Hard to rank Charlotte with other novelists—too faulty to be ranked with the very greatest writers (Shakespeare. Jane Austen), but can't consider her a minor figure.

Because of her creative inspiration, she will find followers in every age.

A unique, a thrilling, a perennial fascination.

Check test: Chapter 1-4 Twenty-minute time limit.

Choose 2 (TWO) of the following quotations, and write an explanation of the context of the quote—what is happening, who is saying the quote if it's in dialogue, whom the quote refers to, implications for the characters, etc. 100 words min. for EACH response.

1. (Chapter 2) This room was chill, because it seldom had a fire; it was silent, because remote from the nursery and kitchen; solemn, because it was known to be so seldom entered. The house-maid alone came here on Saturdays, to wipe from the mirrors and the furniture a week's quiet dust: and Mrs. Reed herself, at far intervals, visited it to review the contents of a certain secret drawer in the wardrobe, where were stored divers parchments, her jewel-casket, and a miniature of her deceased husband; and in those last words lies the secret of the red-room--the spell which kept it so lonely in spite of its grandeur.

2. (Chapter 3) "Would you like to go to school?"

Again I reflected: I scarcely knew what school was: Bessie sometimes spoke of it as a place where young ladies sat in the stocks, wore backboards, and were expected to be exceedingly genteel and precise: John Reed hated his school, and abused his master; but John Reed's tastes were no rule for mine, and if Bessie's accounts of school-discipline (gathered from the young ladies of a family where she had lived before coming to Gateshead) were somewhat appalling, her details of certain accomplishments attained by these same young ladies were, I thought, equally attractive. She boasted of beautiful paintings of landscapes and flowers by them executed; of songs they could sing and pieces they could play, of purses they could net, of French books they could translate; till my spirit was moved to emulation as I listened. Besides, school would be a complete change: it implied a long journey, an entire separation from Gateshead, an entrance into a new life.

"I should indeed like to go to school," was the audible conclusion of my musings.

3. (Chapter 4) Who could want me?" I asked inwardly, as with both hands I turned the stiff door-handle, which, for a second or two, resisted my efforts. "What should I see besides Aunt Reed in the apartment?--a man or a woman?" The handle turned, the door unclosed, and passing through and curtsying low, I looked up at--a black pillar!--such, at least, appeared to me, at first sight, the straight, narrow, sable-clad shape standing erect on the rug: the grim face at the top was like a carved mask, placed above the shaft by way of capital.

Check test:retake/makeup Chapter 1-4 Twenty-minute time limit.

Choose 2 (TWO) of the following quotations, and write an explanation of the context of the quote—what is happening, who is saying the quote if it's in dialogue, whom the quote refers to, implications for the characters, etc. 100 words min. for EACH response.

1. (Chapter 2) "Unjust!--unjust!" said my reason, forced by the agonising stimulus into precocious though transitory power: and Resolve, equally wrought up, instigated some strange expedient to achieve escape from insupportable oppression--as running away, or, if that could not be effected, never eating or drinking more, and letting myself die.

2. (Chapter 3) "No; I should not like to belong to poor people," was my reply.

"Not even if they were kind to you?"

I shook my head: I could not see how poor people had the means of being kind; and then to learn to speak like them, to adopt their manners, to be uneducated, to grow up like one of the poor women I saw sometimes nursing their children or washing their clothes at the cottage doors of the village of Gateshead: no, I was not heroic enough to purchase liberty at the price of caste.

3. (Chapter 4) I stepped across the rug; he placed me square and straight before him. What a face he had, now that it was almost on a level with mine! what a great nose! and what a mouth! and what large prominent teeth!

"No sight so sad as that of a naughty child," he began, "especially a naughty little girl. Do you know where the wicked go after death?"

"They go to hell," was my ready and orthodox answer.

"And what is hell? Can you tell me that?"

"A pit full of fire."

"And should you like to fall into that pit, and to be burning there for ever?"

"No, sir."

"What must you do to avoid it?"

I deliberated a moment; my answer, when it did come, was objectionable: "I must keep in good health, and not die."

Check test: Chapter 5-7 Twenty-minute time limit.

Choose 2 (TWO) of the following quotations, and write an explanation of the context of the quote—what is happening, who is saying the quote if it's in dialogue, whom the quote refers to, implications for the characters, etc. 100 words min. for EACH response.

1. (Chapter 5) "You had this morning a breakfast which you could not eat; you must be hungry:--I have ordered that a lunch of bread and cheese shall be served to all."

The teachers looked at her with a sort of surprise.

"It is to be done on my responsibility," she added, in an explanatory tone to them, and immediately afterwards left the room.

The bread and cheese was presently brought in and distributed, to the high delight and refreshment of the whole school. The order was now given "To the garden!" Each put on a coarse straw bonnet, with strings of coloured calico, and a cloak of grey frieze. I was similarly equipped, and, following the stream, I made my way into the open air.

2. (Chapter 6) "Miss Temple is full of goodness; it pains her to be severe to any one, even the worst in the school: she sees my errors, and tells me of them gently; and, if I do anything worthy of praise, she gives

me my meed liberally. One strong proof of my wretchedly defective nature is, that even her expostulations, so mild, so rational, have not influence to cure me of my faults; and even her praise, though I value it most highly, cannot stimulate me to continued care and foresight."

3. (Chapter 7) "My dear children," pursued the black marble clergyman, with pathos, "this is a sad, a melancholy occasion; for it becomes my duty to warn you, that this girl, who might be one of God's own lambs, is a little castaway: not a member of the true flock, but evidently an interloper and an alien. You must be on your guard against her; you must shun her example; if necessary, avoid her company, exclude her from your sports, and shut her out from your converse. Teachers, you must watch her: keep your eyes on her movements, weigh well her words, scrutinise her actions, punish her body to save her soul: if, indeed, such salvation be possible, for (my tongue falters while I tell it) this girl, this child, the native of a Christian land, worse than many a little heathen who says its prayers to Brahma and kneels before Juggernaut--this girl is--a liar!"

Chapter 5-7: retest/makeup Twenty-minute time limit.

Choose 2 (TWO) of the following quotations, and write an explanation of the context of the quote—what is happening, who is saying the quote if it's in dialogue, whom the quote refers to, implications for the characters, etc. 100 words min. for EACH response.

1. (Chapter 5) Ravenous, and now very faint, I devoured a spoonful or two of my portion without thinking of its taste; but the first edge of hunger blunted, I perceived I had got in hand a nauseous mess; burnt porridge is almost as bad as rotten potatoes; famine itself soon sickens over it. The spoons were moved slowly: I saw each girl taste her food and try to swallow it; but in most cases the effort was soon relinquished. Breakfast was over, and none had breakfasted. Thanks being returned for what we had not got, and a second hymn chanted, the refectory was evacuated for the schoolroom. I was one of the last to go out, and in passing the tables, I saw one teacher take a basin of the porridge and taste it; she looked at the others; all their countenances expressed displeasure, and one of them, the stout one, whispered -

"Abominable stuff! How shameful!"

2. (Chapter 6) "Then learn from me, not to judge by appearances: I am, as Miss Scatterd said, slatternly; I seldom put, and never keep, things, in order; I am careless; I forget rules; I read when I should learn my lessons; I have no method; and sometimes I say, like you, I cannot BEAR to be subjected to systematic arrangements. This is all very provoking to Miss Scatterd, who is naturally neat, punctual, and particular."

3. (Chapter 7) "This I learned from her benefactress; from the pious and charitable lady who adopted her in her orphan state, reared her as her own daughter, and whose kindness, whose generosity the unhappy girl repaid by an ingratitude so bad, so dreadful, that at last her excellent patroness was obliged to separate her from her own young ones, fearful lest her vicious example should contaminate their purity: she has sent her here to be healed, even as the Jews of old sent their diseased to the troubled pool of Bethesda; and, teachers, superintendent, I beg of you not to allow the waters to stagnate round her."

## Syntax techniques in Jane Eyre

**Asyndeton** – a deliberate omission of conjunctions in a series of related clauses; it speeds the pace of the sentence.

Chapter 27 (352) in the paragraph that begins “Well, Jane, being so, it was his resolution...”

“Her relatives encouraged me; competitors piqued me; she allured me; a marriage was achieved before I knew where I was”

Additional example

**"Duty, Honor, Country:** Those three hallowed words reverently dictate what you ought to be, what you can be, what you will be. They are your rallying points: **to build courage when courage seems to fail; to regain faith when there seems to be little cause for faith; to create hope when hope becomes forlorn.**"

-- General Douglas MacArthur, Thayer Award Acceptance Address

**Ellipsis** – the deliberate omission of word or words that are readily implied by the context; it creates an elegant or daring economy of words.

Chapter 2 (9) in the paragraph that begins with the sentence.

“This room was chill, because it seldom had a fire; it was silent, because [it was] remote from the nursery and kitchens; [it was] solemn, because it was know to be so seldom entered.”

Additional examples

"The average person thinks he isn't [average]." –Father Larry Lorenzoni

John forgives Mary and Mary [forgives], John.

**Parallel structure** (parallelism) refers to a grammatical or structural similarity between sentences or parts of a sentence. It involves an arrangement of words, phrases, sentences, and paragraphs so that elements of equal importance are equally developed and similarly phrased.

Chapter 28 (375) in the paragraph that begins “What a still, hot, prefect day!”

“The burden must be carried; the want provided for; the suffering endured; the responsibility fulfilled.”

Additional example

The coach told the players that **they should get a lot of sleep, not eat too much, and do some warm-up exercises before the game.**

**Polysyndeton** – the deliberate use of many conjunctions for special emphasis – to highlight quantity or mass of detail or create a flowing, continuous sentence pattern.



Chapter 10 (94) in the paragraph that begins “I went to my window, opened it, and looked out.”

“I had had no communication by letter or message with the outer world: school-rules, school-duties, school habits and notions, and voices, and faces, and phrases, and costumes, and preferences, and antipathies: such was what I knew of existence.”

Additional example

"Oh, my piglets, we are the origins of war -- not history's forces, **nor the times, nor justice, nor the lack of it, nor causes, nor religions, nor ideas, nor kinds of government** -- not any other thing. We are the killers."

-- delivered by Katherine Hepburn (from the movie *The Lion in Winter*)

**Repetition** – a device in which words, sounds, and ideas are used more than once to enhance rhythm and to create emphasis.

Chapter 2 (10) in the paragraph that begins with the sentence

“All John Reed’s violent tyrannies, all his sisters’ proud indifference, all his mother’s aversion, all the servants’ partiality, turned up in my disturbed mind like a dark deposit in a turbid well.”

**Anadiplosis** – the repetition of the last word of one clause at the beginning of the following clause; it ties the sentence to its surroundings.

Chapter 15 (159) in the paragraph that begins with the sentence.

“He then said that she was the daughter of a French opera-dancer, Celine Varens, towards whom he had once cherished what he called a ‘*grande passion*.’ This passion Celine had professed to return with even superior ardour.”

Additional examples

"They call for you: The general who became a slave; the slave who became a gladiator; the gladiator who defied an Emperor. Striking story."

-- delivered by Joaquin Phoenix (from the movie *Gladiator*)

"Somehow, with the benefit of little formal education, my grandparents recognized the inexorable downward spiral of conduct outside the guardrails: If you lie, you will cheat; if you cheat, you will steal; if you steal, you will kill."

-- USSC Justice Clarence Thomas, 1993 Mercer Law School Address

**Anaphora** – the repetition of the same word or group of words at the beginning of successive clauses; it helps establish a strong rhythm and produces a powerful emotional effect.

Chapter 4 (30) in the paragraph that begins “I stepped across the rug; ...”

“What a face he had, now that it was almost on a level with mine! What a great nose! And what a mouth! And what large prominent teeth.”

Additional examples

"To raise a happy, healthy, and hopeful child, it takes a family; it takes teachers; it takes clergy; it takes business people; it takes community leaders; it takes those who protect our health and safety. It takes all of us."

-- Hillary Clinton, 1996 Democratic National Convention Address

Mad world! Mad kings! Mad composition!

— (William Shakespeare, *King John*, II, i)

What the hammer? what the chain?

In what furnace was thy brain?

What the anvil? what dread grasp

Dare its deadly terrors clasp?

— (William Blake, from "The Tyger")

**Epanalepsis** – the repetition at the end of the clause of the word that occurred at the beginning of the clause; it tends to make the sentence or clause in which it occurs stand apart from its surroundings.

Chapter 5 (47) in the paragraph that begins “Ravenous, and now very faint, I devoured ...”

“Breakfast was over, and none had breakfasted.”

Additional examples

"Control, control, you must learn control."

-- from the movie *The Empire Strikes Back*

"A minimum wage that is not a livable wage can never be a minimum wage."

-- Ralph Nader

The King is dead. Long live the King!

**Epistrophe** – the repetition of the same word or group of words at the ends of successive clauses; it sets up a pronounced rhythm and gains a special emphasis both by repeating the word and by putting the word in the final position.

Chapter 17 (196) in the paragraph that begins with the sentence.

“Genius is said to be self-conscious: I cannot tell whether Miss Ingram was a genius, but she was self-conscious – remarkably self-conscious indeed.”

Chapter 23 (293) in the paragraph that begins with the sentence.

“Oh, Jane, you torture me! he exclaimed. ‘With that searching and yet faithful and generous look, you torture me!’”

Additional examples

“What lies behind us and what lies before us are tiny compared to what lies within us.” —Emerson

We are born to sorrow, pass our time in sorrow, end our days in sorrow.

**Antimetabole** – a sentence strategy in which the arrangement of ideas in the second clause is a reversal of the first; it adds power through its inverse repetition.

Chapter 23 (291) in the paragraph that begins “I tell you I must go!”

“And if God had gifted me with some beauty and much wealth, I should have made it as hard for you to leave me, as it is now for me to leave you.”

Additional examples

"The absence of evidence is not the evidence of absence." -- Carl Sagan

"We do not stop playing because we are old; we grow old because we stop playing." -- George Bernard Shaw

"And so, my fellow Americans, ask not what your country can do for you; ask what you can do for your country."

-- John F. Kennedy, Inaugural Address

**Inverted order of a sentence** (*inversion*) involves constructing a sentence so the predicate comes before the subject. This is a device in which typical sentence patterns are reversed to create an emphatic or rhythmic effect.

Chapter 4 (27) in the paragraph that begins with the sentence.

“Long did the hours seem while I waited the departure of the company, and listened for the sound of Bessie’s step on the stairs...”

Additional examples

Not only is the standard American aluminum can light in weight and rugged but it is also about the same height and diameter as the traditional drinking tumbler. [beginning with negative, not only]

--William Hostold and John Duncan, "The Aluminum Beverage Can," Scientific American

After the elephants came the clowns.

Beyond the river lay the cliffs.

## ONE-PAGER ON *JANE EYRE* SETTING

Directions:

1. Use one sheet of paper.
2. Carefully place the following on **one** side of the paper:
  - a. name of the setting
  - b. at least 2 significant (and complete) quotations from the novel with chapter and page #'s in parentheses following them
  - c. the prominent season associated with the setting
  - d. the prominent color(s) associated with the setting
  - e. a list of the major characters Jane meets at this place
  - f. an illustration/picture/symbol that reflects something significant about the setting.
  - g. a statement of the setting's influence upon Jane Eyre

## PLACES OF THE HEART

### Major Grade Assignment

#### Settings in Jane Eyre

"The novel has a structure that allows us to explore the inner landscape in terms of five places of the heart....Each of the houses is a metaphor...of a condition of the private heart."--Mark Kinkad, "The Place of Love in Jane Eyre and Wuthering Heights," 1970

Product: 5 dialectic journal entries on SETTINGS in the novel

Due Date: TBA

FORMAT: Divide the page into two columns. On the left side include 3 quotes from the novel; on the right side write your response of 100 words minimum. You will have a total of 15 quotes and 5 responses.

Contents:

1. You should create a SEPARATE entry for each of the 5 chief settings of the novel: Gateshead, Lowood, Thornfield Hall, Moor House/Marsh End, and Ferndean. At the top of each entry, write the name of the setting in the center.
2. For each entry on the left side copy 3 (THREE) passages specifically about the physical setting (outer and/or inner appearance), documented with Ch. and p. #.
3. Then on the right side explain in one response HOW these settings reflect that stage in Jane's life. Consider: season(s) associated with the setting, colors, atmosphere, images/symbols, lessons learned, etc.

Rubric:

90 - 100 = These dialectics will exhibit apt and precise selections of passages and will provide convincing explanations of Bronte's settings reflecting Jane's life stages. The writing will demonstrate consistent control over the elements of effective composition.

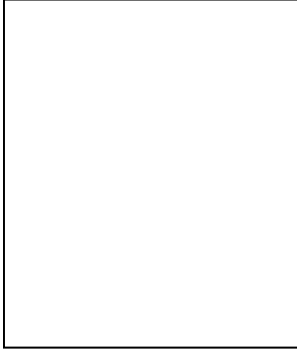
80 - 89 = These dialectics will reflect less certain, less incisive, less apt selections of passages, and the explanations will provide less certain, less convincing explanations of Bronte's settings reflecting Jane's life stages.

70 - 79 = These dialectics will not be as clear, convincing, or accurate in selection of passages as the A and B responses, and the explanations may not convey significant understanding of the purposes behind the settings in Bronte's novels.

60 - 69 = These dialectics reflect no effort and/or lack seriousness of purpose.

facebook

**Name:**



**What's on your mind:**



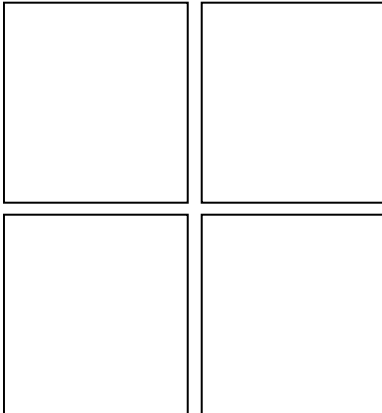
**Basic Information:**

Hometown:

Relationship Status:

Political Views:

**Friends**



Religious Views:

**Personal Information:**

Activities: (2)

Interests: (3)

Favorite Books: (3)

**Education/Work:**

School:

Employer:

Position:

Favorite Movies/TV Shows: (3)

**Contact Info:**

E-mail:

**Address:**

Favorite Quotes: (3) *use back of paper*

**About Me:** (at least 100 words)

**THE WALL (USE THE BACK OF THE PAPER)**

5 total posts, at least 3 of the 5 have to be different characters

Name Post

**What is it like to live in a world without technology? You are about to find out.**

You must minimize all technology use for a 24 hour period. You may choose the 24 hour period between now and February 7th. However, your parent/guardian must sign the bottom of this page to help keep you honest. You will have a writing assignment over your experience, so be sure to avoid all technology possible.

*Points to remember...*

- ⌚ Make a real effort to avoid all technology
- ⌚ If in school, avoid friends' technology, computers etc. (unless absolutely necessary for school work)
- ⌚ Basically, anything available in the year 1900, you may use. This means...
  - No computers
  - No TVs, no radios
  - No cell phones (landlines are ok)
  - No mp3 players, cds, etc.
  - No microwaves (stoves are ok)
  - Yes, you may use electricity (unless you prefer candle light and fireplaces!)

*Things to think about during your 24 hours...*

- ✎ Could you live like this for an extended period of time?
- ✎ How does it feel not to have technology?
- ✎ Does it change how you think about your life?
- ✎ How did you change your routine? How difficult is it to avoid technology?
- ✎ Did other people help you succeed in avoiding things? Did they try to tempt you to use technology?
- ✎ How do you think other cultures in the world live without so much technology?

.....

Dear Parent/Guardian:

As you can read from above, your student is about to begin a 24 hour assignment. Please do everything you can to help him/her succeed. Please sign below as part of your student's grade.

*Bringing this page back signed is worth 10 points of your grade for this assignment.*

I, \_\_\_\_\_, promise that I have not used technology for 24 hours starting on January/February \_\_\_\_\_ at \_\_\_\_\_ am/pm and ending on January/February \_\_\_\_\_ at \_\_\_\_\_ am/pm.

\_\_\_\_\_  
Student Signature

\_\_\_\_\_  
Parent/Guardian Signature

# Technology Avoidance Reflective Essay

Write a reflective essay regarding your time away from technology. Be sure to include details, thought and insight.

✚ **Write at least two paragraphs to include the following:**

- How did it feel to avoid technology?
- How much did it change your daily routine?
- Did this change anyone else's routine (friends, family, etc.)? How?
- How did avoiding technology make you feel about yourself? Better or worse?
- Was there a point when you "cheated" and plugged in? Explain why and for how long. Did you feel guilty?
- Explain why technology is important enough for us to have everywhere.
- Which elements of technology do you feel are absolutely necessary and which are simply luxuries?
- Does technology help us identify ourselves?

✚ **Your next paragraph must discuss your view and commentary on the following quote.**

*"The cost, he says, outweighs the convenience. Kids are writing more than ever online or in text messages, but it's not the kind of narrative skill needed as adults, he says. 'Those forms groove bad habits, so when it comes time to produce an academic paper ... or when they enter the workplace, their capacity breaks down.'*

*Social networking sites can give young users 'the sense of them being the center of the universe,' Bauerlein says.*

*That gives them a distorted understanding of how the world works, he says. 'If you go into a room of strangers, you don't know how to relate. You can't replicate your IM habits,' he says. 'It closes people off from a wider engagement with the world.'*

- Excerpt from USA Today article by Erin Thompson on Mark Bauerlein's book, *The Dumbest Generation: How the Digital Age Stupefies Young Americans and Jeopardizes Our Future*

✚ **Your last paragraph must discuss other cultures that live without technology.**

- What cultures do you know of that do not have technology?
- How would you cope if you had to relocate to one of these locations for six months?
- Do you believe it is the responsibility of developed countries to try and aid these cultures in gaining technology?
- Do you think the introduction of technology into these cultures would be better or worse for the people? Explain.

## *REFLECTIVE ESSAY RUBRIC:*

### *EXCELLENT (100-90):*

- ✓ *Paragraphs are completed with all requirements met*
- ✓ *Discussion is insightful, convincing and fully developed*
- ✓ *All ideas are well elaborated*
- ✓ *Error free writing*

### *PROFICIENT (89-80):*

- ✓ *Paragraphs are completed with all requirements met*
- ✓ *Discussion is convincing and developed*
- ✓ *Most ideas are well elaborated*
- ✓ *Some grammar/spelling errors*

### *ADEQUATE (79-70):*

- ✓ *Paragraphs are written with most requirements met*
- ✓ *Discussion is limited or repetitious*
- ✓ *Some ideas are elaborated*
- ✓ *Frequent grammar/spelling errors*

### *NOT ADEQUATE (50-69)*

- ✓ *Paragraphs meet few requirements*
- ✓ *Discussion is repetitious and/or incomplete*
- ✓ *Few ideas are present*
- ✓ *Frequent grammar/spelling errors*



## Antigone and Ismene Argument

**ANTIGONE:** The same blood  
Flows in both our Veins, doesn't it, my sister,  
The blood of Oedipus. And suffering,  
Which was his destiny, is our punishment too,  
The sentence passed on all his children.  
Physical pain, contempt, insults,  
Every kind of dishonour: we've seen them all,  
And endured them all, the two of us.  
But there's more to come. Now, today...  
Have you heard it, this new proclamation,  
Which the king has made to the whole city?  
Have you heard how those nearest to us  
Are to be treated, with the contempt  
We reserve for traitors? People we love!

**ISMENE:** No one has told me anything, Antigone,  
I have heard nothing, neither good nor bad  
About anyone we love...

**ANTIGONE:** I thought you hadn't. That's why I asked you  
To meet me here, where I can tell you everything  
Without any risk of being overheard.

**ISMENE:** What is it then? More terrible news?  
Something black and frightening, I can see that.

**ANTIGONE:** Well, what do you think, Ismene? Perhaps  
You can guess. We have two brothers,  
Both of them dead. And Creon has decreed  
That a decent burial shall be given to one,  
But not to the other. Eteocles, apparently,  
Has already been buried, with full military honours,  
And all the formalities due to the dead  
Meticulously observed. So that his rest  
In the underworld among the heroes is assured.  
But Polynices, who died in agony  
Just as certainly as his brother did,  
Is not to be buried at all. The decree  
Makes that quite plain. He is to be left  
Lying where he fell, with no tears,  
And no ceremonies of mourning, to stink  
In the open: till the kites and vultures  
Catch the scent, and tear him to pieces  
And pick him to the bone. Left unburied  
There is no rest for him in the underworld,

No more than here. What a great king  
Our Creon is, eh Sister? . . . The punishment  
For anyone who disobeys the order  
Is public stoning to death. So that's the news,  
And you know it now. The time has come  
For you too to stand up and be counted  
With me: and to show whether you are worthy  
Of the honour of being Oedipus' daughter.

**ISMENE:** Wait a minute Antigone, don't be so headstrong!

If all this is as you say it is,  
What can I do, one way or the other?

**ANTIGONE:** Just say you will help me. Commit yourself.

**ISMENE:** To do what? Something dangerous?

**ANTIGONE:** Just to give me a hand to lift the body.

It's too heavy for me to move on my own.

**ISMENE:** To bury him you mean? In spite of the decree?

**ANTIGONE:** He is my brother. And like it or not

He's yours too. I won't betray him

Now that he's dead. No one will ever

Throw that in my face.

**ISMENE:** You must be mad!

Creon has publicly forbidden it.

**ANTIGONE:** He can't forbid me to love my brother.

He has neither the right nor the power to do that.

**ISMENE:** Have you forgotten what happened to our father?

Contempt and loathing from everyone,

Even from himself, that was his reward

Think for a moment Antigone, please!

We are women, that's all. Physically weaker —

And barred from any political influence.

How can we fight against the institutionalised strength

Of the male sex? They are in power,

And we have to obey them — this time

And maybe in worse situations than this.

May God forgive me, and the spirits of the dead,

I have no choice! State power

Commands, and I must do as I am told.

When you are powerless, wild gestures

And heroic refusals are reserved for madmen!

**ANTIGONE:** Don't say any more. I won't ask again.

In fact, if you were to offer help now,

I would refuse it. Do as you please.

I intend to bury my brother,

And if I die in the attempt, I shall die  
In the knowledge that I have acted justly.

Do as you please. Live, by all means.

The laws *you* will break are not of man's making.

**ISMENE:** I reverence them. But how can I defy  
The unlimited power of the State? What weapons  
Of mine are strong enough for that?

**ANTIGONE:** Fine. That's a good excuse. I'll go  
And shovel the earth on my brother's body.

**ISMENE:** I'm frightened, Antigone. I'm frightened for you.

**ANTIGONE:** Don't be frightened for me. Fear for yourself.

**ISMENE:** For God's sake, keep it quiet. Don't tell anyone.  
I'll keep our meeting secret.

**ANTIGONE:** Don't you dare!

You must tell everybody, shout it in the streets.

If you keep it secret, I shall begin to hate you.

**ISMENE:** There's a fire burning in you Antigone,  
But it makes me go cold just to hear you!

**ANTIGONE:** I'm not doing it to please you. It's for him.

**ISMENE:** This obsession will destroy you! You're certain to fail!

**ANTIGONE:** I shall fail when I have failed. Not before.

**ISMENE:** But you know it's hopeless. Why begin  
When you know you can't possibly succeed!

**ANTIGONE:** Be quiet, before I begin to despise you

For talking so feebly! *He* will despise you

Too, and justly. You can go now. Go!

If I'm mad, you can leave me here with my madness

Which will doubtless destroy me soon enough.

Death is the worst thing that can happen,

And some deaths are more honourable than others.

**ISMENE:** If you've made your mind up. . . Antigone, it's  
madness...

Remember, I love you . . . whatever happens...

*Exit Antigone and Ismene in opposite directions*

### Haemon and Creon argument

**HAEMON:** Father, the most enviable of a man's gifts

Is the ability to reason clearly,

And it's not for me to say you are wrong,

Even if I were clever enough, or experienced enough,

Which I'm not. But it's also true to say

That some men think differently about these things,

And as your son, my most useful function,

It seems to me, is to keep you in touch  
With what other people are thinking,  
What they say, and do, and approve or disapprove of,  
And sometimes what they leave unsaid.  
The prospect of your disapproval is great  
Silence of most men's tongues, and some things  
Are never said, for fear of the consequences.  
But I can sometimes hear what people whisper  
Behind their hands: and everywhere, I hear sympathy  
Expressed for this unfortunate girl,  
Condemned, as she is, to a horrifying death  
That no woman has ever suffered before,  
And unjustly, in most people's eyes.  
In burying her brother, who was killed  
In action, she did something most people consider  
Decent and honourable — rather than leaving him  
Naked on the battlefield, for the dogs to tear at  
And kites and scavengers to pick to the bone.  
She should be given a medal for it,  
Those same people say, and her name inscribed  
On the roll of honour. Such things are whispered  
In secret, Father, and they have reached my ears.  
Sir, your reputation matters to me  
As much as your good health and happiness do,  
Indeed, your good name matters more.  
What can a loving son be more jealous of  
Than his father's reputation, and what could please  
A father more than to see his son's concern  
That people will think well of him?  
Then let me beg you to have second thoughts,  
And not be certain that your own opinion  
Is the only right one, and that all men share it.  
A man who thinks he has the monopoly  
Of wisdom, that only what *he* says  
And what *he* thinks are of any relevance,  
Reveals his own shallowness of mind  
With every word he says. The man of judgement  
Knows that it is a sign of strength,  
Not weakness, to value other opinions,  
And to learn from them: and when he is wrong,  
To admit it openly and change his mind.  
You see it when a river floods, the trees  
That bend, survive, those whose trunks

Are inflexible, are snapped off short  
By the weight of the water. And a sailor in a storm  
Who refuses to reef his sail, and run  
With the wind, is likely to end up capsized.  
I beg you Father, think twice about this.  
Don't let your anger influence you. If a man  
Of my age may lay some small claim  
To common sense, let me say this:  
Absolute certainty is fine, if a man  
Can be certain that his wisdom is absolute.  
But such certainty and such wisdom  
Is rare among men: and that being so,  
The next best, is to learn to listen,  
And to take good advice when it is offered.

CHORUS: There's a lot of sense, my Lord Creon,  
In what this young man has said: as indeed,  
There was in everything that you said too.  
The fact is, you are both in the right,  
And there's a good deal to be said for either.

**CREON:** Is there indeed? Am I expected to listen  
And take lessons in political tactics  
At my age, from a mere boy?

**HAEMON:** I'm a man, Father, and my arguments are just.  
They stand upon their merits, not my age.

**CREON:** Oh, they stand upon their merits do they? What merit  
Is there, please tell me, in breaking the law?

**HAEMON:** If she'd done something shameful I wouldn't defend her.

**CREON:** She has brought the law into contempt! That's shameful!

**HAEMON:** Listen to the people in the street, Father,  
The ordinary Thebans! They say she hasn't!

**CREON:** I have never based my political principles  
On the opinions of people in the Street!

**HAEMON:** Now you're the one who's speaking like a boy!

**CREON:** I'm speaking like a king. It's my responsibility,  
And I will act according to my own convictions!

**HAEMON:** When the State becomes one man it ceases to be a State!

**CREON:** The State is the statesman who rules it, it reflects  
His judgement, it belongs to him!

**HAEMON:** Go and rule in the desert then! There's nobody there  
To argue with you! What a king you'll be there!

**CREON:** This boy of mine is on the woman's side!

**HAEMON:** Yes, if *you* are a woman, I am.  
I'm on your side Father, I'm fighting for you.

**CREON:** You damned impertinent devil! Every word  
You say is against me. Your own father!

**HAEMON:** When I know you are wrong, I have to speak.

**CREON:** How am I wrong? By maintaining my position  
And the authority of the State? Is that wrong?

**HAEMON:** When position and authority  
Ride roughshod over moral feeling...

**CREON:** You're weak, and uxorious, and contemptible,  
With no will of your own. You're a woman's mouthpiece!

**HAEMON:** I'm not ashamed of what I'm saying.

**CREON:** Every word you have said pleads for her cause.

**HAEMON:** I plead for you, and for myself,  
And for common humanity, respect for the dead!

**CREON:** You will never marry that woman, she won't  
Live long enough to see that day!

**HAEMON:** If she dies,  
She won't die alone. There'll be two deaths, not one.

**CREON:** Are you threatening me? How dare you threaten...

**HAEMON:** No, that's not a threat. I'm telling you  
Your policy was misbegotten from the beginning.

**CREON:** Misbegotten! Dear God, if anything's misbegotten  
Here, it's my son. You'll regret this, I promise you.

**HAEMON:** If you weren't my father, I'd say you were demented.

**CREON:** Don't father me! You're a woman's plaything,  
A tame lap dog!

**HAEMON:** Is anyone else  
Allowed to speak? Must you have the last word  
In everything, must all the rest of us be gagged?

**CREON:** I must, and I will! And you, I promise you,  
Will regret what you have spoken here  
Today. I will not be sneered at or contradicted  
By anyone. Sons can be punished too.

Bring her out, the bitch, let her die here and now,  
In the open, with her bridegroom beside her  
As a witness! You can watch the execution!

**HAEMON:** That's one sight I shall never see!

Nor from this moment, Father, will you  
Ever see me again. Those that wish  
To stay and watch this disgusting spectacle  
In company with a madman, are welcome to it!

*Exit Haemon.*



School of Liberal Arts

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## Literature Review Templates:

### How to Present What 'They' Say

*This handout will provide templates for introducing and discussing sources ('they') when writing a literature review. These templates help writers summarize and synthesize the arguments and ideas of their sources in order to help the writer establish credibility and provide a solid background for a research paper or project.*

THEY SAY: Reporting what authors are saying about a topic
---

#### VERB TENSE & SOURCES

- **APA:** In APA, when you discuss cited sources, you are required to use PAST TENSE (e.g., Smith **argued**) or PRESENT PERFECT TENSE (e.g., Smith [and Jones] **has [have] argued**). See pg. 33 in the APA Manual for more information.
- **MLA:** Generally, in MLA, when you discuss cited sources, use PRESENT TENSE (e.g. Smith **believes**). PRESENT PERFECT TENSE can also be used, but definitively there are no rules for verb tense and sources in the MLA Handbook.

#### Introducing an Ongoing Debate

##### APA

- In discussion of X, one controversial issue has been \_\_\_\_\_. On the one hand, \_\_\_\_\_ argued \_\_\_\_\_. On the other hand, \_\_\_\_\_ contended \_\_\_\_\_. Some researchers, such as \_\_\_\_\_, have maintained \_\_\_\_\_.

##### MLA

- When it comes to the topic of \_\_\_\_\_, most of expert/scholars/researchers will readily agree that \_\_\_\_\_. Where this agreement usually ends, however, is on the question of \_\_\_\_\_. Whereas some are convinced that \_\_\_\_\_, others maintain that \_\_\_\_\_.

#### Templates for Introducing What "They Say"

- A number of sociologists have recently suggested that X's work has several fundamental problems. [*The underlined word can be replaced with other nouns appropriate to your field of study—researchers, scientists, politicians, feminists, etc.*]
- It has become common today to dismiss X's contribution to the field of \_\_\_\_\_.
- In their recent work, Y and Z have offered harsh critiques of X for \_\_\_\_\_.

### Templates for Introducing “Standard Views”

Standard views are views that have become so widely accepted that by now it is essentially the conventional way of thinking about a topic. [*The underlined word can be replaced with other nouns appropriate to your field of study—researchers, scientists, politicians, feminists, etc.*]

- Americans today tend to believe that \_\_\_\_\_
- Conventional wisdom has it that \_\_\_\_\_.
- The standard way of thinking about topic X has been \_\_\_\_\_.
- Many students assume that \_\_\_\_\_.

### Introducing Quotations and Summaries

#### APA [notice the verbs are past tense]

- She demonstrated that \_\_\_\_\_.
- In X’s study of \_\_\_\_\_, she found that \_\_\_\_\_.
- They argued \_\_\_\_\_.

#### MLA [notice the verbs are in present tense]

- \_\_\_\_\_, he admits.
- He states, \_\_\_\_\_.

### Verbs for Introducing Summaries and Quotations

#### Verbs for Making a Claim

Argue	Insist
Assert	Observe
Believe	Remind us
Claim	Report
Emphasize	Suggest

#### Verbs for Questioning or Disagreeing

Complain	Question
Complicate	Refute
Contend	Reject
Contradict	Renounce
Deny	Repudiate
Deplore the tendency to	
Disavow	

#### Verbs for Expressing Agreement

Acknowledge	Endorse
Admire	Extol
Agree	Praise
Celebrate the fact that	Reaffirm
Corroborate	Support
Do not deny	Verify

#### Verbs for Making Recommendations

Advocate	Implore
Call for	Plead
Demand	Recommend
Encourage	Urge
Exhort	Warn

### Frame Every Quote

Since quotations do not speak for themselves, you need to build a frame around them in which you do that speaking for them. You need to make a ‘quotation sandwich’ [*Introduction-quotation-explanation*]. Introduce the quotation adequately by explaining who is speaking and setting up what the quotation says. Then follow up with explaining why you consider the quotation important and what you take it to say. [*The ( ) represents the placement of your in-text citation.*]

### For introducing quotations

#### APA

- X (year) stated, “\_\_\_\_\_” (p. #).
- As the prominent researcher/scholar X (year) put it, “\_\_\_\_\_” (p. #).
- According to X (year), “\_\_\_\_\_” (p. #).



- X (year) himself wrote, “\_\_\_\_\_” (p. #).
- In her book, \_\_\_\_\_, X (year) maintained that “\_\_\_\_\_” (p. #).

**MLA**

- In X’s view, “\_\_\_\_\_” (page #).
- X agrees when she writes, “\_\_\_\_\_” (page #).
- X disagrees when he writes, “\_\_\_\_\_” (page #).
- X complicates matters further when she writes, “\_\_\_\_\_” (page #).

**For explaining quotations**

- Basically, X is saying \_\_\_\_\_.
- In other words, X believes \_\_\_\_\_.
- In making this comment, X argues that \_\_\_\_\_.
- X is insisting that \_\_\_\_\_.
- X’s point is that \_\_\_\_\_.
- The essence of X’s argument is that \_\_\_\_\_.

**DO NOT** introduce quotations by saying something like “X asserts an idea that” or “A quote by X says.”  
Introductory phrases like these are both redundant and misleading.

**Additional Resources**

American Psychological Association. *Publication Manual of the American Psychological Association*.  
5<sup>th</sup> ed. Washington, D.C.: American Psychological Association, 2001. Print.

Graff, Gerald and Cathy Birkenstein. *They Say, I Say: The Moves That Matter in Academic Writing*.  
New York: W. W. Norton & Company, 2006. Print.

Modern Language Association of America, The. *MLA Handbook for Writers of Research Papers*. 7<sup>th</sup> ed.  
New York: The Modern Language Association of America, 2009. Print.

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Created by Keva Sherven for the UWC—April 2010

Most of the examples are taken directly from *They Say, I Say* by Graff & Birkenstein

## Templates to Declare the Writer's Position:

### How to Present What 'I' Say

*This handout will provide templates for introducing and discussing you own ideas as a writer ('I') when writing a paper that requires the writer's response to or stance/position on a topic. These templates help writers agree, disagree, or both agree and disagree with sources in order to declare their position relative to the views they've summarized or quoted.*

**I SAY: a writer offering his/her own argument as a response to what 'they' said**

**Experienced writers know how to express their thoughts. Since academic writing, broadly speaking, is argumentative, college writers need to argue well. Thus, writers need to be able to assert their own ideas as well as enter the ongoing conversation (they say) of a topic and use the ideas of others as a launching pad for furthering their ideas. Many times the use of "I" is appropriate; however, check with your professor.**

#### Disagreeing, with Reasons

- I think X is mistaken because she overlooks \_\_\_\_\_.
- X's claim that \_\_\_\_\_ rests upon the questionable assumption that \_\_\_\_\_.
- I disagree with X's view that \_\_\_\_\_ because, as recent research has shown, \_\_\_\_\_.
- X contradicts himself/can't have it both ways. On the one hand, he argues \_\_\_\_\_. But on the other hand, he also says \_\_\_\_\_.
- By focusing on \_\_\_\_\_, X overlooks the deeper problem of \_\_\_\_\_.
- X claims \_\_\_\_\_, but we don't need him to tell us that. Anyone familiar with \_\_\_\_\_ has long known that \_\_\_\_\_.

#### Agreeing

- I agree that \_\_\_\_\_ because my experience \_\_\_\_\_ confirms it.
- X is surely right about \_\_\_\_\_ because, as she may not be aware, recent studies have shown that \_\_\_\_\_.
- X's theory of \_\_\_\_\_ is extremely useful because it shed insight on the difficult problem of \_\_\_\_\_.
- I agree that \_\_\_\_\_, a point that needs emphasizing since so many people believe \_\_\_\_\_.
- Those unfamiliar with this school of thought may be interested to know that it basically boils down to \_\_\_\_\_.

#### Agreeing and Disagreeing Simultaneously

- Although I agree with X up to a point, I cannot accept his overall conclusion that \_\_\_\_\_.
- Although I disagree with much that X says, I fully endorse his final conclusion that \_\_\_\_\_.
- Though I concede that \_\_\_\_\_, I still insist that \_\_\_\_\_.
- X is right that \_\_\_\_\_, but she seems on more dubious ground when she claims that \_\_\_\_\_.
- While X is probably wrong when she claims that \_\_\_\_\_, she is right that \_\_\_\_\_.
- Whereas X provides ample evidence that \_\_\_\_\_, Y and Z's research on \_\_\_\_\_ and \_\_\_\_\_ convinces me that \_\_\_\_\_ instead.
- I'm of two minds about X's claims that \_\_\_\_\_. On the one hand, I agree that \_\_\_\_\_. On the other hand, I'm not sure if \_\_\_\_\_.
- My feelings on the issue are mixed. I do support X's position that \_\_\_\_\_, but I find Y's arguments about \_\_\_\_\_ and Z's research on \_\_\_\_\_ to be equally persuasive.

### Signaling who is Saying What in Your Own Writing

- X argues \_\_\_\_\_.
- According to both X and Y \_\_\_\_\_.
- Politicians, X argues, should \_\_\_\_\_.
- Most athletes will tell you that \_\_\_\_\_.
- My own view, however, is that \_\_\_\_\_.
- I agree, as X may not realize, that \_\_\_\_\_.
- X is right that \_\_\_\_\_.
- X's assertion that \_\_\_\_\_ does not fit the facts.
- Anyone familiar with \_\_\_\_\_ should agree that \_\_\_\_\_.
- But \_\_\_\_\_ are real, and are arguably the most significant factor in \_\_\_\_\_.

### Indicate Multiple Perspectives—"I" versus "They" [p.70]

Point-of-view clues in the text that clearly separates the views of the writer ("I") from those of source authors ("they").

- X overlooks what I consider an important point about \_\_\_\_\_.
- My own view is that what X insists is a \_\_\_\_\_ is in fact a \_\_\_\_\_.
- I wholeheartedly endorse what X calls \_\_\_\_\_.
- These conclusions, which X discusses in \_\_\_\_\_, add weight to the argument that \_\_\_\_\_.

### Entertaining Objections

Notice that the following examples are not attributed to any specific person or group, but to "skeptics," "readers," or "many". This kind of nameless, faceless naysayer is appropriate in some cases.

- Yet some readers may challenge my view that \_\_\_\_\_. After all, many believe that \_\_\_\_\_. Indeed, my own argument that \_\_\_\_\_ seems to ignore \_\_\_\_\_ and \_\_\_\_\_.
- Of course, many will probably disagree with this assertion that \_\_\_\_\_.

### Naming Your Naysayers

The underlined words can be interchanged with another specific group.

- Here many feminists would probably object that \_\_\_\_\_.
- But social Darwinists would certainly taken issue with the argument that \_\_\_\_\_.
- Biologists, of course, may want to dispute my claim that \_\_\_\_\_.
- Nevertheless, both followers and critics of Malcolm X will probably suggest otherwise and argue that \_\_\_\_\_.

### To minimize stereotyping...

- Although not all Christians think alike, some of them will probably dispute my claim that \_\_\_\_\_.
- Non-native English speakers are so diverse in their views that it's hard to generalize about them, but some are likely to object on the grounds that \_\_\_\_\_.

### Making Concessions While Still Standing Your Ground

- Although I grant that \_\_\_\_\_, I still maintain that \_\_\_\_\_.
- Proponents of X are right to argue that \_\_\_\_\_. But they exaggerate when they claim that \_\_\_\_\_.
- While it is true that \_\_\_\_\_, it does not necessarily follow that \_\_\_\_\_.
- On the one hand, I agree with X that \_\_\_\_\_. But on the other hand, I still insist that \_\_\_\_\_.

### Indicating Who Cares

Underlined words can be replaced with other groups or references to certain people.

- \_\_\_\_\_ used to think \_\_\_\_\_. But recently [or within the past few decades], \_\_\_\_\_ suggests that \_\_\_\_\_.
- This interpretation challenges the work of those critics who have long assumed that \_\_\_\_\_.
- These findings challenge the work of earlier researchers, who tended to assume that \_\_\_\_\_.
- Recent studies like these shed new light on \_\_\_\_\_, which previous studies had not addressed.
- These findings challenge dieters' common assumption that \_\_\_\_\_.
- At first glance, teenagers might say \_\_\_\_\_. But on closer inspection.

### Why Your Claim Matters

- X matters/is important because \_\_\_\_\_.
- Although X might seem trivial, it is in fact crucial in terms of today's concern over \_\_\_\_\_.
- Ultimately, what is at stake here is \_\_\_\_\_.
- These findings have important consequences for the broader domain of \_\_\_\_\_.
- My discussion of X is in fact addressing the larger matter of \_\_\_\_\_.
- These conclusions/This discovery will have significant applications in \_\_\_\_\_ as well as in \_\_\_\_\_.

### So What and Who Cares

- Although X may seem of concern to only a small group of \_\_\_\_\_, it should in fact concern anyone who cares about \_\_\_\_\_.

### Page References for *They Say, I Say*

- Pages 1-47 contain "They Say" templates and explanations
- Pages 51-97 contain "I Say" templates and explanations
- Pages 101-135 contain "Tying it All Together" templates and explanations
- Pages 163-176 contain the Index of Templates use in the book

### Additional Resources

Graff, Gerald and Cathy Birkenstein. *They Say, I Say: The Moves That Matter in Academic Writing*. New York: W. W. Norton & Company, 2006. Print.

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Created by Keva Sherven for the UWC—April 2010  
Most of the examples are taken directly from *They Say, I Say* by Graff & Birkenstein

# Useful Templates

Need help getting started on a paper and/or making certain rhetorical moves in your paper? These templates might help!

## **INTRODUCING WHAT "THEY SAY"**

- A number of sociologists have recently suggested that X's work has several fundamental problems.
- It has become common today to dismiss X's contribution to this field of sociology.
- In their recent work, Y and Z have offered harsh critiques of Dr. X for \_\_\_\_\_.

## **INTRODUCING "STANDARD VIEWS"**

- Americans today tend to believe that \_\_\_\_\_.
- Conventional wisdom has it that \_\_\_\_\_.
- Common sense seems to dictate that \_\_\_\_\_.
- The standard way of thinking about topic X has it that \_\_\_\_\_.
- It is often said that \_\_\_\_\_.
- My whole life I have heard it said that \_\_\_\_\_.
- You would think that \_\_\_\_\_.
- Many people assumed that \_\_\_\_\_.

## **MAKING WHAT "THEY SAY" SOMETHING YOU SAY**

- I've always believed that \_\_\_\_\_.
- When I was a child, I used to think that \_\_\_\_\_.
- Although I should know better by now, I cannot help thinking that \_\_\_\_\_.
- At the same time that I believe \_\_\_\_\_, I also believe \_\_\_\_\_.

## **INTRODUCING SOMETHING IMPLIED OR ASSUMED**

- Although none of them have ever said it so directly, my teachers have often given me the impression that \_\_\_\_\_.
- One implication of X's treatment of \_\_\_\_\_ is that \_\_\_\_\_.
- Although X does not say so directly, she apparently assumes that \_\_\_\_\_.
- While they rarely admit as much, \_\_\_\_\_ often take for granted that \_\_\_\_\_.

## **INTRODUCING AN ONGOING DEBATE**

- In discussions of X, one controversial issue has been \_\_\_\_\_. On one hand, \_\_\_\_\_ argues \_\_\_\_\_. On the other hand, \_\_\_\_\_ contends \_\_\_\_\_. Others even maintain \_\_\_\_\_. My own view is \_\_\_\_\_.
- When it comes to the topic of \_\_\_\_\_, most of us will readily agree that \_\_\_\_\_. Where this agreement usually ends, however, is on the question of \_\_\_\_\_. Whereas some are convinced that \_\_\_\_\_, others maintain that \_\_\_\_\_.
- In conclusion then, as I suggested earlier, defenders of \_\_\_\_\_ can't have it both ways. Their assertion that \_\_\_\_\_ is contradicted by their claim that \_\_\_\_\_.

## **CAPTURING AUTHORIAL ACTION**

- X acknowledges that \_\_\_\_\_.
- X agrees that \_\_\_\_\_.
- X argues that \_\_\_\_\_.
- X believes that \_\_\_\_\_.
- X denies/does not deny that \_\_\_\_\_.
- X complains that \_\_\_\_\_.
- X concedes that \_\_\_\_\_.
- X demonstrates that \_\_\_\_\_.
- X deplores the tendency to \_\_\_\_\_.
- X celebrates the fact that \_\_\_\_\_.
- X emphasizes that \_\_\_\_\_.

### **CAPTURING AUTHORIAL ACTION cont.**

- X insists that \_\_\_\_\_.
- X observes that \_\_\_\_\_.
- X questions whether \_\_\_\_\_.
- X refutes the claim that \_\_\_\_\_.
- X reminds us that \_\_\_\_\_.
- X reports that \_\_\_\_\_.
- X suggests that \_\_\_\_\_.
- X urges us to \_\_\_\_\_.

### **INTRODUCING QUOTATIONS**

- X states, "\_\_\_\_\_."
- As the prominent philosopher X puts it, "\_\_\_\_\_."
- According to X, "\_\_\_\_\_."
- X himself writes, "\_\_\_\_\_."
- In her book, \_\_\_\_\_, X maintains that "\_\_\_\_\_."
- Writing the journal *Commentary*, X complains that, "\_\_\_\_\_."
- In X's view, "\_\_\_\_\_."
- X agrees when she writes, "\_\_\_\_\_."
- X disagrees when he writes, "\_\_\_\_\_."
- X complicates matters further when he writes, "\_\_\_\_\_."

### **EXPLAINING QUOTATIONS**

- Basically, X is saying \_\_\_\_\_.
- In other words, X believes \_\_\_\_\_.
- In making this comment, X argues that \_\_\_\_\_.
- X is insisting that \_\_\_\_\_.
- X's point is that \_\_\_\_\_.
- The essence of X's argument is that \_\_\_\_\_.

### **DISAGREEING, WITH REASONS**

- I think X is mistaken because she overlooks \_\_\_\_\_.
- X's claim that \_\_\_\_\_ rests upon the questionable assumption that \_\_\_\_\_.
- I disagree with X's view that \_\_\_\_\_ because, as recent research has shown, \_\_\_\_\_.
- X contradicts herself/can't have it both ways. On the one hand, she argues \_\_\_\_\_. But on the other hand, she also says \_\_\_\_\_.
- By focusing on \_\_\_\_\_, X overlooks the deeper problem of \_\_\_\_\_.
- X claims \_\_\_\_\_, but we don't need him to tell us that. Anyone familiar with \_\_\_\_\_ has long known that \_\_\_\_\_.

### **AGREEING—WITH A DIFFERENCE**

- I agree that \_\_\_\_\_ because my experience \_\_\_\_\_ confirms it.
- X is surely right about \_\_\_\_\_ because, as she may not be aware, recent studies have shown that \_\_\_\_\_.
- X's theory of \_\_\_\_\_ is extremely useful because it sheds insight on the difficult problem of \_\_\_\_\_.
- I agree that \_\_\_\_\_, a point that needs emphasizing since so many people believe \_\_\_\_\_.
- Those unfamiliar with this school of thought may be interested to know that it basically boils down to \_\_\_\_\_.
- If group X is right that \_\_\_\_\_, as I think they are, then we need to reassess the popular assumption that \_\_\_\_\_.

### **EMBEDDING VOICE MARKERS**

- X overlooks what I consider an important point about \_\_\_\_\_.
- My own view is that what X insists is a \_\_\_\_\_ is in fact a \_\_\_\_\_.
- I wholeheartedly endorse what X calls \_\_\_\_\_.
- These conclusions, which X discusses in \_\_\_\_\_, add weight to the argument that \_\_\_\_\_.

Courtesy the Odegaard Writing & Research Center (<http://www.depts.washington.edu/owrc>)  
Adapted from Graff, Gerald, and Cathy Birkenstein. *They Say, I Say: The Moves That Matter In Academic Writing*.  
New York: W. W. Norton & Company, 2006.

### **AGREEING AND DISAGREEING SIMULTANEOUSLY**

- Although I agree with X up to a point, I cannot accept his overall conclusion that \_\_\_\_\_.
- Although I disagree with much that X says, I fully endorse his final conclusion that \_\_\_\_\_.
- Though I concede \_\_\_\_\_, I still insist that \_\_\_\_\_.
- Whereas X provides ample evidence that \_\_\_\_\_, Y and Z's research on \_\_\_\_\_ and \_\_\_\_\_ convinces me that \_\_\_\_\_ instead.
- X is right that \_\_\_\_\_, but she seems on more dubious ground when she claims that \_\_\_\_\_.
- While X is probably wrong when she claims that \_\_\_\_\_, she is right that \_\_\_\_\_.
- I'm of two minds about X's claim that \_\_\_\_\_. On the one hand, I agree that \_\_\_\_\_. On the other hand, I'm not sure if \_\_\_\_\_.
- My feelings on the issue are mixed. I do support X's position that \_\_\_\_\_, but I find Y's argument about \_\_\_\_\_ and Z's research on \_\_\_\_\_ to be equally persuasive.

### **SIGNAL WHO IS SAYING WHAT**

- X argues \_\_\_\_\_.
- According to both X and Y, \_\_\_\_\_.
- Politicians \_\_\_\_\_, X argues, should \_\_\_\_\_.
- Most athletes will tell you that \_\_\_\_\_.
- My own view, however, is that \_\_\_\_\_.
- I agree, as X may not realize, that \_\_\_\_\_.
- But \_\_\_\_\_ are real, and arguably, the most significant factor in \_\_\_\_\_.
- But X is wrong that \_\_\_\_\_.
- However, it is simply not true that \_\_\_\_\_.
- Indeed, it is highly likely that \_\_\_\_\_.
- But the view that \_\_\_\_\_ does not fit all the facts.
- X is right that \_\_\_\_\_.
- X is wrong that \_\_\_\_\_.
- X is both right and wrong that \_\_\_\_\_.
- Yet a sober analysis of the matter reveals \_\_\_\_\_.
- Nevertheless, new research shows \_\_\_\_\_.
- Anyone familiar with \_\_\_\_\_ should see that \_\_\_\_\_.

### **ENTERTAINING OBJECTIONS**

- At this point I would like to raise some objections that have been inspired by the skeptic in me. She feels that I have been ignoring \_\_\_\_\_. "\_\_\_\_\_, " she says to me, "\_\_\_\_\_."
- Yet some readers may challenge the view that \_\_\_\_\_. After all, many believe \_\_\_\_\_. Indeed, my own argument that \_\_\_\_\_ seems to ignore \_\_\_\_\_ and \_\_\_\_\_.
- Of course, many will probably disagree with this assertion that \_\_\_\_\_.

### **NAMING YOUR NAYSAYERS**

- Here many *feminists* would probably object that \_\_\_\_\_.
- But *social Darwinists* would certainly take issue with the argument that \_\_\_\_\_.
- *Biologists*, of course, may want to dispute my claim that \_\_\_\_\_.
- Nevertheless, both *followers and critics of Malcolm X* will probably argue that \_\_\_\_\_.
- Although not all *Christians* think alike, some of them will probably dispute my claim that \_\_\_\_\_.
- *Non-native English speakers* are so diverse in their views that it's hard to generalize about them, but some are likely to object on the grounds that \_\_\_\_\_.

### **INTRODUCING OBJECTIONS INFORMALLY**

- But is my proposal realistic? What are the chances of its actually being adopted?
- Yet is it always true that \_\_\_\_\_? Is it always the case, as I have been suggesting, that \_\_\_\_\_?
- However, does the evidence I've cited prove conclusively that \_\_\_\_\_?
- "Impossible," you say. "Your evidence must be skewed."

## **MAKING CONCESSIONS WHILE STILL STANDING YOUR GROUND**

- Although I grant that \_\_\_\_\_, I still maintain that \_\_\_\_\_.
- Proponents of X are right to argue that \_\_\_\_\_. But they exaggerate when they claim that \_\_\_\_\_.
- While it is true that \_\_\_\_\_, it does not necessarily follow that \_\_\_\_\_.
- On the one hand, I agree with X that \_\_\_\_\_. But on the other hand, I still insist that \_\_\_\_\_.

## **INDICATING WHO CARES**

- \_\_\_\_\_ used to think \_\_\_\_\_. But recently [or within the past few decades] \_\_\_\_\_ suggests that \_\_\_\_\_.
- What this new research does, then, is correct the mistaken impression, held by many earlier researchers, that \_\_\_\_\_.
- These findings challenge the work of earlier researchers, who tended to assume that \_\_\_\_\_.
- Recent studies like these shed new light on \_\_\_\_\_, which previous studies had not addressed.
- Researchers have long assumed that \_\_\_\_\_. For instance, one eminent scholar of cell biology, \_\_\_\_\_, assumed in \_\_\_\_\_, her seminal work on cell structures and functions that fat cells \_\_\_\_\_. As \_\_\_\_\_ herself put it, "\_\_\_\_\_" (200). Another leading scientist, \_\_\_\_\_, argued that fat cells "\_\_\_\_\_" (200). Ultimately, when it came to the nature of fat, the basic assumption was that \_\_\_\_\_.
- If sports enthusiasts stopped to think about it, many of them might simply assume that the most successful athletes \_\_\_\_\_. However, new research shows \_\_\_\_\_.
- These findings challenge dieter's common assumptions that \_\_\_\_\_.
- At first glance, teenagers appear to \_\_\_\_\_. But on closer inspection \_\_\_\_\_.

## **ESTABLISHING WHY YOUR CLAIM MATTERS**

- X matters/is important because \_\_\_\_\_.
- Although X may seem trivial, it is in fact crucial in terms of today's concern over \_\_\_\_\_.
- Ultimately, what is at stake here is \_\_\_\_\_.
- These findings have important consequences for the broader domain of \_\_\_\_\_.
- My discussion of X is in fact addressing the larger matter of \_\_\_\_\_.
- These conclusions/This discovery will have significant applications in \_\_\_\_\_ as well as in \_\_\_\_\_.
- Although X may seem of concern to only a small group of \_\_\_\_\_, it should in fact concern anyone who cares about \_\_\_\_\_.

## **ADDING METACOMMENTARY**

- In other words,
- What \_\_\_\_\_ really means by this is
- Essentially, I am arguing that
- My point is not that we should \_\_\_\_\_, but that we should \_\_\_\_\_.
- What \_\_\_\_\_ really means is \_\_\_\_\_.
- In other words, \_\_\_\_\_.
- To put it another way, \_\_\_\_\_.
- In sum, then, \_\_\_\_\_.
- My conclusion, then, is that, \_\_\_\_\_.
- In short, \_\_\_\_\_.
- What is more important, \_\_\_\_\_.
- Incidentally, \_\_\_\_\_.
- By the way, \_\_\_\_\_.
- Chapter 2 explores, \_\_\_\_\_, while Chapter 3 examines \_\_\_\_\_.
- Having just argued that \_\_\_\_\_, let us now turn our attention to \_\_\_\_\_.
- Although some readers may object that \_\_\_\_\_, I would answer that \_\_\_\_\_.



# Using Transitions Effectively

## **What do Transitions Do?**

Transitional words and phrases are also called signal words. They are placed at key points to lead the reader through the sentences and paragraphs. Using transitional words will help you achieve clear and coherent communication with your audience.

When writers connect sentences and paragraphs, they provide a sense of movement that allows their readers to follow the main and subordinate ideas easily and, as a result, understand the writer's purpose and message.

Clear transitions are essential to the coherence of paragraphs and essays. There are several types of transitions, each leading the reader to make certain connections or assumptions about the areas you are connecting, based on the words or phrases you choose. Some lead the reader forward and imply the "building" of an idea or thought, while others make the reader compare ideas or draw conclusions from the preceding thoughts. A list of common transitional words and phrases can be found on the back.

## **Transitions Between Paragraphs**

When linking two paragraphs, the writer must explain how the two paragraphs are connected logically. Transitional words or phrases sometimes will be precisely what you need to underscore for your readers the intellectual relationship between paragraphs—to help them navigate your essay. Very often, such transitions:

- ☞ Address an essential similarity or dissimilarity (likewise, in contrast, despite, etc)
- ☞ Suggest a meaningful ordering, often temporal (first, in addition) or causal (thus, therefore)
- ☞ In a longer paper, remind the reader of what has earlier been argued (in short, as has been said, on the whole).

## **Tips for Transitioning**

Since clarity and effectiveness of your transitions will depend greatly on how well you have organized your paper, you may want to evaluate your paper's organization before you work on transitions. In the margins of your draft, summarize in a word or two what each paragraph is about or how it fits into your analysis as a whole. This exercise should help you to see the order and connection between your ideas more clearly.

If after doing this exercise you find that you still have difficulty linking your ideas together in a coherent fashion, your problem may not be with transitions but with organization. Perhaps something crucial is missing between this paragraph and its neighbors—most likely an idea or a piece of evidence or both. Maybe the paragraph is misplaced, and logically belongs elsewhere.

**Common transitional words and phrases can be found on the next page...**

## COMMON TRANSITIONAL WORDS & PHRASES

### To Indicate TIME ORDER

- earlier
  - former
  - formerly
  - heretofore
  - in retrospect
  - in the past
  - not long ago
  - of late
  - preceding
  - previously
  - prior to
  - recently
  - yesterday
- 
- at present
  - at the same time
  - at this moment
  - by now
  - concurrently
  - currently
  - immediately
  - now
  - presently
  - right away
  - simultaneously
  - until now
- 
- henceforth
  - hereafter
  - in the future
- 
- after a long time
  - after a short while
  - afterward
  - later on
  - not long after
  - right after
  - soon after
  - thereafter

### To Indicate CONTRAST

- a clear difference
- a distinct difference
- a striking distance
- a strong distinction
- against
- although
- although this may be true
- an opposing view
- and yet
- another distinction
- balanced against
- but
- by contrast
- contrarily
- contrary to
- conversely
- counter to
- despite
- despite the fact that
- different from
- even though
- for
- however
- in contrast
- in opposition to
- nevertheless
- nonetheless
- on the contrary
- on the other hand
- opposing
- otherwise
- regardless
- the antithesis of
- the reverse of
- to differ from
- to differentiate
- to oppose
- up against
- whereas
- while
- yet

### To Indicate COMPARISON

- after all
- along the same lines
- also
- analogous to
- as compared with
- as well as
- balanced against
- by comparison
- comparable
- comparatively
- compared to
- consistent with
- conversely
- correlate
- correspondingly
- equal
- equally important
- equivalent
- however
- identical
- in a similar fashion
- in comparison
- in contrast
- in like manner
- in the same manner
- in the same way
- like
- likewise
- matching
- meanwhile
- nevertheless
- of little difference
- parallel to
- relative to
- relatively
- resemble
- resembling
- similarly
- synonymous
- the next likeness
- to the same extent
- too
- uniformly
- where
- whereas

### To Indicate CAUSE & EFFECT

- accordingly
- as a consequence
- as a result
- as a result of
- because
- because of this
- by reason of
- caused by
- consequently
- due to
- following that
- for
- for this purpose
- for this reason
- furthermore
- hence
- henceforth
- in conclusion
- in effect
- in view of
- it follows that
- on account of
- otherwise
- owing to
- so
- subsequently
- the end result
- the outcome
- the ramifications of
- then
- thereafter
- therefore
- thus
- to this end
- accordingly
- as a result
- consequently
- hence
- it follows, then
- since
- so
- then
- therefore
- thus

### To Indicate SEQUENCE

- at first
- at the beginning
- at the onset
- commencing with
- earlier
- embark
- first
- from this point
- in the first place
- initially
- once
- once upon a time
- starting with
- to begin with

- 
- after that
  - following that
  - immediately following
  - in the second place
  - in turn
  - later on
  - next
  - on the next occasion
  - second /secondly
  - so far
  - subsequently
  - the following week
  - the next day
  - the next time
  - the second stage
  - twice

- 
- in the third place
  - last
  - last of all
  - third
  - at last
  - lastly
  - in the last place
  - the latter
  - at the end
  - in the end
  - final
  - finally
  - the final point
  - to conclude
  - in conclusion

### To Indicate ADDITION

- after
- afterward
- again
- also
- and
- and then
- besides
- concurrently
- consequently
- equally important
- finally
- following this
- further
- furthermore
- hence
- in addition
- in fact
- indeed
- lastly
- moreover
- next
- nor
- now
- previously
- simultaneously
- so too
- subsequently
- therefore
- thus
- too
- what's more

### To Provide An EXAMPLE

- a case in point
- after all
- an analogy
- analogous to
- another way
- as an example
- as an illustration
- consider
- consider as an illustration
- for example
- for instance
- for instance
- for one thing
- in another case
- in fact
- in one example
- in order to clarify
- in other words
- in particular
- in the following manner
- in the same manner
- in this case
- in this situation
- in this specific instance
- more exactly
- namely
- on this occasion
- specifically
- such as
- suppose that
- take the case of
- that is
- to be exact
- to bring to light
- to clarify
- to demonstrate
- to exemplify
- to explain
- to illuminate
- to illustrate
- to put another way
- to show
- to take a case in point
- to take a case in point

### To EMPHASIZE or INTENSIFY

- above all
- actually
- after all
- as a matter of fact
- certainly
- decidedly
- definitely
- equally important
- especially
- furthermore
- in fact
- increasingly important
- indeed
- more emphatically
- more important
- moreover
- most important of all
- most of all
- of great concern
- of major concern
- primarily
- significantly
- surely
- the crux of the matter
- the main issue
- the main problem
- the major reason
- there is no question that
- to be sure
- to emphasize
- to recapitulate
- very likely
- without a doubt
- without doubt
- without question

### To Indicate EXCEPTION

- despite
- however
- in spite of
- nevertheless
- of course
- once in a while
- sometimes
- still
- yet

### To ELABORATE

- actually
- by extension
- in short
- in other words
- to put it another way
- to put it bluntly
- to put it succinctly
- ultimately

### To CONCEDE

- admittedly
- although it is true that
- granted
- I concede that
- of course
- naturally
- to be sure

### To SUMMARIZE or CONCLUDE

- accordingly
- as a result
- as has been noted
- as I have said
- as I have shown
- consequently
- hence
- in brief
- in conclusion
- on the whole
- on the whole
- summing up
- therefore
- thus
- to conclude
- as a result
- consequently
- hence
- in conclusion, then
- in short
- in sum, then
- it follows, then
- so
- the upshot of all this is that
- therefore
- thus
- to sum up
- to summarize

### To Connect CLAUSES\*

#### COORDINATION CONJUNCTIONS

- and
- but
- for
- nor
- or
- so
- yet

### To Connect CLAUSES cont.\*

#### SUBORDINATING CONJUNCTIONS

- after
- although
- as
- as if
- as though
- because
- before
- even
- even if
- even though
- if
- in order that
- once
- rather than
- since
- so that
- than
- that
- though
- unless
- until
- when
- whenever
- while

#### \* **NOTE:**

*Conjunctions do more than simply link and connect ideas. Conjunctions combine clauses which transitional words cannot do. This is a significant difference between conjunctions and transitional words*

	Action Plan	Start	End
<b>1</b>	Objective 1. Establish AP Background		
	Goal 1.1. Provide PSAT, IPR, and Audit Syllabus		
	Goal 1.2. Become Familiar with College Board Website		
	Task 1.2.1. Consult AP Lit Homepage		
	Resource 1.2.1.1. Links to AP Central Website Resources		
<b>2</b>	Objective 2. Literary Interpretation: How does <u>x</u> affect reader response and meaning of the work?		
	Goal 2.1. Literary Elements - Fiction and Drama		
	Task 2.1.1. Students will understand and use appropriate terminology when discussing literature		
	1. <i>Literary Terms for the AP Exam</i>		
	Task 2.1.2. Literary Terms		
	Task 2.1.3. Setting		
	Task 2.1.4. Character		
	Task 2.1.5. Characterization		
	Task 2.1.6. Conflict/Plot		
	Task 2.1.7. Point of View		
	Task 2.1.8. Style - DIDLS		
	Task 2.1.9. Style -Tone		
	Task 2.1.10. Style- Ironic use of language		
	a. Students will demonstrate how authors use language non-literally (Ironically) to convey ideas.		
	Task 2.1.11. Theme		
	a. Students will demonstrate how authors use each of the elements to convey Theme		
	1. <i>How to Read to Analyze Literature</i>		
	Goal 2.2. Literary Elements - Poetry		
	Task 2.2.1. Students will demonstrate how Elements affect meaning		
	Task 2.2.2. Speaker		
	a. Students will distinguish between author and speaker in interpreting poetry		
	Task 2.2.3. Occasion		
	a. Students will demonstrate how occasion affects meaning in poetry.		
	Task 2.2.4. Audience		
	a. Students will distinguish between the audience of the Speaker and the audience of the poet		
	Task 2.2.5. Purpose		
	Task 2.2.6. TPCASTT		
	Task 2.2.7. Diction -Imagery		
	Task 2.2.8. Diction -Symbols		

	Task 2.2.9. Diction - Ironic use of language		
	Task 2.2.10. Tone		
	a. Students will demonstrate how a poet's use of tone and changes in tone affect meaning		
<b>3</b>	Objective 3. Writing about Literature: Conveying Interpretation to a Reader		
	Goal 3.1. Purpose		
	Task 3.1.1. Students will demonstrate understanding of their own purpose for writing		
	Task 3.1.2. Students will demonstrate understanding of an author's purpose for writing		
	Goal 3.2. Purpose - Audience		
	Task 3.2.1. Students will demonstrate the effect of author's audience on his purpose		
	Goal 3.3. Purpose - Occasion		
	Task 3.3.1. Students will demonstrate the effect of the occasion for writing on his purpose		
	Goal 3.4. Voice		
	Task 3.4.1. Students will demonstrate the effect of author's voice on his purpose		
	Goal 3.5. Evidence - Analyzing evidence for relevance		
	Task 3.5.1. Students will select relevant evidence in writing about literature		
	Goal 3.6. Evidence- Selecting supporting evidence		
	Task 3.6.1. Students will select effective evidence in writing about literature		
	Goal 3.7. Organization		
	Task 3.7.1. Students will demonstrate the effect of author's organization on meaning		
	Task 3.7.2. Students will use effective organization in writing		
	Goal 3.8. Clarity		
<b>4</b>	Objective 4. Year-long Systematic Test Prep		
	Goal 4.1. Reading Closely for accuracy of comprehension		
	Task 4.1.1. Students read closely for Literal Comprehension		
	1. Practice passages for Prose – Close Reading		
	2. Practice passages for Poetry – Close Reading		
	Task 4.1.2. Students factor prompts for complete response		
	1. Open-ended Essay Prompts from past AP Exams		
	2. <i>Test-Taking Strategies</i> – Factor Prompt		
	Goal 4.2. Making careful and valid inferences		
	Task 4.2.1. Students read closely to interpret non-literal language		
	1. Practice passages for Prose - Inference		
	2. Practice passages for Poetry - Inference		

	Task 4.2.2. Students defend interpretations with evidence from passage		
	1. Practice passages for Prose – Supporting Evidence		
	2. Practice passages for Poetry– Supporting Evidence		
	Goal 4.3. Multiple Choice Questions- Prose		
	Task 4.3.1. Students analyze and respond to MC Questions over Prose Passages		
	1. Practice passages for Prose – Multiple Choice		
	2. <i>Test-Taking Strategies</i> – Prose Multiple choice		
	Goal 4.4. Multiple Choice Questions – Poetry		
	Task 4.4.1. Students analyze and respond to MC Questions over Poetry Passages		
	1. Practice passages for Poetry – Multiple Choice		
	2. <i>Test-Taking Strategies</i> – Multiple Choice		
	Goal 4.5. Timed essays - Question Analysis		
	Task 4.5.1. Students factor and analyze essay prompts to provide complete responses		
	1. Essay Prompts from past AP Exams – Question Analysis		
	2. <i>Test-Taking Strategies</i> – Question Analysis		
	Goal 4.6. Timed essays - Rubric Building		
	Task 4.6.1. Students analyze prompts and scored essays from past exams to understand the relationship of prompt to rubric		
	1. Scored example Essays from past AP Exams		
	2. Scorers' commentary for scored essays		
	3. <i>Test-Taking Strategies</i> – Rubric Building		
	Goal 4.7. Timed essays – Poetry		
	Task 4.7.1. Students respond to prompts to analyze single works of poetry		
	1. Essay Prompts from past AP Exams - Poetry		
	2. <i>Test-Taking Strategies</i> – Poetry Essays		
	Task 4.7.2. Students respond to prompts to compare, contrast and analyze two works of poetry		
	1 Essay Prompts from past AP Exams – Poetry Comparison		
	2. <i>Test-Taking Strategies</i> – Poetry Comparison		
	Task 4.7.3. Students review their own responses and those of classmates to improve responses		
	Goal 4.8. Timed essays – Prose		
	Task 4.8.1. Students respond to prompts to analyze passages of prose		
	1. Essay Prompts from past AP Exams - Prose		
	2. <i>Test-Taking Strategies</i> - Prose Essays		
	Task 4.8.2. Students review their own responses and those of classmates to improve responses		
	Goal 4.9. Timed essays - Free Response (Open-ended) Questions		

	Task 4.9.1. Students respond to open-ended prompts about author's strategies		
	1. Essay Prompts from past AP Exams – Open-ended Prompts		
	2. <i>Test-Taking Strategies</i> - Open-ended Prompts		
	Task 4.9.2. Students review their own responses and those of classmates to improve responses		
<b>5</b>	Objective 5. Using time well in test situations		
	Goal 5.1. Pacing – Multiple choice		
	Task 3.1.1. Students will complete AP MC tests at the rate of one minute per question, including reading time.		
	1. Multiple choice segments from past AP Exams		
	2. <i>Test-Taking Strategies</i> – Pacing Multiple choice		
	Goal 5.2. Pacing – Essays		
	Task 5.2.1. Students will use all the time available to them to plan and execute essay responses		
	2. <i>Test-Taking Strategies</i> – Pacing Essays		
<b>6</b>	Objective 6. Use Provided Resources		
	Goal 6.1. Access Resources for Test-Taking Preparation		
	Task 6.1.1. Teacher will access Test-Taking Strategies– Multiple Choice		
	Resource 6.1.1.1 – Test-Taking Strategies – Multiple Choice		
	Goal 6.2. Access Resources for Test-Taking Preparation- Essays		
	Task 6.2.1. Teacher will access Test-Taking Strategies - Essays		
	Resource 6.1.1.1 - Test-Taking Strategies - Essays		
	Goal 6.3. Access Resources for Test-Taking Preparation - Rubrics		
	Task 6.3.1. Teacher will access Test-Taking Strategies - Essays		
	Resource 6.3.1.1 Test-Taking Strategies - Essays		
	Goal 6.4. Access Resources for Test-Taking Preparation		
	Task 6.4.1. Teacher will access Test-Taking Strategies -Time use		
	Resource 6.4.1.1 Test-Taking Strategies -Time use		
	Goal 6.5. Access Resources for Literary Analysis		
	Task 6.5.1. Teacher will access How to Read Literature		
	Resource 6.5.1.1 How to Read Literature		
	Goal 6.6. Access Resources for		
	Task 6.6.1. Teacher will access		
	Resource 6.6.1.1		
	Goal 6.7. Access Resources for		
	Task 6.7.1. Teacher will access		
	Resource 6.7.1.1		
	Goal 6.8. Access Resources for		
	Task 6.8.1. Teacher will access		
	Resource 6.8.1.1		
	Goal 6.9. Access Resources for		



	Task 6.9.1. Teacher will access		
	Resource 6.9.1.1		
	Goal 6.10. Access Resources for		
	Task 6.10.1. Teacher will access		
	Resource 6.10.1.1		
	Goal 6.11. Access Resources for		
	Task 6.11.1. Teacher will access		
	Resource 6.11.1.1		
	Resources		
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	2. Practice passages for Poetry		
	3. Open-ended Essay Prompts from past AP Exams		
	4. <i>Test-Taking Strategies</i>		
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	6. Scored example Essays from past AP Exams		
	7. Scorers' commentary for scored essays		
	8. Multiple choice segments from past AP Exams		
	9. <i>Literary Terms for AP Exams</i>		
	10 <i>How to Read to Analyze Literature</i>		
	11. Links to College Board Website		

	Action Plan	Start	End
<b>1</b>	Objective 1. Establish AP Background		
	Goal 1.1. Provide PSAT, IPR, and Audit Syllabus		
	Goal 1.2. Become Familiar with College Board Website		
	Task 1.2.1. Consult AP Lit Homepage		
	Resource 1.2.1.1. Links to AP Central Website Resources		
<b>2</b>	Objective 2. Literary Interpretation: How does <u>x</u> affect reader response and meaning of the work?		
	Goal 2.1. Literary Elements - Fiction and Drama		
	Task 2.1.1. Students will understand and use appropriate terminology when discussing literature		
	1. <i>Literary Terms for the AP Exam</i>		
	Task 2.1.2. Literary Terms		
	Task 2.1.3. Setting		
	Task 2.1.4. Character		
	Task 2.1.5. Characterization		
	Task 2.1.6. Conflict/Plot		
	Task 2.1.7. Point of View		
	Task 2.1.8. Style - DIDLS		
	Task 2.1.9. Style -Tone		
	Task 2.1.10. Style- Ironic use of language		
	a. Students will demonstrate how authors use language non-literally (Ironically) to convey ideas.		
	Task 2.1.11. Theme		
	a. Students will demonstrate how authors use each of the elements to convey Theme		
	1. <i>How to Read to Analyze Literature</i>		
	Goal 2.2. Literary Elements - Poetry		
	Task 2.2.1. Students will demonstrate how Elements affect meaning		
	Task 2.2.2. Speaker		
	a. Students will distinguish between author and speaker in interpreting poetry		
	Task 2.2.3. Occasion		
	a. Students will demonstrate how occasion affects meaning in poetry.		
	Task 2.2.4. Audience		
	a. Students will distinguish between the audience of the Speaker and the audience of the poet		
	Task 2.2.5. Purpose		
	Task 2.2.6. TPCASTT		
	Task 2.2.7. Diction -Imagery		
	Task 2.2.8. Diction -Symbols		

	Task 2.2.9. Diction - Ironic use of language		
	Task 2.2.10. Tone		
	a. Students will demonstrate how a poet's use of tone and changes in tone affect meaning		
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