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Satire: evoking change through  
witty or even virulent humor

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**"Satire: evoking change through witty or even virulent humor"**

Kenneth Burke has stated, "We cannot use language maturely until we are spontaneously at home in irony." In this session, participants will consider techniques of humor, irony, and satire and how to assist students with these concepts which consistently appear in both the poetry and prose selections on the AP Literature and Composition test.

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

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

"If I were in charge of the networks"  
excerpt from George Carlin's book, ***Brain Droppings*** – (irony)

**To analyze a satirical piece, employ the following questions:**

1. What are the underlying assumptions or unwritten attitudes in the piece?
2. What foolish, flawed, or wrong human action or aspect of society is being lampooned?
3. What would the author's argument look like stripped of its humor?
4. What resources of language does the satirist use to skewer the target?
5. In what ways do these techniques disarm the intended target or sweeten the criticism to make it acceptable to its target?
6. What is the goal of the satirist (i.e., how does the satirist wish society, the individual, the body politic, or an institution to change or amend itself?)
7. How effective are the methods of this particular satirist?

## Some tools of the satirist

### Biting and Harsh

**Juvenalian Satire** - is biting, bitter, and angry; it points out the corruption of human beings and institutions with contempt, using *saeva indignation*, a savage outrage based on the style of the Roman poet Juvenal.

Sometimes perceived as enraged, Juvenalian satire sees the vices and follies in the world as intolerable.

Juvenalian satirists use large doses of sarcasm and irony.

**Invective** - Speech or writing that abuses, denounces, or vituperates against. It can be directed against a person, cause, idea, or system. It employs a heavy use of negative emotive language

**Sarcasm** - From the Greek meaning, "to tear flesh," sarcasm involves bitter, caustic language that is meant to hurt or ridicule someone or something. It may use irony as a device, but not all ironic statements are sarcastic. When well done, sarcasm can be witty and insightful; when poorly done, it's simply cruel.

### Middle Ground

**Hyperbole** - A figure of speech using deliberate exaggeration or overstatement. Hyperboles sometimes have a comic effect; however, a serious effect is also possible. Hyperbole often produces irony at the same time.

**Understatement** - The ironic minimizing of fact, understatement presents something as less significant than it is. The effect can frequently be humorous and emphatic. Understatement is the opposite of hyperbole.

**Irony** - The contrast between what is stated explicitly and what is really meant; the difference between what appears to be and what actually is true. Irony is used for many reasons, but frequently, it's used to create poignancy or humor.

**Parody** - A satiric imitation of a work or of an author with the idea of ridiculing the author, his ideas, or work. The parodist exploits the peculiarities of an author's expression--his propensity to use too many parentheses, certain favorite words, or whatever. It may also be focused on, say, an improbable plot with too many convenient events.

### Light and Humorous

**Wit** - In modern usage, wit is intellectually amusing language that surprises and delights. A witty statement is humorous, while suggesting the speaker's verbal power in creating ingenious and perceptive remarks. Wit usually uses terse language that makes a pointed statement.

**Horatian Satire** - is gentle, urbane, smiling; it aims to correct with broadly sympathetic laughter. Based on the Roman lyrical poet Horace, its purpose may be "to hold up a mirror" so readers can see themselves and their world honestly. The vices and follies satirized are not destructive; however, they reflect the foolishness of people, the superficiality and meaninglessness of their lives, and the barrenness of their values.

**Caricature** - A representation, especially pictorial or literary, in which the subject's distinctive features or peculiarities are deliberately exaggerated to produce a comic or grotesque effect. Sometimes caricature can be so exaggerated that it becomes a grotesque imitation or misrepresentation.

## William Blake - The Chimney Sweeper - Two Poems

The wretched figure of the child sweep is a key emblem in Blake's poems of social protest. Not only are the sweeps innocent victims of the cruelest exploitation but they are associated with the smoke of industrialization, thus uniting two central Romantic preoccupations: childhood; and the impact of the Industrial Revolution on the natural world. A report to a parliamentary committee on the employment of child sweeps in 1817 noted that 'the climbing boys' as young as four were sold by their parents to master-sweeps, or recruited from workhouses. As the average size of a London chimney was only seven inches square, to encourage the sweeps to climb more quickly, pins were 'forced into their feet' by the boy climbing behind; lighted straw was applied for the same purpose. 'Easy prey to those whose occupation is to delude the ignorant and entrap the unwary', a sweep might be shut up in a flue for six hours and expected to carry bags of soot weighing up to 30lbs. Many suffered 'deformity of the spine, legs and arms' or contracted testicular cancer.[1] The practice was not abolished until 1875, nearly 50 years after Blake's death.

Web. 9 Jan. 2016. <<http://www.bl.uk/romantics-and-victorians/articles/william-blakes-chimney-sweeper-poems-a-close-reading>>.

<p>"The Chimney Sweeper," from <i>Songs of Innocence</i></p> <p>When my mother died I was very young, And my father sold me while yet my tongue Could scarcely cry " 'weep! 'weep! 'weep! 'weep! " " So your chimneys I sweep &amp; in soot I sleep.</p> <p>There's little Tom Dacre, who cried when his head That curled like a lamb's back, was shaved: so I said, "Hush, Tom! never mind it, for when your head's bare You know that the soot cannot spoil your white hair."</p> <p>And so he was quiet, &amp; that very night, As Tom was a-sleeping he had such a sight! That thousands of sweepers, Dick, Joe, Ned &amp; Jack, Were all of them locked up in coffins of black.</p> <p>And by came an Angel who had a bright key, And he opened the coffins &amp; set them all free; Then down a green plain, leaping, laughing, they run, And wash in a river and shine in the Sun.</p> <p>Then naked &amp; white, all their bags left behind, They rise upon clouds and sport in the wind. And the Angel told Tom, if he'd be a good boy, He'd have God for his father &amp; never want joy.</p> <p>And so Tom awoke; and we rose in the dark, And got with our bags &amp; our brushes to work. Though the morning was cold, Tom was happy &amp; warm; So if all do their duty, they need not fear harm.</p> <p>.....—William Blake</p>	<p>Who is the speaker in the poem? How does the use of language make this seem almost like a documentary? How is the reader implicated in the exploitation of the speaker?</p> <p>How do we know that "Tom Dacre" is a new recruit?</p> <p>Describe the contrast between the reality of the sweeps' lives and the vision of liberty in the dream of Tom Dacre.</p> <p>What is the price of the sweeps' "liberation"?</p> <p>How is Blake attacking the established church and why?</p>
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<p>"The Chimney Sweeper," from <i>Songs of Experience</i></p> <p>A little black thing among the snow, Crying " 'weep! 'weep!" in notes of woe! "Where are thy father and mother? say?"— "They are both gone up to the church to pray.</p> <p>"Because I was happy upon the heath, And smiled among the winter's snow, They clothed me in the clothes of death, And taught me to sing the notes of woe.</p> <p>"And because I am happy and dance and sing, They think they have done me no injury, And are gone to praise God and his Priest and King, Who make up a heaven of our misery." .....—William Blake</p>	<p>Who are the speakers in the poem? Why two speakers?</p> <p>How does the color palette differ from the earlier poem?</p> <p>Does the speaker understand his oppression? How is that different from the earlier poem?</p> <p>What three entities collude to produce the misery of the sweep? Hint: one entity is not directly addressed in the poem.</p>
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### Timed Writing Assignment

Satire and irony are interlinked. Irony is the difference between what is said or done and what is actually meant. Therefore, writers frequently employ satire to point at the dishonesty and silliness of individuals and society and criticize them by ridiculing them.

The role of satire is to ridicule or criticize those vices in the society which the writer considers a threat to civilization. The writer considers it his obligation to expose these vices for the betterment of humanity. Therefore, the function of satire is not to make others laugh at persons or ideas they make fun of. It intends to warn the public and to change their opinions about the prevailing corruption/conditions in society.

**In a well-written essay, explain how these two poems above ridicule and/or criticize a vice in society, and analyze how the author uses poetic devices to explore the "threat to civilization".**

	<p>What is the change in society that this cartoonist is advocating? To what extent would you agree and/or disagree with his position?</p>
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<p><b>Emily Dickinson, 1830 - 1886</b></p> <p>I'm Nobody! Who are you? Are you – Nobody – too? Then there's a pair of us! Don't tell! they'd advertise – you know!</p> <p>How dreary – to be – Somebody! How public – like a Frog – To tell one's name – the livelong June – To an admiring Bog!</p>	<p>How does the speaker keep the satire from cutting too sharply?</p> <p>Who is the speaker mocking?</p> <p>Who is the "admiring Bog"?</p>
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In the Emily Dickinson poem, the public sphere is about advertised or self-advertised identities: people marketing their names and their existence. This marketing becomes the only way for anyone to enter the public sphere. Talent itself is inconsequential, and thus for someone like Dickinson, or, ostensibly, the reader, who desires to think and to perform with meaning, rather than just maintaining their own fame, participation, or recognition in this public world becomes difficult if not impossible.

### *One Perfect Rose*

A single flow'r he sent me, since we met.  
All tenderly his messenger he chose;  
Deep-hearted, pure, with scented dew still wet -  
One perfect rose.

I knew the language of the floweret;  
'My fragile leaves,' it said, 'his heart enclose.'  
Love long has taken for his amulet  
One perfect rose.

Why is it no one ever sent me yet  
One perfect limousine, do you suppose?  
Ah no, it's always just my luck to get  
One perfect rose.  
--Dorothy Parker

The three quatrains of this 1923 poem employ a variation of the "bait-and-switch" strategy, highly appropriate in the Roaring Twenties era of aggressive advertising and the commodification of femininity. The first two stanzas lull us with their quiet tone and six lines of significantly "perfect" iambic pentameter, presenting the rose in its conventional (or "perfect") symbolic form as an "amulet" for love. The closing line of each stanza -- "One perfect rose" -- has three heavy stresses and one light stress, or a central trochee bordered by two heavy stresses; in either case we have a disruption of sound that not only draws our attention to the symbolic rose, but suggests that the rose's conventional symbolism might at some point be disrupted. This disruption occurs in the third stanza, where the quiet tone is maintained and "One perfect limousine" becomes preferable to the rose. In other words, an object suggesting money replaces the rose as a symbol of love. On "One Perfect Rose" Web. 9 Jan. 2016.

<[http://www.english.illinois.edu/maps/poets/m\\_r/parker/rose.htm](http://www.english.illinois.edu/maps/poets/m_r/parker/rose.htm)>.

<p><b><i>The History Teacher</i></b></p> <p>Trying to protect his students' innocence he told them the Ice Age was really just the Chilly Age, a period of a million years when everyone had to wear sweaters.</p> <p>And the Stone Age became the Gravel Age, named after the long driveways of the time.</p> <p>The Spanish Inquisition was nothing more than an outbreak of questions such as "How far is it from here to Madrid?" "What do you call the matador's hat?"</p> <p>The War of the Roses took place in a garden, and the Enola Gay dropped one tiny atom on Japan.</p> <p>The children would leave his classroom for the playground to torment the weak and the smart, mussing up their hair and breaking their glasses,</p> <p>while he gathered up his notes and walked home past flower beds and white picket fences, wondering if they would believe that soldiers in the Boer War told long, rambling stories designed to make the enemy nod off.</p> <p>Billy Collins</p>	<p>What is the teacher trying to protect his students from? Why does he assume they are "innocent"?</p> <p>Why does the narrator make the teacher's explanations of history comical to us? Would they also be comical to his students? Why or why not?</p> <p>Is the teacher's method effective for a learning experience? What are the various allusions used by the speaker? Are they effective? Why or why not?</p> <p>Why are we told that when "the children would leave his classroom," they would "torment the weak and the smart"?</p> <p>What might the "white picket fences" represent in American society? Why does the teacher ignore the actions of the children when they leave his classroom?</p>
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**Questions for further discussion of *The History Teacher***

Is a teacher ever justified in altering or suppressing the truth about what he or she is teaching to students?

Are there some positions of authority that require protecting other people from the truth?

What's the difference between teaching and getting kids to believe?

What can make it difficult for teachers to connect with their students? Or students with other students?

What change in society is the speaker seeking?

An interesting lesson and class discussion can arise with the pairing of the following two articles. "Just In Time For Spring" by Ellis Weiner is a fun satirical piece presenting the concept of "going outside" to an audience that all too often resides primarily in a digital world. The second article "11 Scientifically Proven Reasons You Should Go Outside" provides scientific information to emphasize the real benefits of GOING OUTSIDE. Teachers could assign one article to be read outside of class and the other in class with either small group or whole class discussion. There are certainly a variety of ways to approach these two articles. Choose what works best for your classes.

## Just in Time for Spring

Ellis Weiner

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

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

GOING OUTSIDE:

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

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

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

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

3. Delivers authentic 3-D, real-motion video, with no lag time or artifacts. Available colors encompass the entire spectrum to which human eyesight is sensitive. Blacks are pure. Shadows, textures, and reflections are beyond being exactly-like-what-they-are. They are what they are.

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

Vision-correcting eyeglasses not included but widely available.

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

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

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

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

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



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

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

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

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

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

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

Why not join them and see what happens? ♦

"Just in Time for Spring - The New Yorker." *The New Yorker*. Web. 9 Jan. 2016.  
<<http://www.newyorker.com/magazine/2011/03/28/just-in-time-for-spring>>.

## 11 Scientifically Proven Reasons You Should Go Outside

Joshua Mayer / Flickr / Business Insider

With spring finally here after a long and brutal winter, we highly recommend spending some time outside.

Nature offers one of the most reliable boosts to your mental and physical well-being. Here are just a few potential benefits:

### 1. Improved short-term memory

In one study, University of Michigan students were given a brief memory test, then divided into two groups.

One group took a walk around an arboretum, and the other half took a walk down a city street. When the participants returned and did the test again, those who had walked among trees did almost 20% percent better than the first time. The ones who had taken in city sights instead did not consistently improve.

Another similar study on depressed individuals also found that walks in nature boosted working memory much more than walks in urban environments.

*Source: Psychological Science, 2008; Journal of Affective Disorders, 2013*

### 2. Restored mental energy

You know that feeling where your brain seems to be sputtering to a halt? Researchers call that "mental fatigue."

One thing that can help get your mind back into gear is exposing it to restorative environments, which, research has found, generally means the great outdoors. One study found that people's mental energy

bounced back even when they just looked at pictures of nature. (Pictures of city scenes had no such effect.)

Studies have also found that natural beauty can elicit feelings of awe, which is one of the surest ways to experience a mental boost.

*Source: Journal of Environmental Psychology, 1995; Journal of Environmental Psychology, 2005; Psychological Science, 2012*

### **3. Stress relief**

Tensed and stressed? Head for the trees. One study found that students sent into the forest for two nights had lower levels of cortisol — a hormone often used as a marker for stress — than those who spent that time in the city.

In another study, researchers found a decrease in both heart rate and levels of cortisol in subjects in the forest when compared to those in the city. "Stressful states can be relieved by forest therapy," they concluded.

Among office workers, even the view of nature out a window is associated with lower stress and higher job satisfaction.

*Source: Scandinavian Journal of Forest Research, 2007 ; Environmental Health and Preventative Medicine, 2010; Japanese Journal of Hygiene, 2011; Biomedical and Environmental Sciences, 2012*

### **4. Reduced inflammation**

Inflammation is a natural process the body uses to respond to threats like damage (e.g., a stubbed toe) and pathogens (e.g., exposure to the flu). But when inflammation goes into overdrive, it's associated in varying degrees with a wide range of ills including autoimmune disorders, inflammatory bowel disease, depression, and cancer. Spending time in nature may be one way to help keep it in check.

In one study, students who spent time in the forest had lower levels of inflammation than those who spent time in the city. In another, elderly patients who had been sent on a weeklong trip into the forest showed reduced signs of inflammation as well as some indications that the woodsy jaunt had a positive effect on their hypertension.

*Source: Biomedical and Environmental Sciences, 2012; Journal of Cardiology, 2012*

### **5. Better vision**

At least in children, a fairly large body of research has found that outdoor activity may have a protective effect on the eyes, reducing the risk of developing nearsightedness (myopia).

"Increasing time spent outdoors may be a simple strategy by which to reduce the risk of developing myopia and its progression in children and adolescents," a 2012 review concluded.

An Australian study that followed almost 2,000 schoolchildren for two years found that more time spent outdoors was associated with a lower prevalence of myopia among 12-year-olds. The same association was not found for those who spent a lot of time playing sports indoors, suggesting the connection was about more than physical activity.

In Taiwan, researchers studied two nearby schools where myopia was equally common. They told one school to encourage outdoor activity during recess and monitored the other as a control. After one year, the rate of myopia in the control school was 17.65%; in the "play outside" school, it was just 8.41%.

*Source: Ophthalmology, 2008; Ophthalmology, 2012; Ophthalmology, 2013*

### **6. Improved concentration**

We know the natural environment is "restorative," and one thing that a walk outside can restore is your waning attention. In one early study, researchers worked to deplete participants' ability to focus. Then some took a walk in nature, some took a walk through the city, and the rest just relaxed. When they returned, the nature group scored the best on a proofreading task. Other studies have found similar results — even seeing a natural scene through a window can help.

The attentional effect of nature is so strong it might help kids with ADHD, who have been found to concentrate better after just 20 minutes in a park. "'Doses of nature' might serve as a safe, inexpensive, widely accessible new tool ...for managing ADHD symptoms," researchers wrote.

*Source: Environment & Behavior, 1991; Journal of Environmental Psychology, 1995 (2); Journal of Attention Disorders, 2008*

### **7. Sharper thinking and creativity**

"Imagine a therapy that had no known side effects, was readily available, and could improve your cognitive functioning at zero cost." That's the dramatic opening to a 2008 paper describing the promise of so-called "nature therapy" — or, as a non-academic might call it, "time outside."

When college students were asked to repeat sequences of numbers back to the researchers, they were much more accurate after a walk in nature. This finding built on previous research that showed how nature can restore attention and memory.

Another study found that people immersed in nature for four days — significantly more time than a lunchtime walk in the park — boosted their performance on a creative problem-solving test by 50%. While the research suggests the possibility of a positive relationship between creative thinking and the outdoors, it wasn't enough to determine whether the effects were due to "increased exposure to nature, decreased exposure to technology, or other factors."

*Source: Psychological Science, 2008; PLOS ONE, 2012*

### **8. Possible anti-cancer effects**

Research on this connection is still in its earliest phases, but preliminary studies have suggested that spending time in nature — in forests, in particular — may stimulate the production of anti-cancer proteins. The boosted levels of these proteins may last up to seven days after a relaxing trip into the woods.

Studies in Japan have also found that areas with greater forest coverage have lower mortality rates from a wide variety of cancers, even after controlling for smoking habits and socioeconomic status. While there are too many confounding factors to come to a concrete conclusion about what this might mean, it's a promising area for future research.

*Source: International Journal of Immunopathology and Pharmacology, 2007; International Journal of Immunopathology and Pharmacology, 2008; Journal of Biological Regulators and Homeostatic Agents, 2008 ; The Open Public Health Journal, 2008*

### **9. Immune system boost**

The cellular activity that is associated with a forest's possible anti-cancer effects is also indicative of a general boost to the immune system you rely on to fight off less serious ills, like colds, flus, and other infections.

A 2010 review of research related to this effect noted that "all of these findings strongly suggest that forest environments have beneficial effects on human immune function," but acknowledged that more research on the relationship is needed.

*Source: Environmental Health and Preventative Medicine, 2010*

### **10. Improved mental health**

Anxiety, depression, and other mental health issues may all be eased by some time in the great outdoors —especially when that's combined with exercise. This is to be expected, as both greenery and exercise are known to reduce stress.

One study found that walks in the forest were specifically associated with decreased levels of anxiety and bad moods, and another found that outdoor walks could be "useful clinically as a supplement to existing treatments" for major depressive disorder.

"Every green environment improved both self-esteem and mood," found an analysis of 10 earlier studies about so called "green exercise," and "the mentally ill had one of the greatest self-esteem improvements." The presence of water made the positive effects even stronger.

*Source: Environmental Science and Technology, 2010; Evidence-Based Complementary and Alternative Medicine, 2012; Journal of Affective Disorders, 2013*

### **11. Reduced risk of early death**

The health effects of green space are wide-ranging, and studies that can't prove cause-and-effect still show strong associations between access to nature and longer, healthier lives.

"The percentage of green space in people's living environment has a positive association with the perceived general health of residents," concluded a Dutch study of 250,782 people.

Nearby green space was even more important to health in urban environments, the researchers found. In fact, they wrote, "our analyses show that health differences in residents of urban and rural municipalities are to a large extent explained by the amount of green space."

A follow-up study by the same research team relied on mortality assessed by physicians and found that a wide variety of diseases were less prevalent among people who lived in close proximity to green space. Other studies have made a direct link between time spent in forests and other measures of overall health.

Why the connection? Researchers pointed to "recovery from stress and attention fatigue, encouragement of physical activity, facilitation of social contact and better air quality" as well as nature's positive effect on mental health, which would boost overall health and longevity as well.

*Source: Journal of Epidemiology and Community Health, 2006; Journal of Epidemiology and Community Health, 2009; Biomedical and Environmental Sciences, 2012*

Lauren F Friedman and Kevin Loria. "11 Scientifically Proven Reasons You Should Go Outside." *Business Insider*. Business Insider, Inc, 9 Apr. 2014. Web. 9 Jan. 2016. <<http://www.businessinsider.com/11-reasons-you-should-go-outside-2014-4>>.

<p><b>Baby Cakes</b> by Neil Gaiman</p> <p>A few years back all of the animals went away.</p> <p>We woke up one morning, and they just weren't there anymore. They didn't even leave us a note, or say goodbye. We never figured out quite where they'd gone.</p> <p>We missed them.</p> <p>Some of us thought that the world had ended, but it hadn't. There just weren't any more animals. No cats or rabbits, no dogs or whales, no fish in the seas, no birds in the skies.</p> <p>We were all alone.</p> <p>We didn't know what to do.</p> <p>We wandered around lost, for a time, and then someone pointed out that just because we didn't have animals anymore, that was no reason to change our lives. No reason to change our diets or to cease testing products that might cause us harm.</p> <p>After all, there were still babies.</p>	<p>What is the significance of the title? (You may have to read the whole story first.)</p> <p><b>Subject:</b> What is the article about?</p> <p><b>Occasion:</b> Why was it written? What is going on at the time that the author is mocking?</p> <p><b>Audience:</b> Who is this article aimed at?</p> <p><b>Purpose:</b> What does the author hope to achieve by writing it?</p> <p><b>Speaker:</b> How does the author establish himself/ herself as an authority on the subject?</p>
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Babies can't talk. They can hardly move. A baby is not a rational, thinking creature.

And we used them.

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

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

Some of them we tested.

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

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

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

It was hard, of course, but necessary.

No one could deny that.

With the Animals gone, what else could we do?

Some people complained, of course. But then, they always do. And everything went back to normal.

Only...

Yesterday, all the babies were gone.

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

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

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

We'll figure something out.

List some major social issues that affect us in the world today

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_

List a possible outlandish response to each of the issues you listed above

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_

## Exploring Satire with *The Simpsons*

Original lesson by Junius Wright for [www.readwritethink.org](http://www.readwritethink.org) modified by Jerry Brown

### Analyzing The Title and Opening Sequence of *The Simpsons*

For this lesson the opening credits of “Two Cars in Every Garage and Three Eyes on Every Fish” from Season two is used. You may certainly use another if you wish.

Have students brainstorm a list of things that happened yesterday after school. Just a jotted list rather than detailed descriptions. Examples from your own day might help. (e. g. graded papers, left school, borrowed ride to garage to pick up repaired car, picked up kids, prepared supper, etc.)

Once students have written lists and shared (if time and appropriate), play the opening sequence from *The Simpsons* and have the students jot down that things that happen to this family.

Bart writing on blackboard

Bart on his skateboard

Homer leaving and driving home from work

Marge at the supermarket checkout

Lisa playing the saxophone

The family racing for the couch in front of the television

Have the students compare the events in the opening sequence with their own list of after-school activities. Why does the cartoon begin with these events rather than others that might be chosen? If satire as a purpose is identified, encourage that line of discovery.

If satire is not suggested, discuss why *The Simpsons* is frequently described as a highly satirical program. Review the definition of satire: *a work that ridicules its subject through the use of techniques such as exaggeration, reversal, incongruity, and/or parody in order to make a comment or criticism about it.* ***The author is seeking or recommending some type of change in society.***

Discuss the subtle or secondary meaning of the show’s title, *The Simpsons*. Technically, the etymology for the name is “son of Sim,” which is short for Simon. However, it is possibility a play on the word *simple*.

Revisit or even replay the opening segment and consider what may be satirized.

**Suggestions.** The students may see something different or even more interesting!

Bart writing on the blackboard: Public education

Bart on his skateboard: Dangerous or out-of-control youth

Homer leaving and driving home from work: Plight (boredom) of the working man

Marge at the supermarket checkout: Consumerism (Note: Maggie costs \$847.63)

Lisa playing the saxophone: Restrictions of public education and free thought

Family racing for the couch in front of the television: Impact of television on society

Encourage students to share specific examples from different episodes that address the areas that are

presented in the opening segment. If students are not familiar with the show, you might want to encourage them to view episodes of the show before the next class meeting. They can watch clips here <http://www.simpsonsworld.com/browse/clips> However, you may need to prepare a note for families, explaining that students are using the cartoon to explore satirical techniques in class.

### Analyzing an episode of *The Simpsons*

Now watch the episode "Two Cars in Every Garage and Three Eyes on Every Fish."

The students will analyze the entire episode for satirical techniques and commentary

Share the events of the episode with the class.

[http://simpsons.wikia.com/wiki/Two\\_Cars\\_in\\_Every\\_Garage\\_and\\_Three\\_Eyes\\_on\\_Every\\_Fish](http://simpsons.wikia.com/wiki/Two_Cars_in_Every_Garage_and_Three_Eyes_on_Every_Fish)

#### Full Story

Bart and [Lisa](#) go fishing barefoot downstream of the [Springfield Nuclear Power Plant](#) and [The Springfield Shopper](#) reporter [Dave Shuttan](#) pulls up just as Bart catches a three-eyed fish, Blinky. From the resulting publicity the governor, [Mary Bailey](#), calls for an investigation of the power plant and its owner, Montgomery Burns. After an inspection, Mr. Burns is presented with a list of 342 violations, which would cost over \$56 million to rectify (\$56,088,800 in [Smithers](#)'s calculator). Distraught, Burns talks to under-performing employee [Homer](#), who halfheartedly suggests that Burns run for Governor, which he does. Because Marge believes that Burns is only attempting to gain political office in order to cover up problems at the plant, she wants nothing to do with Homer's campaigning for Burns, even though Homer makes a clear point that he is only supporting Mr. Burns so he won't get fired and that he can still provide for his family. Homer's support for Burns divides the Simpson house, because [Marge](#) and Lisa support Bailey. It is unsure whether Bart supports either Mary Bailey or Monty Burns, but he is seen wearing a "Vote for Burns" T-shirt. Burns' political advisers break the news to Burns that he is not well liked and force Burns to try being friendly and even smile. Burns also does a TV commercial while discussing Blinky with an actor portraying Charles Darwin, who claims Blinky is an evolutionary step. Combined with a smear campaign against [Mary Bailey](#) this eventually leads to Burns tying Bailey in the polls. On the night before the election, Smithers and his other advisers suggest that Burns have dinner at the Simpsons's house as an opportunity to put Burns "over the top". To everyone's surprise, Marge serves Blinky for dinner. On the advice of his campaign team, Burns tries to behave as if it does not bother him, but is not able to keep from spitting it out. The cameras flash as the piece flies through the air, but the press is gone and his gubernatorial campaign is over by the time the chunk lands on the floor. Nevertheless, it brings the [Simpson family](#) back together.

Have the student predict themes that might be the subject of satire in the episode. They should easily identify nuclear power (or environmental issues) and political campaigns; however, additional themes might occur to various students. Themes could be written on the board, chart paper, or document camera.

Hand out the episode analysis chart and ask students to choose two satirical themes to focus on while watching the episode. They need to write their choices at the top of the columns. Have the students



look for satirical techniques the relate to the themes they have identified. Hopefully, they will find at least three examples for each them.

Show the episode and have the students take notes on the satirical techniques that are employed. Since the episode is short, you may need to show it a couple of times. Sometimes it is best to just let the students watch the episode the first time and take notes the second time.

In groups of two or three, have the class discuss their observations and conclusions about the comment or criticisms made concerning the themes that were satirized. Once the groups have drawn their conclusions, bring them together and discuss their examples and observations reinforcing the labeling of satirical techniques and the use of literary terminology.

### Episode Analysis Chart

	Satirical Subject #1	Satirical Subject #2
Example and type of satire Comment or criticism about the subject made by this example.		
Example and type of satire Comment or criticism about the subject made by this example.		
Example and type of satire Comment or criticism about the subject made by this example.		

## Possible Answers

	Satirical Subject #1 – Nuclear Power	Satirical Subject #2 – Political Campaigns
Example and type of satire Comment or criticism about the subject made by this example.	<p>The nuclear power plant includes numerous safety violations: Gum is used to seal a crack in coolant tower. A plutonium rod is used as a paperweight. A monitoring station is left with no one to monitor the activity at the reactor. Nuclear waste is shin-deep in the hallway.</p> <p>All of these violations are exaggerations of violations that might really occur in a nuclear power plant.</p>	<p>Burns’ political team consists of the expected members such as a speech writer. However, there is also a muckraker, character assassin, mudslinger, and garbologist.</p> <p>Political teams in the real world might engage in activities such as character assassination and these other activities, but there would not be a particular person hired to specifically do these jobs. This is an example of exaggeration.</p>
Example and type of satire Comment or criticism about the subject made by this example.	<p>Mr. Burns attempts to bribe the government inspector with thousands of dollars stuffed in briefcases and placed in a large pile in the middle of the room.</p> <p>The obvious pile of money in the room is an exaggeration.</p>	<p>There are a series of scenes where Mr. Burns is shown participating in activities politicians typically engage in while on the campaign trail.</p> <p>Burns loses control of a jackhammer at a construction site. This is an exaggeration of what politicians do. Typically, a politician might participate in a groundbreaking ceremony, but using a jackhammer is excessive.</p> <p>Burns addresses an audience at a political rally with a giant poster of himself in the background. This is a parody of similar scene from the movie <i>Citizen Kane</i>.</p>
Example and type of satire Comment or criticism about the subject made by this example.	<p>A political ad uses an actor portraying Charles Darwin and an elephant standing in a living room to argue that a three-eyed fish is an evolutionary improvement.</p> <p>This is an example of exaggeration and incongruity.</p>	<p>Burns’ campaign manager tells him that the handling of the family pets, which occurred minutes before, improved Burns’ rating.</p> <p>The instantaneous rise of Mr. Burns’ approval rating in the election polls is exaggerated.</p>

If you have time, you could have the students explore the Character Profiles at <http://www.simpsonsworld.com/characters>. Here the students could examine satirical elements that reveal the comment and/or criticism that the series is making through character.

Encourage students to consider why certain information is included in the character description. “Why this picture instead of another one?” “Why this particular quotation?” “Why these particular character traits?”

Have the students identify the comment or criticism about society that is being made through character. Note: This is an area where many students struggle when attempting to complete an analysis of a character in a short story or novel.

### Character Analysis Chart

Character	Satirical Characteristic	Comment or criticism mad about contemporary society through the character
Homer	<p>Homer holds the record at the nuclear power plant for the most years worked at an entry-level position. (Note that in the opening segment he finds a uranium rod in his shirt and throws it out the widow of the car).</p> <p>The advice he gives his children is often misguided and ridiculous. For example, when Bart asks, "How important is it to be popular?" Homer responds by saying, "Being popular is the most important thing in the world."</p>	Homer's character represents some of the most destructive vices in our society: laziness, apathy, and ignorance.

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

### Question 2

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

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

- MONDAY, *eight o'clock*.—I put on my clothes and walked into the parlour.  
*Nine o'clock, ditto*—Tied my knee-strings and washed my hands.  
5 *Hours ten, eleven, and twelve*.—Smoked three pipes of Virginia. Read the *Supplement* and *Daily Courant*. Things go ill in the North. Mr. Nisby's opinion thereupon.  
10 *One o'clock in the afternoon*.—Chid Ralph for mislaying my tobacco-box.  
*Two o'clock*.—Sat down to dinner. *Mem.*: Too many plums and no suet.  
*From three to four*.—Took my afternoon's nap.  
*From four to six*.—Walked into the fields.  
15 Wind S.S.E.  
*From six to ten*.—At the club. Mr. Nisby's opinion about the peace.  
*Ten o'clock*.—Went to bed, slept sound.  
TUESDAY (*being holiday*), *eight o'clock*.—Rose  
20 as usual.  
*Nine o'clock*.—Washed hands and face, shaved, put on my double-soled shoes.  
*Ten, eleven, twelve*.—Took a walk to Islington.  
*One*.—Took a pot of Mother Cob's mild.  
25 *Between two and three*.—Returned; dined on a knuckle of veal and bacon. *Mem.*: Sprouts wanting.  
*Three*.—Nap as usual.  
*From four to six*.—Coffee-house. Read the news. A dish of twist.<sup>1</sup> Grand Vizier<sup>2</sup> strangled.  
30 *From six to ten*.—At the club. Mr. Nisby's account of the great Turk.  
*Ten*.—Dream of the Grand Vizier. Broken sleep.  
WEDNESDAY, *eight o'clock*.—Tongue of my shoe-buckle broke. Hands, but not face.  
35 *Nine*.—Paid off the butcher's bill. *Mem.*: To be allowed for the last leg of mutton.  
*Ten, eleven*.—At the Coffee-house. More work in the North. Stranger in a black wig asked me how stocks went.  
40 *From twelve to one*.—Walked in the fields. Wind to the south.  
*From one to two*.—Smoked a pipe and a half.  
*Two*.—Dined as usual. Stomach good.  
*Three*.—Nap broke by the falling of a pewter dish.  
45 *Mem.*: Cookmaid in love, and grown careless.  
*From four to six*.—At the coffee-house. Advice from Smyrna, that the Grand Vizier was first of all strangled and afterwards beheaded.  
*Six o'clock in the evening*.—Was half-an-hour in the club before anybody else came. Mr. Nisby of opinion, that the Grand Vizier was not strangled the sixth instant.  
*Ten at night*.—Went to bed. Slept without waking till nine next morning.  
55 THURSDAY, *nine o'clock*.—Stayed within till two o'clock for Sir Timothy; who did not bring me my annuity according to his promise.  
*Two in the afternoon*.—Sat down to dinner. Loss of appetite. Small-beer sour. Beef overcorned.  
60 *Three*.—Could not take my nap.  
*Four and five*.—Gave Ralph a box on the ear. Turned off my cookmaid. Sent a message to Sir Timothy. *Mem.*: did not go to the club to-night. Went to bed at nine o'clock.  
65 FRIDAY.—Passed the morning in meditation upon Sir Timothy, who was with me a quarter before twelve.  
*Twelve o'clock*.—Bought a new head to my cane and tongue to my buckle. Drank a glass of purl<sup>3</sup> to recover appetite.  
70 *Two and three*.—Dined and slept well.  
*From four to six*.—Went to the coffee-house. Met Mr. Nisby there. Smoked several pipes. Mr. Nisby of opinion that laced coffee<sup>4</sup> is bad for the head.  
75 *Six o'clock*.—At the club as steward. Sat late.  
*Twelve o'clock*.—Went to bed, dreamt that I drank small-beer with the Grand Vizier.  
SATURDAY.—Waked at eleven; walked in the fields; wind N.E.  
80 *Twelve*.—Caught in a shower.  
*One in the afternoon*.—Returned home, and dried myself.  
*Two*.—Mr. Nisby dined with me. First course marrow-bones, second ox-cheek, with a bottle of Brooke's and Hellier.  
85 *Three o'clock*.—Overslept myself.  
*Six*.—Went to the club. Like to have fallen into a gutter. Grand Vizier certainly dead, &c.

<sup>1</sup> A beverage

<sup>2</sup> Chief administrative officer of the Ottoman Empire

<sup>3</sup> A liquor

<sup>4</sup> Coffee containing spirits

**2006 AP<sup>®</sup> ENGLISH LITERATURE AND COMPOSITION**  
**FREE-RESPONSE QUESTIONS**

**Question 2**

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

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

Line DUCHESS OF BERWICK (*shaking hands*). Dear  
Margaret, I am so pleased to see you. You remember  
Agatha,<sup>1</sup> don't you? How do you do, Lord  
Darlington? I won't let you know my daughter, you  
5 are far too wicked.

LORD DARLINGTON. Don't say that, Duchess.  
As a wicked man I am a complete failure. Why, there  
are lots of people who say I have never really done  
anything wrong in the whole course of my life. Of  
10 course they only say it behind my back.

DUCHESS OF BERWICK. Isn't he dreadful?  
Agatha, this is Lord Darlington. Mind you don't  
believe a word he says. No, no tea, thank you, dear.  
(*Sits on sofa.*) We have just had tea at Lady Markby's.  
15 Such bad tea, too. It was quite undrinkable. I wasn't at  
all surprised. Her own son-in-law supplies it. Agatha  
is looking forward so much to your ball tonight, dear  
Margaret.

LADY WINDERMERE (*seated*). Oh, you musn't  
20 think it is going to be a ball, Duchess. It is only a  
dance in honour of my birthday. A small and early.

LORD DARLINGTON (*standing*). Very small,  
very early, and very select, Duchess.

DUCHESS OF BERWICK. Of course it's going  
25 to be select. But we know *that*, dear Margaret, about  
*your* house. It is really one of the few houses in  
London where I can take Agatha, and where I feel  
perfectly secure about dear Berwick. I don't know  
what society is coming to. The most dreadful people  
30 seem to go everywhere. They certainly come to my  
parties—the men get quite furious if one doesn't  
ask them. Really, some one should make a stand  
against it.

LADY WINDERMERE. I will, Duchess. I will  
35 have no one in my house about whom there is any  
scandal.

LORD DARLINGTON. Oh, don't say that, Lady  
Windermere. I should never be admitted. (*Sitting.*)

<sup>1</sup> the Duchess's daughter

DUCHESS OF BERWICK. Oh, men don't matter.  
40 With women it is different. We're good. Some of us  
are, at least. But we are positively getting elbowed  
into the corner. Our husbands would really forget our  
existence if we didn't nag at them from time to time,  
just to remind them that we have a perfect legal right  
45 to do so.

LORD DARLINGTON. It's a curious *thing*,  
Duchess, about the game of marriage—a game, by the  
way, that is going out of fashion—the wives hold all  
the honours<sup>2</sup> and invariably lose the odd trick.<sup>3</sup>

50 DUCHESS OF BERWICK. The odd trick? Is that  
the husband, Lord Darlington?

LORD DARLINGTON. It would be rather a good  
name for the modern husband.

55 DUCHESS OF BERWICK. Dear Lord Darlington,  
how thoroughly depraved you are!

LADY WINDERMERE. Lord Darlington is trivial.

LORD DARLINGTON. Ah, don't say that, Lady  
Windermere.

LADY WINDERMERE. Why do you *talk* so  
60 trivially about life, then?

LORD DARLINGTON. Because I think that life  
is far too important a thing ever to talk seriously  
about it.

65 DUCHESS OF BERWICK. What does he mean?  
Do, as a concession to my poor wits, Lord Darlington,  
just explain to me what you really mean.

LORD DARLINGTON. I think I had better not,  
Duchess. Nowadays to be intelligible is to be found  
out. Good-bye! (*Shakes hands with DUCHESS.*) And  
70 now—Lady Windermere, good-bye. I may come  
tonight, mayn't I? Do let me come.

LADY WINDERMERE. Yes, certainly. But you  
are not to say foolish, insincere things to people.

75 LORD DARLINGTON (*smiling*). Ah! you are  
beginning to reform me. It is a dangerous thing to  
reform any one, Lady Windermere. (*Bows and exit.*)

<sup>2</sup> high cards

<sup>3</sup> round of a card game

## 2002 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.)

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

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

**2002 AP<sup>®</sup> ENGLISH LITERATURE AND COMPOSITION  
FREE-RESPONSE QUESTIONS**

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

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

‘Dad! You haven’t?’

85 ‘Yes, I’m afraid I have. They’re so fiddly these days,  
they fall right out of one’s hands.’

—Alain de Botton, *Kiss and Tell*

\*Federico Garcia Lorca (1898-1936): Spanish poet and playwright

## Question 2

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

In the following passage from Maria Edgeworth's 1801 novel, *Belinda*, the narrator provides a description of Clarence Hervey, one of the suitors of the novel's protagonist, Belinda Portman. Mrs. Stanhope, Belinda's aunt, hopes to improve her niece's social prospects and therefore has arranged to have Belinda stay with the fashionable Lady Delacour.

Read the passage carefully. Then write an essay in which you analyze Clarence Hervey's complex character as Edgeworth develops it through such literary techniques as tone, point of view, and language.

Clarence Hervey might have been more than a pleasant young man, if he had not been smitten with the desire of being thought superior in every thing, and of being the most admired person in all companies. He had been early flattered with the idea that he was a man of genius; and he imagined that, as such, he was entitled to be imprudent, wild, and eccentric. He affected singularity, in order to establish his claims to genius. He had considerable literary talents, by which he was distinguished at Oxford; but he was so dreadfully afraid of passing for a pedant, that when he came into the company of the idle and the ignorant, he pretended to disdain every species of knowledge. His chameleon character seemed to vary in different lights, and according to the different situations in which he happened to be placed. He could be all things to all men—and to all women. He was supposed to be a favourite with the fair sex; and of all his various excellencies and defects, there was none on which he valued himself so much as on his gallantry. He was not profligate; he had a strong sense of humour, and quick feelings of humanity; but he was so easily led, or rather so easily excited by his companions, and his companions were now of such a sort, that it was probable he would soon become vicious. As to his connexion with Lady Delacour, he would have started with horror at the idea of disturbing the peace of a family; but in her family, he said, there was no peace to disturb; he was vain of having it seen by the world that he was distinguished by a lady of her wit and fashion, and he did not think it incumbent on him to be more scrupulous or more

attentive to appearances than her ladyship. By Lord Delacour's jealousy he was sometimes provoked, sometimes amused, and sometimes flattered. He was constantly of all her ladyship's parties in public and private; consequently he saw Belinda almost every day, and every day he saw her with increasing admiration of her beauty, and with increasing dread of being taken in to marry a niece of 'the *catch-match-maker*,' the name by which Mrs Stanhope was known amongst the men of his acquaintance. Young ladies who have the misfortune to be *conducted* by these artful dames, are always supposed to be partners in all the speculations, though their names may not appear in the firm. If he had not been prejudiced by the character of her aunt, Mr Hervey would have thought Belinda an undesigning, unaffected girl; but now he suspected her of artifice in every word, look, and motion; and even when he felt himself most charmed by her powers of pleasing, he was most inclined to despise her, for what he thought such premature proficiency in scientific coquetry. He had not sufficient resolution to keep beyond the sphere of her attraction; but frequently, when he found himself within it, he cursed his folly, and drew back with sudden terror.



## **Madam and The Rent Man by Langston Hughes**

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

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

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

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

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

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

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

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



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

*Shel Silverstein, 1974*

Passage 5, Questions 31-38. Read the following passage, "The War Prayer," written in 1904-05 by Samuel L. Clemens (Mark Twain) carefully before you choose your answers.

- (5) It was a time of great and exalting excitement. The country was up in arms, the war on, in every breast burned the holy fire of patriotism; the drums were beating, the bands playing, the toy pistols popping, the bunched firecrackers hissing and spluttering; on every hand and far down the receding and fading spread of roofs and balconies a fluttering wilderness of flags flashed in the sun; daily the young volunteers marched down the wide avenue gay and fine in their new uniforms, the proud fathers and mothers and sisters and sweethearts cheering them with voices choked with happy emotion as they swung by; nightly the packed mass meetings listened, panting, to patriot oratory which stirred the deepest deeps of their hearts
- (10) and which they interrupted at briefest intervals with cyclones of applause, the tears running down their cheeks the while; in the churches the pastors preached devotion to flag and country and invoked the God of Battles, beseeching His aid in our good cause in outpouring of fervid eloquence which moved every listener. It was indeed a glad and gracious time, and the half-dozen rash spirits that ventured to disapprove
- (15) of the war and cast a doubt upon its righteousness straightway got such a stern and angry warning that for their personal safety's sake they quickly shrank out of sight and offended no more in that way.

- Sunday morning came—next day the battalions would leave for the front; the church was filled; the volunteers were there, their young faces alight with martial dreams—visions of the stern advance, the gathering momentum, the rushing charge, the flashing sabers, the flight of the foe, the tumult, the enveloping smoke, the fierce pursuit, the surrender!—then home from the war, bronzed heroes, welcomed, adored, submerged in golden seas of glory! With the volunteers sat their dear ones, proud, happy, and envied by the neighbors and friends who had no sons and brothers to
- (25) send forth to the field of honor, there to win for the flag or, failing die the noblest of noble deaths. The service proceeded; a war chapter from the Old Testament was read; the first prayer was said; it was followed by an organ burst that shook the building, and with one impulse the house rose, with glowing eyes and beating hearts, and poured out that tremendous invocation—

- (30) "God the all-terrible! Thou who ordainest,  
Thunder thy clarion and lightning thy sword!"

- Then came the "long" prayer. None could remember the like of it for passionate pleading and moving and beautiful language. The burden of its supplication was that an ever-merciful and benignant Father of us all would watch over our noble
- (35) young soldiers and aid, comfort, and encourage them in their patriotic work; bless them, shield them in the day of battle and the hour of peril, bear them in His mighty hand, make them strong and confident, invincible in the bloody onset; help them to crush the foe, grant to them and to their flag and country imperishable honor and glory—

- (40) An aged stranger entered and moved with slow and noiseless step up the main aisle, his eyes fixed upon the minister, his long body clothed in a robe that reached to his feet, his head bare, his white hair descending in a frothy cataract to his shoulders, his seamy face unnaturally pale, pale even to ghastliness. With all eyes following him and wondering, he made his silent way; without pausing, he ascended
- (45) to the preacher's side and stood there, waiting. With shut lids the preacher, unconscious of his presence, continued his moving prayer, and at last finished it with the words, uttered in fervent appeal, "Bless our arms, grant us the victory, O Lord our God, Father and Protector of our land and flag!"

- (50) The stranger touched his arm, motioned him to step aside—which the startled minister did—and took his place. During some moments he surveyed the spellbound audience with solemn eyes in which burned an uncanny light; then in a deep voice

he said:

(55) "I come from the Throne-bearing a message from Almighty God!" The words smote the house with a shock; if the stranger perceived it he gave no attention. "He has heard the prayer of His servant your shepherd and will grant it if such shall be your desire after I, His Messenger, shall have explained to you its import—that is to say, its full import. For it is like unto many of the prayers of men, in that it asks for more than he who utters it is aware of—except he pause and think.

(60) "God's servant and yours has prayed his prayer. Has he paused and taken thought? Is it one prayer? No, it is two—one uttered, the other not. Both have reached the ear of Him Who heareth all supplications, the spoken and the unspoken. Ponder this—keep it in mind. If you would beseech a blessing upon yourself, beware! lest without intent you invoke a curse upon a neighbor at the same time. If you pray for the blessing of rain upon your crop which needs it, by that act you are

(65) possibly praying for a curse upon some neighbor's crop which may not need rain and can be injured by it.

"You have heard your servant's prayer—the uttered part of it. I am commissioned of God to put into words the other part of it—that part which the pastor, and also you in your hearts, fervently prayed silently. And ignorantly and

(70) unthinkingly? God grant that it was so! You heard these words: 'Grant us the victory, O Lord our God!' That is sufficient. The *whole* of the uttered prayer is compact into those pregnant words. Elaborations were not necessary. When you have prayed for victory you have prayed for many unmentioned results which follow victory—*must* follow it, cannot help but follow it. Upon the listening spirit of

(75) God the Father fell also the unspoken part of the prayer. He commandeth me to put it into words. Listen!

"O Lord our Father, our young patriots, idols of our hearts, go forth to battle—be Thou near them! With them, in spirit, we also go forth from the sweet peace of our beloved firesides to smite the foe. O Lord our God, help us to tear their soldiers to

(80) bloody shreds with our shells; help us to cover their smiling fields with the pale forms of their patriot dead; help us to drown the thunder of the guns with the shrieks of their wounded, writhing in pain; help us to lay waste their humble homes with a hurricane of fire; help us to wring the hearts of their unoffending widows with unavailing grief; help us to turn them out roofless with their little children to wander

(85) unfriended the wastes of their desolated land in rags and hunger and thirst, sports of the sun flames of summer and the icy winds of winter, broken in spirit, worn with travail, imploring Thee for the refuge of the grave and denied it—for our sakes who adore Thee, Lord, blast their hopes, blight their lives, protract their bitter pilgrimage, make heavy their steps, water their way with tears, stain the white snow

(90) with the blood of their wounded feet! We ask it, in the spirit of love, of Him Who is the Source of Love, and Who is the ever-faithful refuge and friend of all that are sore beset and seek His aid with humble and contrite hearts. Amen.

(After a pause) "Ye have prayed it: if ye still desire it, speak! The messenger of the Most High waits."

(95) It was believed afterward that the man was a lunatic, because there was no sense in what he said.

31. The long second sentence in the first paragraph (lines 1-13) is characterized by all of the following EXCEPT

- (A) alliteration
- (B) hyperbole
- (C) ellipsis
- (D) simile
- (E) onomatopoeia

32. A major shift in focus in the first paragraph occurs in line
- (A) 4
  - (B) 5
  - (C) 8
  - (D) 11
  - (E) 13
33. The phrase that MOST hints at an ironic tone in the first paragraph is
- (A) "firecrackers hissing and spluttering" (lines 3-4)
  - (B) "proud fathers . . . cheering" (line 7)
  - (C) "cyclones of applause" (line 10)
  - (D) "a glad and gracious time" (line 14)
  - (E) "stern and angry warning" (lines 15-16)
34. Which of the following implies irony?
- I. "Sunday morning . . . the church was filled; the volunteers were there" (lines 18-19)
  - II. "envied by the neighbors and friends who had no sons . . . die the noblest of noble deaths" (lines 24-26)
  - III. "The service proceeded . . . the first prayer was said" (lines 26-27)
- (A) I only
  - (B) II only
  - (C) III only
  - (D) I and II only
  - (E) I, II, and III
35. The "stranger" who appears and speaks to the people uses all of the following rhetorical devices in lines 53-76 EXCEPT
- (A) chiasmus
  - (B) logical appeal
  - (C) ellipses
  - (D) rhetorical question
  - (E) analogy
36. The long sentence in lines 79-90 serves to
- I. describe the carnage of battle
  - II. show that war's destructiveness, though terrible, is necessary
  - III. evoke sympathy for the plight of civilian war victims
- (A) II only
  - (B) I and II only
  - (C) I and III only
  - (D) II and III only
  - (E) I, II, and III

37. Given the content of the paragraph that begins in line 77, the last sentence (lines 90-92) can best be interpreted to be

- (A) historic
- (B) ironic
- (C) histrionic
- (D) hyperbolic
- (E) straightforward

38. The last sentence of the passage most likely reflects the view of the

- I. congregation
- II. "rash spirits" (line 14)
- III. author

- (A) I only
- (B) II only
- (C) III only
- (D) II and III only
- (E) I, II, and III

## War Prayer Mark Twain MC Answers – Justification

### 31. D (Simile)

There is not simile in the sentence. Alliteration is seen in “breast burned” (line 3) and “pistols popping” (line 5). Hyperbole is present—“wilderness of flags” (line 8) and “deepest deeps” (line 15). Ellipsis (intentional omission of words, in this case, the conjunction “and”) is present in “the drums were beating the bands playing, the toy pistols popping” (lines 4-6). Onomatopoeia is in line 5 and “hissing and spluttering” (line 6).

### 32. E (line 22)

Until line 22, there is a focus on large groups being physically active in support of the war. Then the focus shifts to a small group expressing quiet feelings about the war.

### 33. D “a glad and glorious time” (line 23)

To describe the beginning of war as “a glad and gracious time” is contradictory to the negative image of war and death. The use of “gracious,” meaning pleasantly kind or benevolent is particularly ironic in the context of war.

### 34. B II only

It is highly contradictory to wish “sons and brother” “to die.” There is no contradiction in going to church to seek solace before going into battle nor in looking in the Old Testament for a war prayer since there are so many battles described there.

### 35. A: chiasmus

There is no chiasmus in the stranger’s speech. Logical appeal is used in lines 88-92, 100-107). Ellipsis is present in line 97 and 112. Rhetorical questions are in lines 96-97 and 112. The analogy is in lines 103-107, in the comparison to praying for rain.

### 36. C: I and III only

The carnage of battle is described in lines 127-132, and the plight of civilians in 132-145. There is nothing in the sentence that shows that the terrible destruction is necessary.

### 37. B: Ironic

To ask for such horrible destruction and suffering “in the spirit of love” from “the Source of Love” presents a terrible contrast and thus is ironic.

### 38. A: I only

The congregation is the same group describe in the first part of the passage as being so excited and eager for war, thus they would view as “a lunatic” any person who pointed out the horrors of war. The “rash spirits” in line 24 were people who disapproved of the war and “cast a doubt upon its righteousness,” so they would not have viewed the visitor as a lunatic. The author’s horrific description of war in the last half of the passage makes it clear that he, too, opposes war, so he would not view the man as a lunatic.

## Level 1

Visuals	Words (not all cartoons include words)
1. List the objects or people you see in the cartoon.	1. Identify the cartoon caption and/or title.  2. Locate three words or phrases used by the cartoonist to identify objects or people within the cartoon.  3. Record any important dates or numbers that appear in the cartoon.

## Level 2

Visuals	Words
2. Which of the objects on your list are symbols?  3. What do you think each symbol means?	4. Which words or phrases in the cartoon appear to be the most significant? Why do you think so?  5. List adjectives that describe the emotions portrayed in the cartoon.

## Level 3

A. Describe the action taking place in the cartoon.  B. Explain how the words in the cartoon clarify the symbols.  C. Explain the message of the cartoon.  D. What special interest groups would agree/disagree with the cartoon's message? Why?
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