

Advanced Placement Summer Institute

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AP[®] English Lit: What's to be Done

AP[®] Audit Scoring Components

- [1] The course includes intensive study of works such as those by authors cited in the Course Description. Students will have studied during high school works (1A) from both British and American writers (1B) written in several genres (1C) from the 16th to 21st centuries

The course teaches students to write an interpretation of a piece of literature that is based on a careful observation of textual details, considering:

- [2] such elements as the use of figurative language, imagery, symbolism and tone.
[3] the work's structure, style and themes.
[4] the work's social, cultural and/or historical values.

*The course includes frequent opportunities for students to write and **rewrite**:*

- [5] timed, in-class responses.
[6] formal, extended analyses outside of class.
The course requires:
[7] writing to understand: Informal/exploratory writing activities that enable students to discover what they think in the process of writing about their reading [such assignments could include annotation, free writing, keeping a reading journal, reaction/response papers, and/or dialectical notebooks].
[8] writing to explain: Expository, analytical essays in which students draw upon textual details to develop an extended interpretation of a literary text.
writing to evaluate: Analytical, argumentative essays in which students draw upon textual details to make and explain judgments about a work's:
[9] artistry and quality.
[10] social, historical and/or cultural values.

The AP teacher provides instruction and feedback on students' writing assignments, both before and after the students revise their work that help the students:

- [11] develop a wide-ranging vocabulary used appropriately.
[12] develop a variety of sentence structures.
[13] develop logical organization, enhanced by specific techniques to increase coherence. Such techniques may include traditional rhetorical structures, graphic organizers, and work on repetition, transitions, and emphasis.
[14] develop a balance of generalization and specific, illustrative detail.
[15] establish an effective use of rhetoric including controlling tone and a voice appropriate to the writer's audience.

By May, students must be able to: (a baker's dozen skills)

1. Demonstrate knowledge in a minimum of 9 areas (which may overlap): 2 novels, 2 plays, 2 pre-1900 works, 2 post-1900 work, 2 comedies, 2 tragedies, 2 poets (one old, one new), and 2 essayists (one old, one new).
2. Write on demand (1) response to literature/literary analysis on novels and plays, (2) compare/contrast essays; (3) style analysis for both prose and poetry.
3. Use any past Q3 for a "process" multi-paragraph essays and for a timed writing.
4. Write a well-focused thesis sentence that identifies the subject and clarifies the direction of the essay; it does not repeat from the prompt.
5. Show mastery of concrete detail (examples, quotes, support, plot references, evidence) and commentary (analysis and interpretation), sentence variety, parallel structure, figurative language, integrating / embedding / incorporating quotations smoothly into their own sentences, varying subject openers, and using a worthy vocabulary.
6. Write mature and insightful commentary to complement their concrete detail.
7. Analyze any element of style analysis, whether or not the devices are named in the prompt.
8. Read and understand prose and poetry from the old guys, including, but not limited to, the Metaphysicals and the Romantics.
9. Answer multiple-choice questions efficiently and quickly from AP samples.
10. Have a working knowledge of the literature terms studied—no "fling and sling" approach to using terminology in an essay.
11. Show grasp of major trends and periods in literature from the Greeks to the present.
12. Analyze any poem given, showing an understanding of the poetic form and the specific devices that make it different from prose.
13. Demonstrate an understanding of tone and attitude.

Jane Schaffer, San Diego

Teaching the Components of the AP® Audit

<i>Component</i>	<i>Unit /Work</i>	<i>Strategies</i>	<i>Resources</i>
<i>The course teaches students to write an interpretation of a piece of literature that is based on a careful observation of textual details, considering...</i>			
2	... such elements as figurative language, imagery, symbolism, tone		
3	... the work's structure, style, and themes		
4	... the social and historical values it reflects and embodies		
<i>The course requires...</i>			
5	<i>timed, in-class responses</i>		
6	<i>formal, extended analyses outside of class</i>		
7	<i>writing to understand:</i> Informal, exploratory writing activities		
8	<i>writing to explain:</i> ...the meanings of a literary text		
9	<i>writing to evaluate:</i> ... a work's artistry and quality		
10	<i>writing to evaluate:</i> ...a work's social, historical and/or cultural values		
<i>The AP teacher provides instruction and feedback on students' writing assignments, both before and after the students revise their work, that help the students develop...</i>			
11	...a wide-ranging vocabulary		
12	... a variety of sentence structures		
13	...logical organization		
14	... a balance of generalization and specific, illustrative detail		
15	... an effective use of rhetoric		

UNIT PLAN: TEACHING _____

	<i>Work / Chapter / Act / Pages</i>	<i>Teaching strategy / Learning activity</i>
AP AUDIT ELEMENT(S):		
KNOWLEDGE <i>What students should know actively:</i>		
<i>What students should be able to recognize:</i>		
SKILLS <i>What students should be able to do:</i>		
HABITS <i>What students should do habitually:</i>		



The AP Exam

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Major Work Data Page

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Writer/Nationality

Date/Movement

Organization

Point of View (<i>Why?</i>)

Symbol/Sustained Allusion

Ambiguity/Irony

Related works (<i>literature, fine art, music...</i>)

Theme/"Meanings of the work as a whole"

Style

Tone

Plot/Story

Characters

Setting(s)

Something Else

THE 'TRIPLE EIGHT'

ATTACKING THE AP EXAM ESSAY QUESTIONS

Questions 1 & 2

1. Find & mark verbs in the imperative and all conjunctions.
2. Identify all parts of the task.
3. Read the passage attentively and mark it up.
4. Watch for patterns of organization, repetition, echoing, or precedence.
5. Identify speaker, the audience, the setting, and the occasion.
6. Mark shifts in point of view, tone, or the like; mark any significant punctuation/pointing.
7. In poetry, note if a rhyme scheme or the arrangement on the page helps reveal organization.
8. Identify the main purpose & tone.

Question 3

1. Cover list of suggested works.
2. Ignore any opening quotations or other material that comes before the first imperative verb in the prompt.
3. Find and mark all verbs in the imperative.
4. Identify all parts of the task, including any that might be implied rather than explicit. Pay careful attention to any numbers in the prompt.
5. Go back and read the opening of the prompt.
6. Decide on a work to use
7. Decide on an appropriate "meaning of the work as a whole."
8. *[Optional]* Uncover and read the suggested titles to see if there is a better choice.

ALL Questions

1. Write down a plan.
Do *not* let the prompt dictate your organization.
2. Leave a space for an introduction.
3. Remember your audience.
4. Write legibly in ink.
5. Refer often to the text but avoid direct quotations of more than four words
6. Avoid plot summary and paraphrase.
7. Follow all detail from the text with your commentary; use the ratio of two pieces of your commentary to every one of detail from the text.
8. Avoid 'name calling,' the identification of literary elements without explaining why the writer is using them.

Question 3 Prompts: 21st Century

2000

Many works of literature not readily identified with the mystery or detective story genre nonetheless involve the investigation of a mystery. In these works, the solution to the mystery may be less important than the knowledge gained in the process of its investigation. Choose a novel or play in which one or more of the characters confront a mystery. Then write an essay in which you identify the mystery and explain how the investigation illuminates the meaning of the work as a whole. Do not merely summarize the plot.

2001

One definition of madness is “mental delusion or the eccentric behavior arising from it.” But Emily Dickinson wrote

Much madness is divinest Sense—

To a discerning Eye—

Novelist and playwrights have often seen madness with a “discerning Eye.” Select a novel or a play in which a character’s apparent madness or irrational behavior plays an important role. Then write a well-organized essay in which you explain what this delusion or eccentric behavior consists of and how it might be judged reasonable. Explain the significance of the “madness” to the work

2002

Morally ambiguous characters—characters whose behavior discourages readers from identifying them as purely evil or purely good—are at the heart of many works of literature. Choose a novel or play in which a morally ambiguous character plays a pivotal role. Then write an essay in which you explain how the character can be viewed as morally ambiguous and why his or her moral ambiguity is significant to the work as a whole. Avoid mere plot summary.

2003

According to critic Northrop Frye, “tragic heroes are so much the highest points in their human landscape that they seem the inevitable conductors of the power about them, great trees more likely to be struck by lightning than a clump of grass. Conductors may of course be instruments as well as victims of the divine lightning.”

Select a novel or play in which a tragic figure functions as an instrument of the suffering of others. Then write an essay in which you explain how the suffering brought upon others by that figure contributes to the tragic vision of the work as a whole.

2004

Critic Roland Barthes has said, “Literature is the question minus the answer.” Choose a novel or play and, considering Barthes’ observation, write an essay in which you analyze a central question the work raises and the extent to which it offers any answers. Explain how the author’s treatment of this question affects your understanding of the work as a whole. Avoid mere plot summary.

2005

In Kate Chopin’s *The Awakening* (1899), protagonist Edna Pontellier is said to possess “that outward existence which conforms, the inward life which questions.” In a novel or play that you have studied, identify a character who conforms outwardly while questioning inwardly. Then write an essay in which you analyze how this tension between outward conformity and inward questioning contributes to the meaning of the work. Avoid mere plot summary.

2006

Many writers use a country setting to establish values within a work of literature. For example, the country may be a place of virtue and peace or one of primitivism and ignorance. Choose a novel or play in which such a setting plays a significant role. Then write an essay in which you analyze how the country setting functions in the work as a whole. Do not merely summarize the plot.

2007

In many works of literature, past events can affect, positively or negatively, the present actions, attitudes, or values of a character. Choose a novel or play in which a character must contend with some aspect of the past, either personal or societal. Then write an essay in which you show how the character’s relationship to the past contributes to the meaning of the work as a whole.... Do not merely summarize the plot.

2008

In a literary work, a minor character, often known as a foil, possesses traits that emphasize, by contrast or comparison, the distinctive characteristics and qualities of the main character. For example, the ideas of behavior of the minor character might be used to highlight the weaknesses or strengths of the main character.

Choose a novel or play in which a minor character serves as a foil to a main character. Then write an essay in which you analyze how the relation between the minor character and the major character illuminates the meaning of a work.

2009

A symbol is an object, action, or event that represents something or that creates a range of associations beyond itself. In literary works a symbol can express an idea, clarify meaning, or enlarge literal meaning.

Select a novel or play and, focusing on one symbol, write an essay analyzing how that symbol functions in the work and what it reveals about the characters or themes of the work as a whole. Do not merely summarize the plot.

2010

Palestinian American literary theorist and cultural critic Edward Said has written that “Exile is strangely compelling to think about but terrible to experience. It is the unbeatable rift forced between a human being and a native place, between the self and its true home: its essential sadness can never be surmounted.” Yet Said has also said that exile can become “a potent, even enriching” experience.

Select a novel, play, or epic in which a character experiences such a rift and becomes cut off from “home,” whether that home is the character’s birthplace, family, homeland, or other special place. Then write an essay in which you analyze how the character’s experience with exile is both alienating and enriching, and how this experience illuminates 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.

2011

In a novel by William Styron, a father tells his son that life “is a search for justice.”

Choose a character from a novel or play who responds in some significant way to justice or injustice. Then write a well-developed essay in which you analyze the character’s understanding of justice, the degree to which the character’s search for justice is successful, and the significance of this search for the work as a whole.

2012

“And after all, our surroundings influence our lives and characters as much as fate, destiny or any supernatural agency.” Pauline Hopkins, *Contending Forces*

Choose a novel or play in which cultural, physical, or geographical surroundings shape psychological or moral traits in a character. Then write a well-organized essay in which you analyze how surroundings affect this character and illuminate the meaning of the work as a whole. Do not merely summarize the plot.

2013

A bildungsroman, or coming-of-age novel, recounts the psychological or moral development of its protagonist from youth to maturity, when this character recognizes his or her place in the world. Select a single pivotal moment in the psychological or moral development of the protagonist of a bildungsroman. Then write a well-organized essay that analyzes how that single moment shapes the meaning of the work as a whole. Do not merely summarize the plot.

2014

It has often been said that what we value can be determined only by what we sacrifice. Consider how this statement applies to a character from a novel or play. Select a character that has deliberately sacrificed, surrendered, or forfeited something in a way that highlights that character’s values. Then write a well-organized essay in which you analyze how the particular sacrifice illuminates the character’s values and provides a deeper understanding of the meaning of the work as a whole. You may choose a novel or play from the list below or one of comparable literary merit. Do not merely summarize the plot.

Multiple-Choice Sample Questions: Passage 1

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

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

1. The speaker might best be described as someone who is
 - (A) unwilling to forsake his family in order to gain his freedom
 - (B) long overdue in obtaining maturity and acceptance in the adult world
 - (C) struggling to find his own identity and sense of purpose
 - (D) disturbed by the overbearing attentiveness and attitudes of his family
 - (E) defining his passage from the role of protected to that of protector
2. The mythological reference in lines 6-7 reinforces the "strange law" (line 6) that
 - (A) wishes are often best fulfilled when they are least pursued
 - (B) conflict between youth and old age is inevitable
 - (C) anticipation is a keener emotion than realization
 - (D) in our search for heaven, we may also find hell
 - (E) to those who examine life logically, few things are exactly as they seem to be
3. The effect of the words "vibrations" (line 9) and "jangle" (line 10) is most strongly reinforced by which of the following?
 - (A) "adjusting my reflection" (lines 12-13)
 - (B) "electric angle" (lines 13-14)
 - (C) "frail brittle body" (line 22)
 - (D) "irony was in the impulse" (lines 26-27)
 - (E) "implicit contrast" (line 27)

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

Multiple-Choice Sample Questions: Passage 2

Advice to a Prophet

- When you come, as you soon must, to the streets of our city,
Mad-eyed from stating the obvious,
Not proclaiming our fall but begging us
In God's name to have self-pity,
- 5 Spare us all word of the weapons, their force and range,
The long numbers that rocket the mind;
Our slow, unreckoning hearts will be left behind,
Unable to fear what is too strange.
- 10 Nor shall you scare us with talk of the death of the race.
How should we dream of this place without us?
The sun mere fire, the leaves untroubled about us,
A stone look on the stone's face?
- 15 Speak of the world's own change. Though we cannot conceive
Of an undreamt thing, we know to our cost
How the dreamt cloud crumbles, the vines are blackened by frost,
How the view alters. We could believe,
- 20 If you told us so, that the white-tailed deer will slip
Into perfect shade, grown perfectly shy,
The lark avoid the reaches of our eye,
The jack-pine lose its knuckled grip
- On the cold ledge, and every torrent burn
As Xanthus* once, its gliding trout
Stunned in a twinkling. What should we be without
The dolphin's arc, the dove's return,
- 25 These things in which we have seen ourselves and spoken
Ask us, prophet, how we shall call
Our natures forth when that live tongue is all
Dispelled, that glass obscured or broken
- 30 In which we have said the rose of our love and the clean
Horse of our courage, in which beheld
The singing locust of the soul unshelled,
And all we mean or wish to mean.
- 35 Ask us, ask us whether with the worldless rose
Our hearts shall fail us; come demanding
Whether there shall be lofty or long standing
When the bronze annals of the oak-tree close.

*Xanthus: in Greek myth, a river scalded by Hephæstus, god of fire.

13. The speaker assumes that the prophet referred to in lines 1-12 will come proclaiming
 (A) a new religious dispensation
 (B) joyous self-awareness
 (C) a new political order
 (D) the horror of self-destruction
 (E) an appreciation of nature
14. According to the speaker, the prophet's "word of the weapons" (line 5) will probably not be heeded because
 (A) human beings are really fascinated by weapons
 (B) nature is more fascinating than warfare
 (C) men and women are more concerned with love than with weapons
 (D) people have heard such talk too often before
 (E) people cannot comprehend abstract descriptions of power
15. In the phrase, "A stone look on the stone's face," (line 12) the speaker is suggesting that
 (A) a stone is the most difficult natural object to comprehend
 (B) such a stone is a metaphor for a human lack of understanding
 (C) it is human beings who see a face on stones
 (D) nature is a hostile environment for the human race
 (E) the pain of life is bearable only to a stoic
16. In line 13 the speaker is doing which of the following?
 (A) Anticipating the prophet's own advice
 (B) Despairing of ever influencing the prophet
 (C) Exchanging his own point of view with that of the prophet
 (D) Heeding the prophet's advice
 (E) Prescribing what the prophet should say
17. In lines 14-16, the speaker is asserting that we
 (A) learn more or less about decay in nature according to our point of view
 (B) can never understand change in nature
 (C) are always instructed by an altering of our perspective
 (D) have all experienced loss and disappointment
 (E) realize that the end of the world may be near
18. The speaker implies that without "the dolphin's arc, the dove's return" (line 24) we would
 (A) be less worried about war and destruction
 (B) crave coarser pleasures than the enjoyment of nature
 (C) have less understanding of ourselves and our lives
 (D) be unable to love
 (E) find ourselves unwilling to heed the advice of prophets
19. The phrase "knuckled grip" (line 20) implies that the jack-pine
 (A) will never really fall from the ledge
 (B) has roots that grasp like a hand
 (C) is very precariously attached to the ledge
 (D) is a rough and inhuman part of nature
 (E) is very awkwardly placed
20. "The dolphin's arc" (line 24) refers to the
 (A) biblical story of Noah
 (B) leap of a dolphin
 (C) hunting of dolphins with bows and arrows
 (D) rainbow
 (E) migration pattern of the dolphin
21. The phrase "that live tongue" (line 27) is best understood as
 (A) a metaphor for nature
 (B) an image of the poet's mind
 (C) a symbol of the history of the world
 (D) a reference to the poem itself
 (E) a metaphor for the advice of the prophet
22. According to the speaker, we use the images of the rose (line 29), the horse (line 30), and the locust (line 31)
 (A) literally to denote specific natural objects
 (B) as metaphors to aid in comprehending abstractions
 (C) as similes illustrating the speaker's attitude toward nature
 (D) to reinforce images previously used by the prophet
 (E) to explain the need for scientific study of nature
23. Which of the following best describes an effect of the repetition of the phrase "ask us" in line 33?
 (A) It suggests that the prophet himself is the cause of much of the world's misery.
 (B) It represents a sarcastic challenge to the prophet to ask the right questions.
 (C) It suggests that the speaker is certain of the answer he will receive.
 (D) It makes the line scan as a perfect example of iambic pentameter.
 (E) It provides a tone of imploring earnestness.
24. Which of the following best paraphrases the meaning of line 36?
 (A) When the end of the year has come
 (B) When the chronicles no longer tell of trees
 (C) When art no longer imitates nature
 (D) When nature has ceased to exist
 (E) When the forests are finally restored
25. Which of the following best describes the poem as a whole?
 (A) An amusing satire on the excesses of modern prophets
 (B) A poetic expression of the need for love to give meaning to life
 (C) A lyrical celebration of the importance of nature for man
 (D) A personal meditation on human courage in the face of destruction
 (E) A philosophical and didactic poem about man and nature

Multiple-Choice Sample Questions: Passage 3

If the only form of tradition, of handing down, consisted in following the ways of the immediate generation before us in a blind or timid adherence to its successes, “tradition” should positively be discouraged. We have seen many such simple currents soon lost in the sand; and novelty is better than repetition. Tradition is a matter of much wider significance. It cannot be inherited, and if you want it you must obtain it by great labour. It involves, in the first place, the historical sense, which we may call nearly indispensable to anyone who would continue to be a writer beyond his twenty-fifth year; and this historical sense involves a perception, not only of the pastness of the past, but of its presence; the historical sense compels a man to write not merely with his own generation in his bones, but with a feeling that the whole of the literature of Europe from Homer and within it the whole of the literature of his own country has a simultaneous existence and composes a simultaneous order. This historical sense, which is a sense of the timeless as well as of the temporal and of the timeless and of the temporal together, is what makes a writer traditional. And it is at the same time what makes a writer most acutely conscious of his place in time, of his own contemporaneity . . .

To proceed to a more intelligible exposition of the relation of the writer to the past: he can neither take the past as a lump, an indiscriminate bolus, nor can he form himself wholly on one or two private admirations, nor can he form himself wholly upon one preferred period. The first course is inadmissible, the second is an important experience of youth, and the third is a pleasant and highly desirable supplement. The writer must be very conscious of the main current, which does not at all flow invariably through the most distinguished reputations. He must be quite aware of the obvious fact that art never improves, but that the material of art is never quite the same. He must be aware that the mind of Europe--the mind of his own country--a mind which he learns in time to be much more important than his own private mind--is a mind which changes, and that this change is a development which abandons nothing *en route*, which does not superannuate either Shakespeare, or Homer, or the rock drawing of the Magdalenian draughtsmen. That this development, refinement perhaps, complication certainly, is not, from the point of view of the artist, any improvement. Perhaps not even an improvement from the point of view of the psychologist or not to the extent which imagine; perhaps only in the end based we upon a complication in economics and machinery. But the difference between the present and the past is that the conscious present is an awareness of the past in a way and to an extent which the past’s awareness of itself cannot show.

Someone said: “The dead writers are remote from us because we *know* so much more than they did.” Precisely, and they are that which we know . . .

26. The primary distinction made in the first paragraph is one between
- (A) a narrow definition of tradition and a more inclusive one
 - (B) the concerns of a contemporary writer and those of one from the past
 - (C) an understanding of the past and a rejection of the present
 - (D) the literature of Renaissance Europe and that of ancient Greece
 - (E) a literary tradition and a historical period
27. Which of the following best describes the function of the first sentence of the passage?
- (A) It states the main thesis of the passage as a whole.
 - (B) It provides concrete evidence to support the central idea of the first paragraph.
 - (C) It clears the way for serious discussion by dismissing a common misconception.
 - (D) It poses a rhetorical question that is debated throughout the passage.
 - (E) It establishes the reliability of the author as an impartial arbiter.
28. The phrase “lost in the sand” (line 6) is best read as a metaphor relating to
- (A) forgotten masterpieces
 - (B) prehistoric times
 - (C) ephemeral trends
 - (D) the sense of the timeless
 - (E) literary enigmas
29. In context, the clause “anyone who would continue to be a writer beyond his twenty-fifth year” (lines 11-12) suggests which of the following?
- I. Mature writers need to have a historical sense.
 - II. Few writers can improve their perceptions after their twenty-fifth year.
 - III. Young writers cannot be expected to have a developed historical sense.
- (A) I only
 - (B) II only
 - (C) III only
 - (D) I and II only
 - (E) I and III only
30. According to the passage, writers who are most aware of their own contemporaneity would be those who
- (A) have rejected the sterile conventions of earlier literature in order to achieve self-expression
 - (B) have refused to follow the ways of the immediately preceding generation in favor of novelty and originality
 - (C) have an intimate acquaintance with past and present literary works
 - (D) understand that contemporary works are likely to lose their popularity in time
 - (E) prefer the great literature of the past to the works of modern writers

31. In the first paragraph, the author is most concerned with
- (A) explaining how writers may be aware of their own contemporaneity
 - (B) defining the historical sense as it relates to writing
 - (C) berating those who dismiss the notion of tradition
 - (D) developing a theory of what is durable in literature
 - (E) summarizing historical trends in literary criticism
32. In lines 21-22, the repeated linkage of the words “timeless” and “temporal” can be interpreted as an emphasis on the
- (A) author’s assumption that the two words are used carelessly by contemporary writers
 - (B) necessity of allying two concepts usually thought of as opposites
 - (C) ironic conclusion that all that is temporal is meaningless
 - (D) author’s disgust that contemporary writers have focused only on the timeless
 - (E) unresolved debate as to which of the two concepts is more important
33. According to lines 27-34, which of the following would be natural and tolerable attitude for a young writer to hold?
- (A) The opinion that older literature is probably irrelevant to contemporary men and women.
 - (B) The idea that writing is more a matter of natural talent than of hard work.
 - (C) The idea that Shakespeare and Dickens are the only writers that he or she need use as models.
 - (D) The notion that older literature is inherently superior to the works of contemporary writers.
 - (E) The belief that genius is more likely to spring from one region or historical period than from another.
34. The author implies that the “first course is inadmissible” (lines 31-32) because following it leads to
- (A) failure to discriminate among the various literary works of past centuries
 - (B) abandonment of the commitment to read older literature
 - (C) relaxation of the standards that make a work of art likely to endure
 - (D) neglect of the study of present-day writers who will become part of the tradition
 - (E) forgetting that writer’s first duty is to preserve his or her integrity.
35. The “main current” (line 35) is best understood as that which
- (A) changes and improves constantly
 - (B) is and has been durable in literature
 - (C) has had wide popular appeal
 - (D) is suitable for stylistic imitation
 - (E) epitomizes the characteristics of one period
36. In lines 42-43, the “mind which changes” refers to which of the following?
- I. “the mind of Europe” (line 40)
 - II. “the mind of his own country” (line 40)
 - III. “his own private mind” (line 42)
- (A) I only
 - (B) III only
 - (C) I and II only
 - (D) I and III only
 - (E) I, II, and III
37. In line 46, the author refers to the “rock drawing of Magdalenian draughtsmen” as
- (A) an example of an artistic style that has been imitated by contemporary artists
 - (B) a part of a continuing artistic tradition that is still changing
 - (C) evidence of the kind of re-evaluation that takes place when new critical theories are proposed
 - (D) an example of art that had no self-consciousness about being part of an artistic tradition
 - (E) evidence of the need to use the same standards in evaluating literature and painting
38. Which of the following is implicit before “That this development . . . improvement” (lines 47-49) ?
- (A) The difference between the past and the present is
 - (B) We all unconsciously believe
 - (C) The significance of art is
 - (D) The writer must be aware
 - (E) A historian would deny
39. The function of the quotation in lines 57-58 is primarily to
- (A) support ironically an idea different from the one apparently intended by “Someone”
 - (B) refute the idea that art does not improve
 - (C) ridicule the idea that writers of the past were ignorant
 - (D) show that although “Someone’s” ideas are obviously to be respected, literary critics do often have disagreements
 - (E) add a new definition to the concept of ‘remoteness,’ while subtly indicating approval of the ideas expressed
40. The development of the argument can best be described as progressing from the
- (A) assertion of an idea to an elaboration of its meaning
 - (B) summary of an argument to an analysis of the logic of the conflicting sides
 - (C) statement of a hypothesis to a summary of possible objections to it
 - (D) criticism of a process to a defense of its value
 - (E) description of an abstract idea to a compilation of concrete examples of it
41. Taken as a whole, the passage is best described as
- (A) a narrative with a historical perspective
 - (B) a technical discussion of a point of literary criticism
 - (C) an argument developed through the use of anecdotes
 - (D) an expository passage largely concerned with definition
 - (E) a descriptive passage that makes use of concrete examples

AP English Lit & Comp: MC Practice 1

	Guess	A	B	C	Questions Type	Vocabulary, Notes....
1	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
2	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
3	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
4	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
5	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
6	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
7	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
8	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
9	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
10	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
11	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
12	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		

AP English Lit & Comp: MC Practice 2

	Guess	A	B	C	Questions Type	Vocabulary, Notes....
13	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
14	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
15	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
16	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
17	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
18	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
19	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
20	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
21	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
22	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
23	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
24	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
25	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		

AP English Lit & Comp: MC Practice 3

	Guess	A	B	C	Questions Type	Vocabulary, Notes....
26	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
27	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
28	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
29	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
30	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
31	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
32	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
33	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
34	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
35	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
36	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
37	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
38	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
39	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
40	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
41	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		



Teaching Literature

Advanced Placement Summer Institute

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The Great Questions

Great literature of all cultures deals with one or more of the following questions:

I. What is the nature of the universe—the cosmos?

Is the universe hostile / beneficent / indifferent to humanity?
What is the nature of evil? What is the source of evil?
Why, if God is good, does He allow evil to exist? (The Problem of Evil)
Why, if God is just, does He allow the good to suffer? (The Problem of Pain)

II. What is God's relationship to humans?

Does God exist?
Is God the Creator?
Is God concerned about humanity?
Is God indifferent toward humanity?
Should humans fear / obey / love /
sacrifice to / praise / propitiate /
pray to God?

What is the nature of God?

Is God (gods) basically:
an angry God? a proud God?
a jealous God? a kind God?
Is God all good?
Does God Himself bring evil to
humanity and cause suffering?

III. What is the nature of human beings?

Are humans basically good or evil?
Are people determined or do we have free will?
Are people noble—more divine than animal? or
Are people degraded, corrupt—more animal than spirit?
Are people a balance? If so, how is the balance preserved?
What is the human being's greatest faculty? reason? imagination?
Do humans have a soul? Can they achieve immortality? How?
Are humans in the universe by design or by chance? If by design, why?
What is a human's basic purpose in life? Is there a purpose?
To save the human soul?
To find happiness? If so, what is happiness and how are we to achieve it?
What is the "good" life for humans? How can life gain significance?
How can people give value to their lives?
How can people find their greatest satisfaction, completeness, fulfillment?
How do people establish values, ethics, morals? What are their bases?

IV. What is the relationship of one human to another?

How are we to treat people? Are all people to be treated as equals?
On what basis should we / do we evaluate our fellow humans?
Are we basically social animals or anti-social ones?
How are we to establish an orderly existence with other humans?
What is the "ideal" or "good" society? How can it be established?
Under what social system can people best flourish?
On what base should we regulate our association with other people?

Literary Terms: an incomplete list

1. allegory
2. alliteration
3. allusion
4. ambiguity
5. antagonist
6. apostrophe
7. archetype
8. aside
9. assonance
10. audience
11. ballad
12. blank verse
13. cæsura
14. central idea (theme)
15. characterization
16. climax
17. comedy
18. conceit
19. concrete poetry
20. connotation
21. consonance
22. convention
23. couplet
24. denotation
25. *deus ex machina*
26. detail
27. diction
28. elegy
29. epic
30. epiphany
31. exposition
32. farce
33. figurative language
34. first person (point of view)
35. fixed form
36. flashback (~forward)
37. foil
38. foreshadowing
39. free indirect discourse
40. free verse
41. hyperbole
42. iambic pentameter
43. image
44. *in medias res*
45. irony
46. literal language
47. litotes
48. lyric
49. metaphor
50. meter (iamb, trochee, dactyl, anapest)
51. narrator
52. naturalistic
53. octet
54. ode
55. omniscient (point of view)
56. overstatement
57. oxymoron
58. paradox
59. parody
60. persona
61. personification
62. plot
63. point of view
64. prosody
65. protagonist
66. purpose
67. quatrain
68. realistic
69. resolution
70. reversal
71. rhyme (interior, slant)
72. rhythm
73. romantic
74. satire
75. scan
76. sestet
77. simile
78. soliloquy
79. sonnet
80. speaker
81. stage direction
82. stock character
83. stream-of-consciousness
84. symbol
85. syntax
86. theme
87. tone
88. tragedy
89. understatement
90. unreliable narrator

Vocabulary for Writing about Literature

(an incomplete list)

To say what a writer or narrator does:

- alludes to
- alters
- asserts
- changes
- clarifies
- compares
- conjures up
- connotes
- constrains
- construes
- conveys
- creates
- delineates
- demonstrates
- depicts
- describes
- differentiates
- dispels
- elicits
- elucidates
- emphasizes
- enhances
- enunciates
- evokes
- explains
- explores
- heightens/lessens
- hints at
- ignites
- implies
- inspires
- invokes
- juxtaposes
- maintains
- manipulates
- masters
- paints
- portrays
- produces
- refutes
- repudiates
- reveals
- shifts
- shows (*weak*)
- solidifies
- stirs
- suggests
- tackles
- transcends
- twists
- uses (*weak*)
- utilizes (*über-weak*)

To name the tools the writer uses:

- comic details
- details
- diction
- figurative language
- foreshadowing
- imagery, images
- irony
- plot details
- point of view
- setting
- symbols
- syntax
- tone

To talk about the effect on a reader:

- anger
- awareness
- connections
- contrasts
- empathy, sympathy, apathy, antipathy
- impact
- intensity
- laughter
- mood
- pathos / bathos
- shock
- lassitude/tedium

Words to Know for Group Allusion Seminars

Mythology

1. Achilles' heel
2. Adonis
3. Aeolian
4. Apollo
5. Argus-eyed
6. Athena/Minerva
7. Atlantean
8. Aurora
9. Bacchanal
10. Bacchanalian
11. Calliope
12. Centaur
13. Chimera
14. Cupidity
15. Erotic
16. Furor
17. Gorgon
18. Halcyon
19. Harpy
20. Hector
21. Helen (of Troy)
22. Herculean
23. Hydra-Headed
24. Iridescent
25. Jovial
26. Junoesque
27. Lethargy
28. Martial
29. Medea
30. Mentor
31. Mercurial
32. Mercury/Hermes
33. Mnemonics
34. Morphine
35. Muse
36. Narcissism
37. Nemesis
38. Neptune
39. Niobe
40. Odyssey
41. Olympian
42. Paeon
43. Pandora's Box
44. Parnassus
45. Pegasus

46. Phoenix
47. Plutocracy
48. Promethean
49. Protean
50. Psyche
51. Pygmalion
52. Pyrrhic victory
53. Saturnalia
54. Saturnine
55. Sibyl
56. Sisyphean
57. Stentorian
58. Stygian
59. Tantalize
60. Terpsichorean
61. Titanic
62. Volcanoes
63. Vulcanize
64. Zeus

Bible

1. Absalom
2. Alpha and Omega
3. Cain
4. Daniel
5. David and Bathsheba
6. Eye of the Needle
7. Filthy Lucre
8. Goliath
9. Good Samaritan
10. Handwriting on the wall
11. Ishmael
12. Jacob
13. Job
14. Job's comforters
15. Jonah
16. Judas
17. King Ahab and Jezebel
18. Manna
19. Original Sin/The Fall
20. Pearl of Great Price
21. Philistine
22. Prodigal Son
23. Ruth and Naomi
24. Samson and Delilah
25. Scapegoat Sepulcher

26. Sodom and Gomorrah
27. Solomon
28. Twelve Tribes of Israel

Literature

1. Babbitt
2. Brobdingnag
3. Bumble
4. Cinderella
5. Don Juan
6. Don Quixote
7. Pangloss
8. Falstaff
9. Frankenstein
10. Friday
11. Galahad
12. Jekyll and Hyde
13. Lilliputian
14. Little Lord Fauntleroy
15. Lothario
16. Malapropism
17. Milquetoast
18. Pickwick
19. Pollyanna
20. Pooh-bah
21. Quixotic
22. Robot
23. Rodomontade
24. Scrooge
25. Simon Legree
26. Svengali
27. Tartuffe
28. Uncle Tom
29. Uriah Heep
30. Walter Mitty
31. Yahoo

History

1. Attila
2. Berserk
3. Bloomer
4. Bowdlerize
5. Boycott
6. Canopy
7. Casanova
8. Chauvinist
9. Derrick
10. Donnybrook
11. Dungaree
12. El Dorado
13. Hackney
14. Horatio Alger
15. Laconic
16. Limerick
17. Machiavellian
18. Marathon
19. McCarthyism
20. Meander
21. Mesmerize
22. Nostradamus
23. Sardonic
24. Shanghai
25. Spartan
26. Stonewall
27. Swift
28. Sybarite
29. Thespian
30. Uncle Sam
31. Utopia
32. Wagnerian
33. Waterloo

Allusion Research Jigsaw

An allusion is a reference, explicit or implicit, to previous literature or history. Using allusions, authors can enrich a passage by inviting readers to make associations that can deepen or broaden meaning. Readers unaware of allusions, however, will miss these meanings—not OK for an AP student.

Learn the following allusions well. Use whatever sources you wish: children’s tales, the Bible, encyclopedias, or reference books, or credible websites, not personal pages. For the Bible; prefer the Authorized (King James) Version, the one that’s had by far the greatest influence on literature. If you are up for the originals of much of the mythology, check out Ovid’s *Metamorphoses*. Britannia.com is a good site to start for Arthurian character and story information. For fairy tale research, try the Internet Public Library Pathfinder: <http://www.ipl.org/div/pf/entry/48473>.

Next, you are going to create a teaching document that includes, in your own words, an explanation of the story with an MLA (or APA) citation of the source. If you already know the story by heart double-check with an outside source for accuracy and cite the source. You will need to send me an electronic copy of your document and provide a hard copy in advance of your teaching day, so that photocopies can be made. A good website to help you create your MLA works cited page is Purdue’s OWL at: <http://owl.english.purdue.edu/owl/resource/557/01/>.

The stories you explain need not be long; written, most should be a paragraph or so. The purpose here is to give all of you a working knowledge of allusion. You will be teaching this information to your classmates. A test will follow.

BIBLICAL GROUP 1

Creation
Adam and Eve
Cain and Abel
David and Goliath
Moses (birth to the promised land)
Abraham and Isaac
Tower of Babel
Jonah and the Whale
Samson and Delilah
Solomon
Job
Joseph and the Coat of Many Colors
Armageddon

BIBLICAL GROUP 2

Daniel in the Lion’s Den
Elijah
Jezebel
Sodom and Gomorrah
Birth of Jesus
Parable of the Prodigal Son
Lazarus
John the Baptist
Last Supper
Judas
Crucifixion and Resurrection
Doubting Tomas
Four Horsemen of the Apocalypse

GREEK/ ROMAN MYTHOLOGY GROUP 1

Prometheus (and Io)
Narcissus
The Golden Fleece
Orpheus and Eurydice
Daedalus (and Icarus)
Cupid and Psyche
Pygmalion and Galatea
Daphne (and Apollo)
Perseus
Theseus

GREEK/ ROMAN MYTHOLOGY GROUP 2

Hercules
Oedipus (including Sphinx)
Antigone
The Trojan War (including the fall of Troy, Achilles, Hector, Paris, Helen, and the Trojan Horse)
Midas
Bacchus
Agamemnon, Orestes, and Electra (also known in whole as *The Oresteia*)
Leda and the Swan
Pandora
Odysseus/Ulysses (know who he is, do not study *The Odyssey*)

ARTHURIAN GROUP

Uther and Igraine and the story of Arthur’s birth
Arthur, Guenevere, and Lancelot (their stories & the love triangle)
Sir Gawain and “Sir Gawain and the Green Knight” (story in verse)
Merlin
Morgan le Fay
Nimue alias Vivienne, Lady of the Lake
Perceval
Mordred
Places: Avalon and Camelot
Objects: Excalibur, the Sword in the Stone, the Holy Grail

FAIRY TALE GROUP

The Ugly Duckling
Snow White
Rumpelstiltskin
The Princess and the Pea
The Pied Piper of Hamelin
Little Red Riding Hood
Hansel and Gretel
The Frog Prince
The Fisherman and His Wife
Cinderella
Bluebeard
Ali Baba and the Forty Thieves
Aladdin

adapted from Jenna Gardner

Katherine Anne Porter

THE GRAVE



The Grandfather, dead for more than thirty years, had been twice disturbed in his long repose by the constancy and possessiveness of his widow. She removed his bones first to Louisiana and then to Texas as if she had set out to find her own burial place, knowing well she would never return to the places she had left. In Texas she set up a small cemetery in a corner of her first farm, and as the family connection grew, and oddments of relations came over from Kentucky to settle, it contained at last about twenty graves. After the Grandmother's death, part of her land was to be sold for the benefit of certain of her children, and the cemetery happened to lie in the part set aside for sale. It was necessary to take up the bodies and bury them again in the family plot in the big new public cemetery, where the Grandmother had been buried. At last her husband was to lie beside her for eternity, as she had planned.

The family cemetery had been a pleasant small neglected garden of tangled rose bushes and ragged cedar trees and cypress, the simple flat stones rising out of uncropped sweet-smelling wild grass. The graves were open and empty one burning day when Miranda and her brother Paul, who often went together to hunt rabbits and doves, propped their twenty-two Winchester rifles carefully against the rail fence, climbed over and explored among the graves. She was nine years old and he was twelve.

They peered into the pits all shaped alike with such purposeful accuracy, and looking at each other with pleased adventurous eyes, they said in solemn tones: "these were graves! trying by words to shape a special, suitable emotion in their minds, but they felt nothing except an agreeable thrill of wonder: they were seeing a new sight, doing something they had not done before. In them both there was also a small disappointment at the entire commonplaceness of the actual spectacle. Even if it had once contained a coffin for years upon years, when the coffin was gone a grave was just a hole in the ground. Miranda leaped into the pit that had held her grandfather's bones. Scratching around aimlessly and pleasurable as any young animal, she scooped up a lump of earth and weighed it in her palm. It had a pleasantly sweet, corrupt smell, being mixed with cedar

needles and small leaves, and as the crumbs fell apart, she saw a silver dove no larger than a hazel nut, with spread wings and a neat fan-shaped tail. The breast had a deep round hollow in it. Turning it up to the fierce sunlight, she saw that the inside of the hollow was cut in little whorls. She scrambled out, over the pile of loose earth that had fallen back into one end of the grave, calling to Paul that she had found something, he must guess what.... His head appeared smiling over the rim of another grave. He waved a closed hand at her. "I've got something too." They ran to compare treasures, making a game of it, so many guesses each, all wrong, and a final showdown with opened palms. Paul had found a thin wide gold ring carved with intricate flowers and leaves. Miranda was smitten at the sight of the ring and wished to have it. Paul seemed more impressed by the dove. They made a trade, with some little bickering. After he had got the dove in his hand, Paul said, "Don't you know what this is? This is a screw head for a *coffin*!... I'll bet nobody else in the world has one like this!"

Miranda glanced at it without covetousness. She had the gold ring on her thumb; it fitted perfectly. "Maybe we ought to go now," she said, "Maybe someone'll see us and tell somebody." They knew the land had been sold, the cemetery was no longer theirs, and they felt like trespassers. They climbed back over the fence, slung their rifles loosely under their arms—they had been shooting at targets with various kinds of firearms since they were seven years old—and set out to look for the rabbits and doves or whatever small game might happen along. On these expeditions Miranda always followed at Paul's heels along the path, obeying instructions about handling her gun when going through fences; learning how to stand it up properly so it would not slip and fire unexpectedly; how to wait her time for a shot and not just bang away in the air without looking, spoiling shots for Paul, who really could hit things if given a chance. Now and then, in her excitement at seeing birds whizz up suddenly before her face, or a rabbit leap across her very toes, she lost her head, and almost without sighting she flung her rifle up and pulled the trigger. She hardly ever hit any sort of mark. She had no proper sense of hunting at all. Her brother would be often completely disgusted with her. "You don't care

whether you get your bird or not," he said. "That's no way to hunt." Miranda could not understand his indignation. She had seen him smash his hat and yell with fury when he had missed his aim. "What I like about shooting," said Miranda, with exasperating inconsequence, "is pulling the trigger and hearing the noise."

"Then, by golly," said Paul, "whyn't you go back to the range and shoot at bulls-eyes?"

"I'd just as soon," said Miranda, "only like this, we walk around more."

"Well, you just stay behind and stop spoiling my shots," said Paul, who, when he made a kill, wanted to be certain he had made it. Miranda, who alone brought down a bird once in twenty rounds, always claimed as her own any game they got when they fired at the same moment. It was tiresome and unfair and her brother was sick of it.

"Now, the first dove we see, or the first rabbit, is mine," he told her. "And the next will be yours. Remember that and don't get smarty."

"What about snakes?" asked Miranda idly. "Can I have the first snake?"

Waving her thumb gently and watching her gold ring glitter, Miranda lost interest in shooting. She was wearing her summer roughing outfit: dark blue overalls, a light blue shirt, a hired-man's straw hat, and thick brown sandals. Her brother had the same outfit except his was a sober hickory-nut color. Ordinarily Miranda preferred her overalls to any other dress, though it was making rather a scandal in the countryside, for the year was 1903, and in the back country the law of female decorum had teeth in it. Her father had been criticized for letting his girls dress like boys and go careering around astride barebacked horses. Big sister Maria, the really independent and fearless one, in spite of her rather affected ways, rode at a dead run with only a rope knotted around her horse's nose. It was said the motherless family was running down, with the Grandmother no longer there to hold it together. It was known that she had discriminated against her son Harry in her will, and that he was in straits about money. Some of his old neighbors reflected with vicious satisfaction that now he would probably not be so stiffnecked, nor have any more high-stepping horses either. Miranda knew this, though she could not say how. She had met along the road old women of the kind who smoked corn-cob pipes, who had treated her grandmother with most sincere respect. They slanted their gummy old eyes sideways at the granddaughter and said, "Ain't you

ashamed of yourself, Missy? It's against the Scriptures to dress like that. Whut yo Pappy thinkin about?" Miranda, with her powerful social sense, which was like a fine set of antennae radiating from every pore of her skin, would feel ashamed because she knew well it was rude and ill-bred to shock anybody, even bad tempered old crones, though she had faith in her father's judgment and was perfectly comfortable in the clothes. Her father had said, "They're just what you need, and they'll save your dresses for school. . . ." This sounded quite simple and natural to her. She had been brought up in rigorous economy. Wastefulness was vulgar. It was also a sin. These were truths; she had heard them repeated many times and never once disputed.

Now the ring, shining with the serene purity of fine gold on her rather grubby thumb, turned her feelings against her overalls and sockless feet, toes sticking through the thick brown leather straps. She wanted to go back to the farmhouse, take a good cold bath, dust herself with plenty of Maria's violet talcum powder—provided Maria was not present to object, of course—put on the thinnest, most becoming dress she owned, with a big sash, and sit in a wicker chair under the trees. . . . These things were not all she wanted, of course; she had vague stirrings of desire for luxury and a grand way of living which could not take precise form in her imagination but were founded on family legend of past wealth and leisure. These immediate comforts were what she could have, and she wanted them at once. She lagged rather far behind Paul, and once she thought of just turning back without a word and going home. She stopped, thinking that Paul would never do that to her, and so she would have to tell him. When a rabbit leaped, she let Paul have it without dispute. He killed it with one shot.

When she came up with him, he was already kneeling, examining the wound, the rabbit trailing from his hands. "Right through the head," he said complacently, as if he had aimed for it. He took out his sharp, competent bowie knife and started to skin the body. He did it very cleanly and quickly. Uncle Jimbilly knew how to prepare the skins so that Miranda always had fur coats for her dolls, for though she never cared much for her dolls she liked seeing them in fur coats. The children knelt facing each other over the dead animal. Miranda watched admiringly while her brother stripped the skin away as if he were taking off a glove. The flayed flesh emerged dark scarlet, sleek, firm; Miranda with thumb and finger felt the long fine muscles with the silvery flat strips binding them to the joints. Brother lifted the odd-

ly bloated belly. "Look," he said, in a low amazed voice. "It was going to have young ones."

Very carefully he slit the thin flesh from the center ribs to the flanks, and a scarlet bag appeared. He slit again and pulled the bag open, and there lay a bundle of tiny rabbits, each wrapped in a thin scarlet veil. The brother pulled these off and there they were, dark gray, their sleek wet down lying in minute even ripples, like a baby's head just washed, their unbelievably small delicate ears folded close, their little blind faces almost featureless.

Miranda said, "Oh, I want to see," under her breath. She looked and looked—excited but not frightened, for she was accustomed to the sight of animals killed in hunting—filled with pity and astonishment and a kind of shocked delight in the wonderful little creatures for their own sakes, they were so pretty. She touched one of them ever so carefully. "Ah, there's blood running over them," she said and began to tremble without knowing why. Yet she wanted most deeply to see and to know. Having seen, she felt at once as if she had known all along. The very memory of her former ignorance faded, she had always known just this. No one had ever told her anything outright, she had been rather unobservant of the animal life around her because she was so accustomed to animals. They seemed simply disorderly and unaccountably rude in their habits, but altogether natural and not very interesting. Her brother had spoken as if he had known about everything all along. He may have seen all this before. He had never said a word to her, but she knew now a part at least of what he knew. She understood a little of the secret, formless intuitions in her own mind and body, which had been clearing up, taking form, so gradually and so steadily she had not realized that she was learning what she had to know. Paul said cautiously, as if he were talking about something forbidden: "They were just about ready to be born." His voice dropped on the last word. "I know," said Miranda, "like kittens. I know, like babies." She was quietly and terribly agitated, standing again with her rifle under her arm, looking down at the bloody heap. "I don't want the skin," she said, "I won't have it." Paul buried the young rabbits again in their mother's body, wrapped the skin around her, carried her to a clump of sage bushes, and hid her away. He came out again at once and said to Miranda, with an eager friendliness, a confidential tone quite unusual in him, as if he were taking her into an important secret on equal terms: "Listen now. Now you listen to me, and don't ever forget. Don't you ever tell a living soul that you saw this. Don't tell a soul. Don't tell Dad because I'll

get into trouble. He'll say I'm leading you into things you ought not to do. He's always saying that. So now don't you go and forget and blab out sometime the way you're always doing. . . . Now, that's a secret. Don't you tell."

Miranda never told, she did not even wish to tell anybody. She thought about the whole worrisome affair with confused unhappiness for a few days. Then it sank quietly into her mind and was heaped over by accumulated thousands of impressions, for nearly twenty years. One day she was picking her path among the puddles and crushed refuse of a market street in a strange city of a strange country, when without warning, plain and clear in its true colors as if she looked through a frame upon a scene that had not stirred nor changed since the moment it happened, the episode of that far-off day leaped from its burial place before her mind's eye. She was so reasonlessly horrified she halted suddenly staring, the scene before her eyes dimmed by the vision back of them. An Indian vendor had held up before her a tray of dyed sugar sweets, in the shapes of all kinds of small creatures: birds, baby chicks, baby rabbits, lambs, baby pigs. They were in gay colors and smelled of vanilla, maybe. . . . it was a very hot day and the smell in the market, with its piles of raw flesh and wilting flowers, was like the mingled sweetness and corruption she had smelled that other day in the empty cemetery at home: the day she had remembered always until now vaguely as the time she and her brother had found treasure in the opened graves. Instantly upon this thought the dreadful vision faded, and she saw clearly her brother whose childhood face she had forgotten, standing again in the blazing sunshine, again twelve years old, a pleased sober smile in his eyes, turning the silver dove over and over in his hands.

KATHERINE ANNE PORTER (1890-1980) was born in Indian Creek, Texas, grew up in Texas and Louisiana, and was educated in Germany and Mexico, locales she used in her fiction. Three collections of short stories—Flowering Judas (1930), Pale Horse, Pale Rider (1939) and The Leaning Tower (1944)—not only have given her an international reputation but also established her as one of America's most creative short-story writers of the last century. Her only novel, Ship of Fools, was published in 1962. In May, 2006, the United States Postal Service honored Katherine Anne Porter on a postage stamp.

Katherine Anne Porter

“THE GRAVE”

SETTING

The story is told in a flashback*. What is the setting of the flashback, and what is the setting of the frame* (or at least of the “half-frame”)?

SETTING is “the physical, and sometimes spiritual, background against which the action of a narrative (novel, drama, short story, poem) takes place.” It includes (1) geography (country / city/region), (2) time (day/night, season, century/year/era, historical and social conditions and values), and (3) society (class, beliefs, values of the characters).

CHARACTER

How much can you tell about Miranda and Paul?

CHARACTER is established through (1) direct exposition (comment by the author directly to the reader, although this is nearly always filtered through a narrator or other character, whose reliability you must always question), (2) dialogue (what the character says or thinks), and (3) action (what the character actually does).

SYMBOL

Find at least three symbols in the story and tell for what each stands.

SYMBOL is ‘something which is itself and yet stands for or suggests or means something else..., a figure of speech which combines a literal and sensuous quality with an abstract or suggestive aspect.’

THEME

Identify the theme of the story and state it in one sentence.

THEME (sometimes called “thesis”) is “an attitude or position taken by a writer with the purpose of proving or supporting it.” The topic is the subject about which a writer writes; the theme is what the writer says about the topic.

Definitions are adapted from C. Hugh Holman, *A Handbook to Literature*, Indianapolis: The Odyssey Press, 1972, Print.

T O N E

Some words to describe the tone of a work or passage

accusing	depraved	furious	mock-heroic	scared
admonitory	depressed	gleeful	mocking	scornful
affectionate	derisive	gloomy	mock-serious	selfish
allusive	derogatory	grave	moralistic	sentimental
ambivalent	desolate	greedy	mournful	serene
amused	despairing	grim	mysterious	serious
angry	desperate	gushy	nervous	shocked
annoyed	detached	haughty	nostalgic	silly
anxious	diabolic	hilarious	objective	simpering
apprehensive	didactic	holier-than-thou	ominous	sinister
audacious	diffident	hopeful	optimistic	skeptical
authoritative	disappointed	hopeless	outraged	sneering
baffled	disbelieving	horrific	outspoken	sober
bantering	disdainful	humorous	paranoid	solemn
benevolent	disgusted	impartial	passionate	somber
bewildered	disinterested	impatient	pathetic	staid
bitter	dispassionate	incisive	patronizing	stirring
blunt	distressed	incredulous	pedantic	stoic
bossy	disturbed	indifferent	pensive	straightforward
brusque	doubtful	indignant	persuasive	strident
burlesque	dramatic	inflammatory	pessimistic	suspenseful
candid	ebullient	informative	petty	suspicious
caring	effusive	insipid	pithy	sympathetic
casual	elated	insolent	playful	taunting
ceremonial	elegiac	instructive	pompous	tender
cheerful	empathetic	intimate	pretentious	tense
cheery	encouraging	introspective	proud	terse
choleric	enraged	ironic	provocative	thoughtful
clinical	enthusiastic	irreverent	psychotic	threatening
cold	euphoric	irritated	questioning	timorous
colloquial	excited	jocund	reflective	turgid
compassionate	expectant	joyful	regretful	uncaring
complimentary	exuberant	laidback	relaxed	unconcerned
conceited	facetious	learned	reminiscent	uneasy
concerned	factual	lethargic	remorseful	unhappy
conciliatory	fanciful	lighthearted	resigned	unsympathetic
condemnatory	fatalistic	loving	restrained	urgent
condescending	fearful	lugubrious	reticent	vibrant
confident	fervent	matter-of-fact	reverent	vitriolic
confused	flippant	measured	romantic	whimsical
contemptuous	foreboding	meditative	rousing	wistful
contentious	formal	melancholic	sanguine	worried
critical	frantic	melancholy	sarcastic	wrathful
cynical	frightened	mirthful	sardonic	wry
delightful	frustrated	miserable	satiric	zealous

More Help Describing Tone

Another set of words to describe tone:

upset/concerned

Provocative = Stimulating, exciting
Audacious = Daring, bold, insolent
Persuasive = Written to convince or win over
Condescending = patronizing, arrogant
Disdainful = Arrogant, lordly, superior, unsympathetic
Sarcastic = Snide, mocking, sharp taunting that wounds
Sardonic = Derisively mocking, scornful and cynical
Satiric = Ridiculing, ironic, mocking, farcical, exposing folly
Mock-heroic = Ridiculing a “hero”
Apprehensive = anxious, uneasy, worried
Ominous = Fateful, ill-boding, foreboding, dire
Urgent = imperative, critical, intensely necessary
Threatening = Menacing, intimidating
Horrific = Appalling, shocking, gruesome
Disappointed = Deceived, crestfallen, let down
Regretful = Contrite, apologetic, sorry (spans mere disappointment to a painful sense of dissatisfaction or self-reproach)
Remorseful = Moral anguish, penitent, contrite, rueful over past misdeeds
Somber = Bleak, depressing, dismal
Elegiac = Lamenting, poignant, funereal

upbeat/neutral

Amused = Entertaining in a light and playful manner (directing attention away from serious matters in an agreeable & pleasing manner)
Bantering = Teasing, joking, playful
Simpering = Smiley in a silly, self-conscious, often coy way
Whimsical = Capricious, unpredictable
Reverent = Venerating, worshipping
Reflective = Contemplative, meditative, introspective
Intimate = Personal, informal, private
Sympathetic = Compassionate, sensitive, sharing or understanding feelings
Factual = Certain, absolute, irrefutable, unbiased
Detached = Aloof, impartial, disconnected emotionally
Pedantic = Scholarly, making a show of knowledge
Provocative = Stimulating, exciting

Adapted from materials from Ron Smith, Roby [Texas] HS and Susan VanDruten

Using a dictionary of synonyms

proud, arrogant, haughty, lordly, insolent, overbearing, supercilious, disdainful mean showing superiority toward others or scorn for inferiors

Proud may suggest a feeling or attitude of pleased satisfaction in oneself or one’s accomplishments that may or may not be justified and may or may not be demonstrated offensively <a *proud* man, unwilling to admit failure>. **ant** humble, ashamed

Arrogant implies a claiming for oneself of more consideration or importance than is warranted and often suggests an aggressive, domineering manner an *arrogant* business executive used to being kowtowed to>. **ant** meek, unassuming

Haughty suggests a blatantly displayed consciousness of superior birth or position <a *haughty* manner that barely concealed his scorn>. **ant** lowly

Lordly implies pomposity or an arrogant display of power <a *lordly* indifference to the consequences of their carelessness>..

Insolent implies insultingly contemptuous haughtiness <suffered the stares of *insolent* waiters>. **ant** deferential

Overbearing suggests a tyrannical manner or an intolerable insolence <wearing by demands from her *overbearing* in-laws>. **ant** subservient

Supercilious implies a cool, patronizing haughtiness <*supercilious* parvenus with their disdainful sneers>.

Disdainful suggests a more active and openly scornful superciliousness <*disdainful* of their pathetic attempts>. **ant** admiring, respectful

The Merriam-Webster Dictionary of Synonyms and Antonyms. Springfield, Mass.: Merriam-Webster, 1992, Print. [p. 310]

Cubing for Tone: Instructions

CUBING is a thinking technique used for generating ideas. It involves looking at a topic in a variety of different ways. By observing a subject from different perspectives, the mind becomes open to other aspects and considerations that might provide depth and breadth to writing.

This technique involves:

1. Re-reading the text, or part of it, several times
2. Making a cube ☺
3. Recording your ideas in columns or on separate sheets of paper.

The move-fast method

- Spend three to five minutes per side.
- Go quickly and do not censor your thoughts.
- This allows you to “loosen the soil” of your mind.

The take-your-time method

- Spend at least ten minutes per side.
 - Dig deeply.
Question, question, question!
“What more can I find here?”
- This allows you to unearth ideas that may be below the surface of your thoughts.

CUBING is also a great way for tapping into perceptions that may be deep within you and that you are not consciously aware of on a first or second reading.

Do the ‘move-fast’ method first, and then once you have loosened up your mind, do the ‘take-your-time’ method.

Do the move-fast method just before you go to bed. Let your mind work through the night and see what else comes to you in the morning.

Revisit your sheets a couple of days later (if possible) and add ideas.

Be aware! Be inquisitive!

There are many ways to identify and talk about tone!

The Tone Cube: Steps

1. Distribute the empty cube template.
2. Distribute the blank form, “Tone Cube: The Elements”
3. Dictate the contents for the cube using the PP presentation. Students fill in the form.
4. Explain the cube construction:
 - a) Copy the content from the form onto the cube template.
 - b) Decorate or color the cube sides in any way that does not detract from the content.
 - c) Assemble the cube. (You may want to fill it or to secure the seams with tape?)
5. Explain how students will use the cube, from “Cubing for Tone: Instructions”

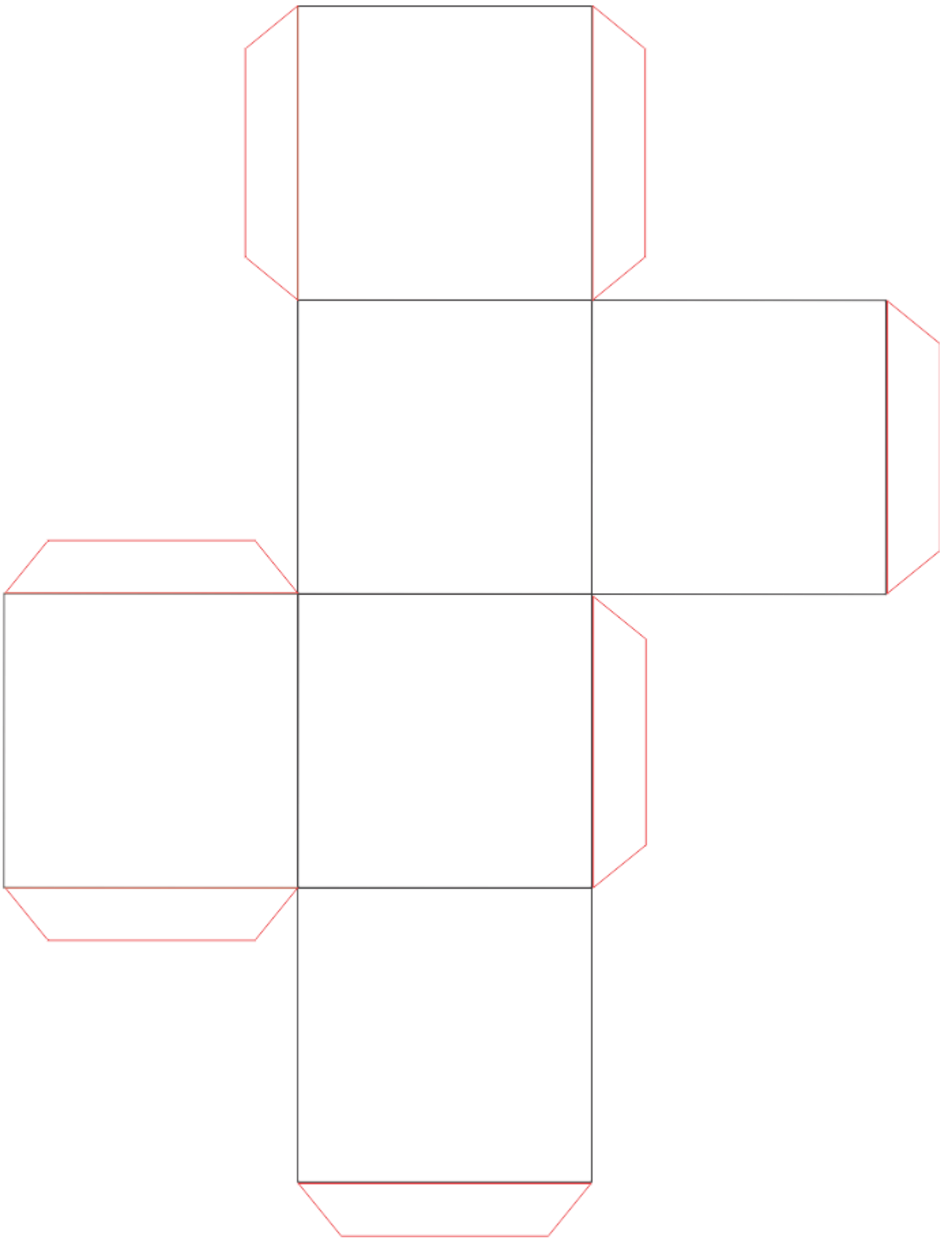
Tone Cube: The Elements

	<i>Contents of this side:</i>	<i>Notes:</i>
1 <i>Diction</i>		
2		
3		
4		
5		
6		

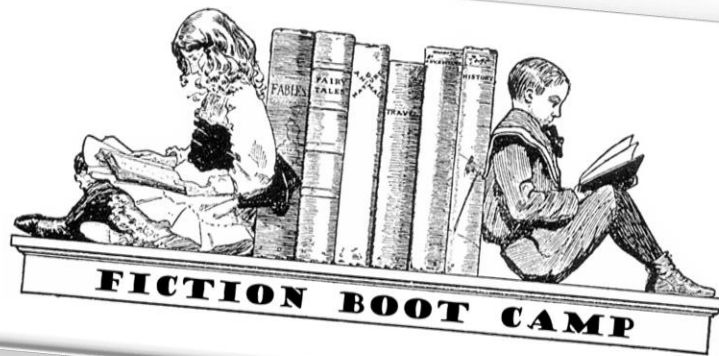
Tone Cube: The Elements [Teacher notes]

Contents of this side:

<p>1 <i>Diction</i></p>	<p>Sound Association Language level</p>	<p>'close,' 'shut,' 'slam' "If I profane with my unworhiest hand..." "we chased, with the jawbones of deacons, the English and the bears" 'intoxicated,' 'drunk,' 'hammered'</p>
<p>2 <i>Detail</i></p>	<p>Objects Actions Observations conditions</p>	<p>"The old dog barks backward..."</p>
<p>3 <i>Imagery</i></p>	<p>Visual Auditory Tactile Olfactory Gustatory synesthesia</p>	<p>"...and Juliet is the sun" "...the grating roar /Of pebbles which the waves draw back" "Here's the smell of the blood still" "the brandy, the pudding and mince, coiling up to my nostrils..." "I see a voice..."</p>
<p>4 <i>Syntax</i></p>	<p>Word order Phrase order Sentence structure Sentence length Sentence complexity Word repetition Word omission</p>	<p>"the precious treasure of his eyesight lost" simple, compound, complex, compound-complex alternating long and short; set of long ones followed by one short compounding, subordination successive, scattered "I, now at Carthage. He, shot dead at Rome"</p>
<p>5 <i>Figurative Language</i></p>	<p>Allusion, euphemism, metaphor, metonymy, personification, simile, synecdoche Apostrophe, hyperbole, oxymoron Paradox, pun</p>	<p>"This statement is a lie."</p>
<p>6 <i>Irony</i></p>	<p>Statement vs meaning The expected vs what happens Narrator/character's words vs the reader's understanding</p>	<p>Sarcasm, understatement We know something they do not</p>



Short Fiction



Advanced Placement Summer Institute

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FICTION BOOT CAMP: READING SCHEDULE

using Michael Meyer, *The Bedford Introduction to Literature*, 8th ed.

0. Reading Fiction

- Reading Fiction Responsively, pp. 13-19
- Explorations and Formulas, pp. 25-30
- A Comparison of Two Stories, pp. 30-44

1. Plot

Introduction, p. 67-76 (Burroughs)

- Joyce Carol Oates, "Three Girls," p. 77
- Ha Jin, "Love in the Air," p. 84
- William Faulkner, "A Rose for Emily," p. 95

2. Character

Introduction, p. 123-128 (Dickens)

- May-Lee Chai, "Saving Sourdi," p. 130
- Herman Melville, "Bartleby, the Scrivener," p. 144
- Susan Straight, "Mines," p. 173

3. Setting

Introduction, p. 182-84

- Ernest Hemingway, "Soldier's Home," p. 185
- Andrea Lee, "Anthropology," p. 192
- Fay Weldon, "IND AFF," p. 201
- Robert Olen Butler, "Christmas 1910," p. 210

4. Point of View

Introduction, pp. 218-223

- Achy Obejas, "We Came All the Way from Cuba so You Could Dress Like This?" p. 224
- Anton Chekhov, "The Lady with the Pet Dog," p. 235
- Joyce Carol Oates, "The Lady with the Pet Dog," p. 249
- Alice Walker, "Roselily," p. 266

5. Symbolism

Introduction, pp. 270-273

- Chitra Banerjee Divakaruni, "Clothes," p. 273
- Colette, "The Hand," p. 282
- Ralph Ellison, "Battle Royal," 285
- Peter Meinke, "The Cranes," p. 301

6. Theme

Introduction, pp. 304-307

- Stephen Crane, "The Bride Comes to Yellow Sky," p. 308
- Katherine Mansfield, "Miss Brill," p. 317
- Dagoberto Gilb, "Love in L.A.," p. 321
- Daly Walker, "I Am the Grass," 325

7. Style, Tone, and Irony

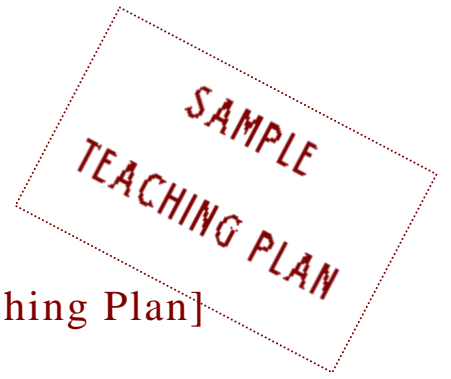
Instruction, pp. 339-343

- Raymond Carver, "Popular Mechanics," p. 343
- Susan Minot, "Lust," p. 349
- Lydia Davis, "Letter to a Funeral Parlor," p. 357
- Z. Z. Packer, "Brownies," p. 358

Michael Meyer: *The Bedford Introduction to Literature, 8th ed.*

Fiction: Reading and Study Guide

Lesson Five: Symbolism [Teaching Plan]



Introduction

Activity 1: Conventional symbols (*Team discussion*)

Generate a list of at least 20 common conventional symbols (from ‘our culture’) to add to those mentioned in the textbook.

Arrange the symbols you have identified into categories or groups.

[Construct a master list for the class]

Activity 2: Common symbols / cultural differences (*discussion*)

What traditional, conventional, or public meanings do you associate with:

Water: *origin of life, baptism rites, cleansing, destruction (floods)*

East vs. West: Dragons, White

Activity 3: Symbol in specific stories (*team analysis*)

- | | |
|---|--|
| 1. Divakaruni (p. 281, questions 4 - 6) | 4. Meinke (p. 303, question 6) |
| 2. Colette (p. 284, question 9) | 5. Faulkner (p. 102, question 5, treating the items listed as symbols) |
| 3. Ellison (p. 294, questions 4 and 5) | |

Activity 4: Symbol in magical realism (*class analysis*)

García-Márquez (“The Handsomest Drowned Man in the World,” handout, questions 2, 5)



Michael Meyer: *The Bedford Introduction to Literature, 8th ed.*
Fiction: Reading and Study Guide

Part Five: Symbolism

Reading:

- o Chapter 7: "Symbolism," pp. 270-273

Stories included in the readings:

- o Chitra Banerjee Divakaruni, "Clothes," p. 273
- o Colette, "The Hand," p. 282
- o Ralph Ellison, "Battle Royal," 285
- o Peter Meinke, "The Cranes," p. 301

Vocabulary for study:

(p. 270) embedded
(p. 271) evoke
Provincial

Petty
subvert
(p. 272) definitive

Literary Terms and Concepts to Know

(p. 270) symbol
(p. 271) conventional symbol
literary symbol

(p. 272) allegory

To sharpen your skills

1. Be certain you can explain the difference between symbolism and allegory, giving clear examples other than those in the textbook.
2. Keep a running list of familiar symbols from daily experience of other reading and viewing.
3. Keep track of the kinds of clues writers use, consciously or not, to guide a reader toward symbols.

Due Date:

SAMPLE IN-CLASS
WORKSHEETS

Michael Meyer: *The Bedford Introduction to Literature*, 8th ed.

Fiction: Reading and Study Guide

PRACTICE: Symbol

Chitra Banerjee Divakaruni: “Clothes”

Discuss the significance of the following symbols. In your conversation, use the author’s name frequently.

the saris	
the 7-11	
alcoholic drinks	
the women’s lake	

□

PRACTICE: Combining the Elements of Fiction

David Updike: "Summer"

Study "Summer" in light of your assigned element. Examine the way your element functions in the story. Use the following questions as a guide to generate discussion

Plot Does "Summer" have a clear beginning, middle, and end? Is the plot straightforward? Fragmentary? What is the conflict in the story?

Character How realistic are the story's characters? Which are dynamic, and which, static? With which character(s) do you identify most? Why? What information does Updike provide about the characters and what does he leave out? What effect do these choices have on the reader?

Setting Describe the setting. What details does Updike use to convey the tone of the setting? How important is the setting to the narrative as a whole?

Point of View How would we read this story if it were told from Sandra's point of view? What information would an omniscient third-person narrator reveal that we do not receive here? Would the story differ significantly if Homer were the actual narrator?

Symbolism Explain how Updike manipulates the story's major symbols: summer, heat, the characters' names, and Sherlock Holmes. What other symbols can you identify? How important are those symbols to your reading of the story?

Theme What is the story's theme? Is it stated explicitly or implicitly?

Style, Tone, Irony Identify the tone. Is it nostalgic? ironic? objective? A combination? Cite textual examples.

General Questions

1. What is gained by studying this story in light of more than one element?
2. How do the elements work together to create the total effect of the story (and what *is* that effect)?
3. It's unusual to have all the elements equally important in a story. Are they here?
4. If you were to include this story in one of the earlier chapters of the textbook, which one would you choose? Why?

Story Questions

5. Homer admits that "to touch her, or kiss her, seemed suddenly incongruous, absurd, contrary to something he could not put his finger on"; "he realized he had never been able to imagine the

moment he distantly longed for." What is Homer's motivation here? Why doesn't he kiss Sandra?

Why doesn't he need to demonstrate his affection for her in some tangible way? What is there in the story that indicates that longing itself is enough?

6. What is the connection between his distanced affection for Sandra and his interest in the girl in the canoe who waves to them at the end of the summer?
7. He tells us, "there was something in the way that she raised her arm which, when added to the distant impression of her fullness, beauty, youth, filled him with longing as their boat moved inexorably past, slapping the waves, and she disappeared behind a crop of trees" (p. 15) Is this in some sense a metaphor for the ending of his pursuit of Sandra as the summer comes to a close?

Elements of Short Short Stories

writer → _____

title → _____

PLOT PLOT is an author's selection and arrangement of incidents in a story to shape the action and give the story a particular focus. Discussions of plot include not just what happens, but also how and why things happen the way they do. [B]

Characterize the chronology of the plot. Where does it differ from the chronology of the story?

CHARACTER CHARACTER is established through (1) direct exposition (comment by the author directly to the reader, although this is nearly always filtered through a narrator or other character, whose reliability you must always question), (2) dialogue (what the character says or thinks), and (3) action (what the character actually does). [H]

SETTING SETTING is "the physical, and sometimes spiritual, background against which the action of a narrative (novel, drama, short story, poem) takes place." It includes (1) geography (country / city/region), (2) time (day/night, season, century/year/era, historical and social conditions and values), and (3) society (class, beliefs, values of the characters). [H]

POINT OF VIEW POINT OF VIEW refers to who tells us a story and how it is told. The two broad categories are (1) the third-person narrator who tells the story and does not participate in the action and (2) the first-person narrator who is a major or minor participant. [B]

Where are examples of free indirect style in this story?

SYMBOL SYMBOL is 'something which is itself and yet stands for or suggests or means something else..., a figure of speech which combines a literal and sensuous quality with an abstract or suggestive aspect.' [H]

THEME THEME (sometimes called "thesis") is "an attitude or position taken by a writer with the purpose of proving or supporting it." The topic is the subject about which a writer writes; the theme is what the writer says about the topic. (Note that some use the word *theme* to mean what we are calling a 'topic.')

State the theme of this story in one sentence.

STYLE, TONE, and IMAGERY TONE is the author's implicit attitude toward the reader or the people, places, and events in a work as revealed by the elements of the author's style. STYLE is the distinctive and unique manner in which a writer arranges words to achieve particular effects. An IMAGE is a word, phrase, or figure of speech that addresses the senses, suggesting mental pictures of sights, sounds, smells tastes, feelings or actions.

Definitions are adapted from C. Hugh Holman, *A Handbook to Literature*, Indianapolis: The Odyssey Press, 1972, Print. [Those marked "H"] or from Michael Meyer, ed., *The Bedford Introduction to Literature, 8th Edition*, Boston: Bedford/St. Martin's, 2008. Print. [Those marked "B"]

There Was Once

MARGARET ATWOOD

There was once a poor girl, as beautiful as she was good, who lived with her wicked stepmother in a house in the forest.

Forest? *Forest* is passé, I mean, I've had it with all this wilderness stuff. It's not a right image of our society, today. Let's have some *urban* for a change.

There was once a poor girl, as beautiful as she was good, who lived with her wicked stepmother in a house in the suburbs.

That's better. But I have to seriously query this word *poor*.

But she was poor!

Poor is relative. She lived in a house, didn't she?

Yes.

Then socio-economically speaking, she was not poor.

But none of the money was hers! The whole point of the story is that the wicked stepmother makes her wear old clothes and sleep in the fireplace

Aha! They had a *fireplace*! With poor, let me tell you, there's no fireplace. Come down to the park, come to the subway stations after dark, come down to where they sleep in cardboard boxes, and I'll show you *poor*!

There was once a middle-class girl, as beautiful as she was good

Stop right there. I think we can cut the *beautiful*, don't you? Women these days have to deal with too many intimidating physical role models as it is, what with those bimbos in the ads. Can't you make her, well, more average?

There was once a girl who was a little overweight and whose front teeth stuck out, who—

I don't think it's nice to make fun of people's appearances. Plus, you're encouraging anorexia.

I wasn't making fun! I was just describing—

Skip the description. Description oppresses. But you can say what colour she was.

What colour?

You know. Black, white, red, brown, yellow. Those are the choices. And I'm telling you right now, I've had enough of white.

Dominant culture this, dominant culture that. I don't know what colour.

Well, it would probably be your colour, wouldn't it?

But this isn't about me! It's about this girl—

Everything is about you.

Sounds to me like you don't want to hear this story at all.

Oh well, go on. You could make her ethnic. That might help.

There was once a girl of indeterminate descent, as average looking as she was good, who lived with her wicked—

Another thing. *Good* and *wicked*. Don't you think you should transcend those puritanical judgemental moralistic epithets? I mean, so much of that is conditioning, isn't it?

There was once a girl, as average-looking as she was well-adjusted, who lived with her stepmother, who was not a very open and loving person because she herself had been abused in childhood.

Better. But I am so *tired* of negative female images! And stepmothers they always get it in the neck! Change it to *stepfather*, why don't you? That would make more sense anyway, considering the bad behaviour you're about to describe. And throw in some whips and chains. We all know what those twisted, repressed, middle-aged men are like—

Hey, just a minute! I'm a middle-aged—

Stuff it, Mister Nosy Parker. Nobody asked you to stick in your oar, or whatever you want to call that thing. This is between the two of us. Go on.

There was once a girl—

How old was she?

I don't know. She was young.

This ends with a marriage right?

Well, not to blow the-plot, but—yes.

Then you can scratch the condescending terminology. It's woman, pal. *Woman!*

There was once—

What's this was, once? Enough of-the dead past. Tell me about *now*.

There

So?

So, what?

So, why not here?

GIRL

JAMAICA KINCAID

Wash the white clothes on Monday and put them on the stone heap; wash the color clothes on Tuesday and put them on the clothesline to dry; don't walk barehead in the hot sun; cook pumpkin fritters in very hot sweet oil; soak your little cloths right after you take them off; when buying cotton to make yourself a nice blouse, be sure that it doesn't have gum on it, because that way it won't hold up well after a wash; soak salt fish overnight before you cook it; is it true that you sing benna¹ in Sunday school?; always eat your food in such a way that it won't turn someone else's stomach; on Sundays try to walk like a lady and not like the slut you are so bent on becoming; don't sing benna in Sunday school; you mustn't speak to wharf flies will follow you; but I don't sing benna on Sundays at all and never in Sunday school; this is how to sew on a button; this is how to make a button-hole for the button you have just sewed on; this is how to hem a dress when you see the hem coming down and so to prevent yourself from looking like the slut I know you are so bent on becoming; this is how you iron your father's khaki shirt so that it doesn't have a crease; this is how you iron your father's khaki pants so that they don't have a crease; this is how you grow okra far from the house, because okra tree harbors red ants; when you are growing dasheen², make sure it gets plenty of water or else it makes your throat itch when you are eating it; this is how you sweep a corner; this is how you sweep a whole house; this is how you sweep a yard; this is how you smile to someone you don't like too much; this is how you smile to someone you don't like at all; this is how you

smile to someone you like completely; this is how you set a table for tea; this is how you set a table for dinner; this is how you set a table for dinner with an important guest; this is how you set a table for lunch; this is how you set a table for breakfast; this is how to behave in the presence of men who don't know you very well, and this way they won't recognize immediately the slut I have warned you against becoming; be sure to wash every day, even if it is with your own spit; don't squat down to play marbles you are not a boy, you know; don't pick people's flowers you might catch something; don't throw stones at blackbirds, because it might not be a blackbird at all; this is how to make a bread pudding; this is how to make doukona; this is how to make pepper pot; this is how to make a good medicine for a cold; this is how to make a good medicine to throw away a child before it even becomes a child; this is how to catch a fish; this is how to throw back a fish you don't like, and that way something bad won't fall on you; this is how to bully a man; this is how a man bullies you; this is how to love a man; and if this doesn't work there are other ways, and if they don't work don't feel too bad about giving up; this is how to spit up in the air if you feel like it, and this is how to move quick so that it doesn't fall on you; this is how to make ends meet; always squeeze bread to make sure it's fresh; but what if the baker won't let me feel the bread?; you mean to say that after all you are really going to be the kind of woman who the baker won't let near the bread?

¹ a calypso-like type of Antiguan and Barbudan music characterized by scandalous gossip and a call-and-response format

² an edible root, a form of taro

Julio Cortázar (1914-1984)
Continuity of Parks

He had begun to read the novel a few days before. He had put it down because of some urgent business conferences, opened it again on his way back to the estate by train; he permitted himself a slowly growing interest in the plot, in the characterizations. That afternoon, after writing a letter giving his power of attorney and discussing a matter of joint ownership with the manager of his estate, he returned to the book in the tranquillity of his study which looked out upon the park with its oaks. Sprawled in his favorite armchair, its back toward the door—even the possibility of an intrusion would have irritated him, had he thought of it—he let his left hand caress repeatedly the green velvet upholstery and set to reading the final chapters. He remembered effortlessly the names and his mental image of the characters; the novel spread its glamor over him almost at once. He tasted the almost perverse pleasure of disengaging himself line by line from the things around him, and at the same time feeling his head rest comfortably on the green velvet of the chair with its high back, sensing that the cigarettes rested within reach of his hand, that beyond the great windows the air of afternoon danced under the oak trees in the park. Word by word, licked up by the sordid dilemma of the hero and heroine, letting himself be absorbed to the point where the images settled down and took on color and movement, he was witness to the final encounter in the mountain cabin. The woman arrived first, apprehensive; now the lover came in, his face cut by the backlash of a branch. Admirably, she stanching the blood with her kisses, but he rebuffed her caresses, he had not come to perform again the ceremonies of a secret passion, protected by a world of dry leaves and furtive paths through the forest. The dagger warmed itself against his chest, and underneath liberty pounded, hidden close. A lustful, panting dialogue raced down the pages like a rivulet of snakes, and one felt it had all been decided from eternity. Even to those caresses which writhed about the lover's body, as though wishing to keep him there, to dissuade him from it; they sketched abominably the frame of that other body it was necessary to destroy. Nothing had been forgotten: alibis, unforeseen hazards, possible mistakes. From this hour on, each instant had its use minutely assigned. The cold-blooded, twice-gone-over reexamination of the details was barely broken off so that a hand could caress a cheek. It was beginning to get dark.

Not looking at one another now, rigidly fixed upon the task which awaited them, they separated at the cabin door. She was to follow the trail that led north. On the path leading in the opposite direction, he turned for a moment to watch her running, her hair loosened and flying. He ran in turn, crouching among the trees and hedges until, in the yellowish fog of dusk, he could distinguish the avenue of trees which led up to the house. The dogs were not supposed to bark, they did not bark. The estate manager would not be there at this hour, and he was not there. He went up the three porch steps and entered. The woman's words reached him over the thudding of blood in his ears: first a blue chamber, then a hall, then a carpeted stairway. At the top, two doors. No one in the first room, no one in the second. The door of the salon, and then, the knife in hand, the light from the great windows, the high back of an armchair covered in green velvet, the head of the man in the chair reading a novel.

Questions

1. *Did the ending of the story surprise you? Why did it surprise you (if it did)? Should you have been surprised by the ending?*
2. *You may have noticed that seemingly insignificant details in the early part of the story are essential for making sense of the ending. For example, the reference to the green velvet upholstery at the beginning of the story becomes a key to understanding the last sentence. What other details does Cortázar casually plant at the beginning of the story that become important at the end? What is the significance of these details? Are there any wasted details?*
3. *Does the novel that the man reads sound like a realistic story? Does "Continuity of Parks" strike you as a highly realistic story? What does this story illustrate about the relationship between life and fiction? What does the title mean?*
4. *Cortázar writes, "one felt it had all been decided from eternity." What does the "it" refer to? What does the line mean? Do such sentiments explain why the man reading the novel doesn't leave his chair?*
5. *Is the ending of the story a surprise to the man reading the novel? What is Cortázar's attitude toward surprises? Who could be the author of the novel read by the man in the story?*

ONE OF THESE DAYS

Gabriel García-Márquez

Monday dawned warm and rainless. Aurelio Escovar, a dentist without a degree, and a very early riser, opened his office at six. He took some false teeth, still mounted in their plaster mold, out of the glass case and put on the table a fistful of instruments which he arranged in size order, as if they were on display. He wore a collarless striped shirt, closed at the neck with a golden stud, and pants held up by suspenders. He was erect and skinny, with a look that rarely corresponded to the situation, the way deaf people have of looking.

When he had things arranged on the table, he pulled the drill toward the dental chair and sat down to polish the false teeth. He seemed not to be thinking about what he was doing, but worked steadily, pumping the drill with his feet, even when he didn't need it.

After eight he stopped for a while to look at the sky through the window, and he saw two pensive buzzards who were drying themselves in the sun on the ridgepole of the house next door. He went on working with the idea that before lunch it would rain again. The shrill voice of his eleven-year-old son interrupted his concentration.

"Papa."

"What?"

"The Mayor wants to know if you'll pull his tooth."

"Tell him I'm not here."

He was polishing a gold tooth. He held it at arm's length, and examined it with his eyes half closed. His son shouted again from the little waiting room.

"He says you are, too, because he can hear you."

The dentist kept examining the tooth. Only when he had put it on the table with the finished work did he say:

"So much the better."

He operated the drill again. He took several pieces of a bridge out of a cardboard box where he kept the things he still had to do and began to polish the gold.

"Papa."

"What?"

He still hadn't changed his expression.

"He says if you don't take out his tooth, he'll shoot you."

Without hurrying, with an extremely tranquil movement, he stopped pedaling the drill, pushed it away from the chair, and pulled the lower drawer of the table all the way out.

There was a revolver. "O.K.," he said. "Tell him to come and shoot me."

He rolled the chair over opposite the door, his hand resting on the edge of the drawer. The Mayor appeared at the door. He had shaved the left side of his face, but the other side, swollen and in pain, had a five-day-old beard. The dentist saw many nights of desperation in his dull eyes. He closed the drawer with his fingertips and said softly:

"Sit down."

"Good morning," said the Mayor.

"Morning," said the dentist.

While the instruments were boiling, the Mayor leaned his skull on the headrest of the chair and felt better. His breath was icy. It was a poor office: an old wooden chair, the pedal drill, a glass case with ceramic bottles. Opposite the chair was a window with a shoulder-high cloth curtain. When he felt the dentist approach, the Mayor braced his heels and opened his mouth.

Aurelio Escovar turned his head toward the light. After inspecting the infected tooth, he closed the Mayor's jaw with a cautious pressure of his fingers.

"It has to be without anesthesia," he said.

"Why?"

"Because you have an abscess."

The Mayor looked him in the eye. "All right," he said, and tried to smile. The dentist did not return the smile. He brought the basin of sterilized instruments to the worktable and took them out of the water with a pair of cold tweezers, still without hurrying. Then he pushed the spittoon with the tip of his shoe, and went to wash his hands in the washbasin. He did all this without looking at the Mayor. But the Mayor didn't take his eyes off him.

It was a lower wisdom tooth. The dentist spread his feet and grasped the tooth with the hot forceps. The Mayor seized the arms of the chair, braced his feet with all his strength, and felt an icy void in his kidneys, but didn't make a sound. The dentist moved only his wrist. Without rancor, rather with a bitter tenderness, he said:

"Now you'll pay for our twenty dead men."

The Mayor felt the crunch of bones in his jaw, and his eyes filled with tears. But he didn't breathe until he felt the tooth come out. Then he saw it through his tears. It seemed so foreign to his pain that he failed to understand his torture of the five previous nights.

Bent over the spittoon, sweating, panting, he unbuttoned his tunic and reached for the handkerchief in his pants pocket. The dentist gave him a clean cloth.

"Dry your tears," he said.

The Mayor did. He was trembling. While the dentist washed his hands, he saw the crumbling ceiling and a dusty spider web with spider's eggs and dead insects. The dentist returned, drying his hands. "Go to bed," he said, "and gargle with salt water." The Mayor stood up, said goodbye with a casual military salute, and walked toward the door, stretching his legs, without buttoning up his tunic.

"Send the bill," he said.

"To you or the town?"

The Mayor didn't look at him. He closed the door and said through the screen:

"It's the same damn thing."

A Haunted House

VIRGINIA WOOLF

Whatever hour you woke there was a door shutting. From room to room they went, hand in hand, lifting here, opening there, making sure—a ghostly couple.

“Here we left it,” she said. And he added, “Oh, but here too!” “It’s upstairs,” she murmured. “And in the garden,” he whispered. “Quietly,” they said, “or we shall wake them.”

But it wasn’t that you woke us. Oh, no. “They’re looking for it; they’re drawing the curtain,” one might say, and so read on a page or two. “Now they’ve found it,” one would be certain, stopping the pencil on the margin. And then, tired of reading, one might rise and see for oneself, the house all empty, the doors standing open, only the wood pigeons bubbling with content and the hum of the threshing machine sounding from the farm. “What did I come in here for? What did I want to find?” My hands were empty. “Perhaps its upstairs then?” The apples were in the loft. And so down again, the garden still as ever, only the book had slipped into the grass.

But they had found it in the drawing room. Not that one could ever see them. The windowpanes reflected apples, reflected roses; all the leaves were green in the glass. If they moved in the drawing room, the apple only turned its yellow side. Yet, the moment after, if the door was opened, spread about the floor, hung upon the walls, pendant from the ceiling--what? My hands were empty. The shadow of a thrush crossed the carpet; from the deepest wells of silence the wood pigeon drew its bubble of sound. “Safe, safe, safe” the pulse of the house beat softly. “The treasure buried; the room . . .” the pulse stopped short. Oh, was that the buried treasure?

A moment later the light had faded. Out in the garden then? But the trees spun darkness for a wandering beam of sun. So fine, so rare, coolly sunk beneath the surface the beam I sought always burned behind the glass. Death was the glass; death was between us, coming to the woman first, hundreds of years ago, leaving the house, sealing

all the windows; the rooms were darkened. He left it, left her, went North, went East, saw the stars turned in the Southern sky; sought the house, found it dropped beneath the Downs. “Safe, safe, safe,” the pulse of the house beat gladly. “The Treasure yours.”

The wind roars up the avenue. Trees stoop and bend this way and that. Moonbeams splash and spill wildly in the rain. But the beam of the lamp falls straight from the window. The candle burns stiff and still. Wandering through the house, opening the windows, whispering not to wake us, the ghostly couple seek their joy.

“Here we slept,” she says. And he adds, “Kisses without number.” “Waking in the morning--” “Silver between the trees--” “Upstairs--” “In the garden--” “When summer came--” “In winter snowtime--” “The doors go shutting far in the distance, gently knocking like the pulse of a heart.

Nearer they come, cease at the doorway. The wind falls, the rain slides silver down the glass. Our eyes darken, we hear no steps beside us; we see no lady spread her ghostly cloak. His hands shield the lantern. “Look,” he breathes. “Sound asleep. Love upon their lips.”

Stooping, holding their silver lamp above us, long they look and deeply. Long they pause. The wind drives straightly; the flame stoops slightly. Wild beams of moonlight cross both floor and wall, and, meeting, stain the faces bent; the faces pondering; the faces that search the sleepers and seek their hidden joy.

“Safe, safe, safe,” the heart of the house beats proudly. “Long years--” he sighs. “Again you found me.” “Here,” she murmurs, “sleeping; in the garden reading; laughing, rolling apples in the loft. Here we left our treasure--” Stooping, their light lifts the lids upon my eyes. “Safe! safe! safe!” the pulse of the house beats wildly. Waking, I cry “Oh, is this your buried treasure? The light in the heart.”



Teaching the Novel

Advanced Placement Summer Institute

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Fifth Business
For Whom the Bell Tolls
A Gathering of Old Men
A Gesture Life
The Good Soldier
The Hairy Ape
The Homecoming
The Importance of Being Earnest
J.B.
Joe Turner's Come and Gone
The Jungle
A Lesson Before Dying
Main Street
The Member of the Wedding
The Memory Keeper's Daughter
The Metamorphosis
Middle Passage
The Misanthrope
Monkey Bridge
Much Ado About Nothing
Never Let Me Go
No Exit
One Day in the Life of Ivan Denisovich
One Flew Over the Cuckoo's Nest
Oryx and Crake
Phèdre
Pocho
A Prayer for Owen Meany
Prime of Miss Jean Brodie
Ragtime
The Road
Slaughterhouse-Five
Sons and Lovers
The Stone Angel
The Story of Edgar Sawtelle
Surfacing
The Things They Carried
A Thousand Splendid Suns
Uncle Tom's Cabin
The Zoo Story

1

Adam Bede
The Adventures of Augie March
The Aeneid
Agnes of God
America is in the Heart
American Pastoral
An Enemy of the People
Angels in America
Angle of Repose
The Apprenticeship of Duddy Kravitz
Armies of the Night
A Bend in the River
Benito Cereno
Bone
Breath, Eyes, Memory
Brideshead Revisited
Brighton Rock
Broken for You
Brown Girl, Brownstones
Candida
The Canterbury Tales
The Caretaker
The Centaur
The Cider House Rules
Civil Disobedience
Copenhagen

The Country of the Pointed Firs
The Crisis
The Crossing
The Dead
Death of Ivan Ilyich
Delta Wedding
Desire Under the Elms
Dinner at the Homesick Restaurant
The Divine Comedy
The Diviners
Doctor Zhivago
The Dollmaker
Dreaming in Cuban
East of Eden
The Eumenides
The Fall
The Father
Fathers and Sons
The Federalist
A Fine Balance
The Fixer
A Free Life: A Novel
Germinal
The Golden Bowl
The Heart of the Matter
Henry IV, Part II
Henry V
A High Wind in Jamaica
Home to Harlem
House for Mr Biswas
The House of the Seven Gables
The Iliad
In the Lake of the Woods
In the Time of the Butterflies
The Inheritance of Loss
Joseph Andrews
The Joys of Motherhood
Kafka on the Shore
Lady Windermere's Fan
Letters from an American Farmer
Linden Hills
Little Women
Look Homeward Angel
Love Medicine
The Love Song of J Alfred Prufrock
The Loved One
Lysistrata
Maggie: A Girl of the Streets
Man and Superman
Miss Lonelyhearts
The Moor's Last Sigh
My Last Duchess
My Name is Asher Lev
No Country for Old Men
Noah's Compass
No-No Boy
Notes from the Underground
The Octopus
Of Mice and Men
Old School
Oliver Twist
The Optimist's Daughter
The Orestia
Orlando
The Other
Our Mutual Friend
Out of Africa
Pale Fire

Pamela
Passing
Peer Gynt
Père Goriot
The Picture of Dorian Gray
The Playboy of the Western World
Pnin
A Portrait of the Artist as a Young Man
The Power and the Glory
Praisesong for the Widow
Purple Hibiscus
Push
The Rape of the Lock
The Red Badge of Courage
Redburn
The Return of the Native
Rhinoceros
Richard III
A River Runs Through It
Robinson Crusoe
Room of One's Own
A Room with a View
Saint Joan
The Sandbox
The Secret Life of Bees
Sent for You Yesterday
Set This House on Fire
The Shipping News
Siddhartha
Silas Marner
Sister of My Heart
Snow
A Soldier's Play
Sophie's Choice
The Sorrows of Young Werther
The Street
Tartuffe
Tracks
A Tree Grows in Brooklyn
Trifles
Tristram Shandy
USA
The Vicar of Wakefield
Victory
Volpone
The Warden
Washington Square
The Waste Land
Watch on the Rhine
The Watch that Ends the Night
The Way of the World
The Way We Live Now
We Were the Mulvaney
When the Emperor Was Divine
Who Has Seen the Wind
The Wild Duck
Winter in the Blood
Zoot Suit

The Novel: Some Elements

Elements in nearly all novels:

CHARACTER	direct description or commentary by the narrator, including ironic comment language: in speech and thought, in both content and form of expression action: especially as it confirms or contradicts what characters say change: growth or deterioration †
Coincidence	Coincidence, which surprises us in real life with symmetries we don't expect to find there, is all too obviously a structural device in fiction, and an excessive reliance on it can jeopardize the verisimilitude of a narrative. †
Ending	last-minute twist is generally more typical of the short story than of the novel †
Intertextuality	some ways a text can refer to another: parody, pastiche, echo, allusion, direct quotation, structural parallelism †
IRONY	consists of saying the opposite of what you mean, or inviting an interpretation different from the surface meaning of your words. †
Narrative Structure	you can't see it, but it determines the edifice's shape and character † the arrangement of the parts of the material
PLOT	Plot has been defined as "a completed process of change." † A story is "a narrative of events in their time-sequence. A <i>plot</i> is also a narrative of events, the emphasis falling on causality." --Forster
POINT OF VIEW	the vantage point from which an author tells a story. 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.
Repetition	can be lexical or grammatical; incantatory rhythms and repetitions †
SETTING	the background of a story in [1] PLACE, including city/country/region, indoors or out, weather and [2] TIME, including century, year, historical and social conditions, season, day/night, and the like
Showing and Telling	Fictional discourse constantly alternates between <i>showing</i> us what happened and <i>telling</i> us what happened. [Scene and Narration] †
STYLE	the individual way a writer works, especially to achieve a specific effect. The elements of style include diction, syntax, imagery, figurative language, and larger questions of structure, modes of discourse, and the like.
SYMBOL	anything that "stand for" something else is a symbol, but the process operates in many different ways. †
THEME	a central idea. Like <i>thesis</i> , it implies a subject and a predicate of some kind, as opposed to a <i>topic</i> , which can be simply a label
TOPE	the author's attitude toward the material in a work or toward the reader. Tone is revealed by style.

Elements in many novels

Comedy	Two primary sources: situation and style. Both depend crucially upon timing †
Duration	as measured by comparing the time events would have taken up in reality with the time taken to read about them. This factor affects narrative tempo †
Epiphany	literally, a showing. Any descriptive passage in which external reality is charged with a kind of transcendental significance for the perceiver †
Epistolary Novel	advantages: can have more than one correspondent and thus show the same event from different points of view †
Exotic	foreign, but not necessarily glamorous or alluring †
Implication	especially sexual in Victorian lit †
Interior Monologue	very difficult technique to use... apt to impose a painfully slow pace on the narrative †
Intrusive Author	around the turn of the century fell into disfavour †
Magic Realism	marvellous and impossible events occur in what otherwise purports to be a realistic narrative †
Metafiction	fiction about fiction novels and stories that call attention to their own compositional procedures. †
Names	In a novel names are never neutral. †
Sense of Past	"historical novels (19th century) dealt with historical personages and events; but also evoked the past in terms of culture, ideology, manners and morals †
Stream of Consciousness	1] one technique is interior monologue 2] second technique is free indirect style. It renders thought as reported speech but keeps the kind of vocabulary that is appropriate to the character, and deletes some of the tags †
Allegory	does not merely suggest, but insists on being decoded in terms of another meaning; at every point a one-to-one correspondence to the implied meaning †
Time-Shift	narrative avoids presenting life [in order] and allows us to make connections of causality and irony between widely separated events †
Title	The title is part of the text--the first part of it, in fact †
Unreliable Narrator	invariably invented characters who are part of the stories they tell †

† adapted from David Lodge, *The Art of Fiction*, London: Penguin, 1992. Print.
[An invaluable source with the strongest recommendation.]

TEACHING THE NOVEL BEFORE, DURING & AFTER

- A. Select the novels and place them appropriately in the school calendar.
1. Select the novels
 - a. Two summer novels, both accessible
 - b. Four in-class novels: two pre-WW I, two post-WW I
 - c. Most of the novels should be “of literary merit”
[rich language / reward rereading / multiplicity of interpretation]
 2. Place the novels in the syllabus
 - a. Consider putting the novels in order of accessibility.
 - b. Consider the ‘traps’ in your school’s calendar.
 - c. Know what your students will be doing in other classes and activities.
 3. Use a planning page or the like to set the learning outcomes for each novel.
 4. Search the novel on line.
 - a. Find what resources offer ideas for teaching the novel.
 - b. Find what resources can help your students; know what sites are available for them.
-
- B. Model a “way into the novel,” a pre-reading strategy.
1. Look carefully at the title—one word at a time.
 2. Look at the organization.
 - a. Is the novel divided into chapters?
 - b. How many are there? Are they about equal length?
 - c. Are they numbered? grouped into sections?
 - d. Do they have epigraphs? titles?
 - e. Watch to see what design the writer is using, what logical reasons underlie the structural organization: patterns of repetition that establish a narrative rhythm
 3. Devise a reasonable strategy for reading the novel, including a schedule. Leave some “elbow room.”
-
- C. Model a close reading of the opening passage of the novel—the writer uses this piece to separate the real world we live in from the world of the novel. Include the title.
1. Read at least the first page or two aloud, signaling students what kinds of notes they can be making as they read. Be sure they can pronounce the proper nouns.
 2. Help students identify the setting and the point of view.

TEACHING THE NOVEL BEFORE, DURING, & AFTER

D. Model a close reading of a narrative passage early in the novel [to signal what elements students should be attending to]

1. the setting
 2. in time [year, season, and the like]
 3. in place [country, city or country, and the like]
 4. social and historical environment
 5. the characters
 6. who they are and how they relate to the others
 7. techniques the writer uses to reveal them
-

E. Annotating

1. Work out a system to offer students for marking the text. At the least, they should indicate:
 - the entrance of new characters
 - shifts in setting (place or time) or mood
 - changes in characters (softening, hardening, epiphanies) or changes in relationships between or among characters
 - patterns, including repetition or echoing
 - plot elements (complications, crises, climaxes, reversals)
 - predictions
 - questions
 - memorable lines or passages
 2. Stop to review the annotations frequently, using the questions students bring in to start discussion, constructing a class-wide set of “memorable lines,” and the like
-

F. Some Activities

Make a list of a character’s actions in one column and the consequences of those actions in the other.

Stop in the middle, or at the end of each third, to identify and discuss the “big issues” to that point. How can they be identified? How will the author have the characters work them out?

Find a poem (or a song) that echoes or can be said to comment on a part or passage of the novel. Explain how the two are related.

Decide to what extent the names of the characters seem to suggest meanings.

In a complex novel, keep a family tree.

Trace graphically the conflicts in the novel.

Which pit characters against their environment, natural or social? Which set characters against each other? Which create a clash within a character? Which characters want what they wish they did *not* want?

For one chapter/section of the novel, write a review of the analysis given at one of the popular “literature help” web sites: Enotes, SparkNotes, BookRags, or the like. Explain what is included, what is left out, any special insights the site offers, any questionable readings, and anything else that helps evaluate the site.

TEACHING THE NOVEL BEFORE, DURING, & AFTER

1. **Add a chapter**

Write a short new chapter to follow the novel's last chapter or come before the first one or to fit at a specific place in the midst of the novel. The new chapter needs to appear to be part of the original novel, so it must match in style, tone, and theme.

[adapted from Frazier L. O'Leary, Jr.; Cardozo High School; Washington, D.C.]

2. **Design a Game**

The students' first job is to make notes as they read (mind map form is great for this) under the headings of character, setting, landmarks of the journey/events, goal/treasure to be attained, as appropriate to the novel. The game *must* stay consistent with the themes and tone of the novel.

From there they design a proposal for their game - this must include at least six pieces: (1) Name of the game, (2) Playing pieces—including any cards or devices accompanying it (3) Written rules, (4) Board design, and (5) Written instructions for how the game is to be played.

Once the students have written these notes out fairly fully, they draft a layout for the front of box for the game. This will then be labeled with at least three visual and verbal features they intend to include and the effect they want these features to have. i.e. use of trendy lettering to attract teenage buyers.

Once students have discussed their proposal with the teacher, and both are happy with any needed changes, additions or compromises, students being the final production.

[adapted from Sharon Stewart; Whitianga, New Zealand. (rsalisbury@xtra.co.nz)]

3. **Rewrite a passage**

Students rewrite a passage, either imitating the style of a different writer (a piece of Hemingway as Faulkner might have done it) OR changing the point of view.

4. **Prepare a movie treatment**

Students prepare a movie proposal for a film of the novel. They are to include, with specific written explanation for each:

- a) a complete cast (actual actors—living or not),
- b) a director
- c) a detailed description and rendering of two set designs
- d) a description of the music, specifying the composer(s)
- e) a poster or full-page newspaper ad
- f) a story summary, specifying what will be included and what will be omitted

I D E A S F O R L O G W R I T I N G

A log entry is a one-two paragraph response to a literary work that we are discussing in class or that we are reading for class. Items A-G are the options for log entries.

1. **Literary Techniques.** Comment on what you think is the significance of the structure, diction, imagery, point of view, tone, syntax, figurative language, setting, or mood in a portion of the literary work. Be sure to explain how the element contributes to the meaning of the work at that point.
2. **Creative.** Write a “Dear Diary” entry for one of the characters based on something s/he has just experienced.
3. **Support.** List words or phrases to give evidence for your opinion and explaining how the evidence supports your opinion.
4. **Connections to Other Works.** Comment on a similarity or difference between an idea, character, or literary technique in the work to another novel, drama, essay, or poem that we have read this year or last year. Use specific evidence and explain how the evidence supports your comparative point.
5. **Quotation.** Quote lines from the reading that sparked a strong emotional reaction from you, whether positive or negative, and provide some insight behind your reaction.
6. **Homework Prompt.** Write in response to a specific prompt that I provide in class. (Such an entry will be a homework assignment that you can also count as a log entry.)
7. **Reduction.** Prepare a “reduction” (one-page, no-sentence synthesis) of a literary work. (A reduction will be required on the first day of discussion of a major work, but you can also count the reduction as a log entry. Items for consideration include author, significance of title, characterization, plot development, author’s style of writing, setting/atmosphere, theme/underlying meaning, significant quotes, dominant literary techniques. Samples will be shown in class.)

Response Journal 'Speed Dating'

The 'Speed Dating' Activity

Students complete Response Journals using the slightly modified Response Journal Guidelines at right.

Students form two concentric circles, and we begin with each student asking the student opposite for reactions to the text. After a few minutes have the outer circle move to the right three places, and chose another question (out of order) for students to talk about. The next time have the inner circle move five spaces, and so on.

The class can continue until all questions are asked. Then, with the class back in their seats, ask individuals in random order for the most interesting response they heard from a classmate, who then expands on the response deemed so interesting by the peer. This way *all* students both ask about and present their response to *every* question.

With a large class, two pairs of concentric circles might work better.

Response Journal Guidelines

- **REACTIONS:** Take time to write down your reaction to the text. If you're intrigued by certain statements or attracted to characters or issues, write your response.
- **MAKE CONNECTIONS:** What does the reading make you think of? Does it remind you of anything or anyone? Make connections with other texts or concepts or historic events. Do you see any similarities?
- **ASK QUESTIONS:** What perplexes you about a particular passage? Try beginning, "I wonder why..." or "I'm having trouble understanding how..." or "It perplexes me that..." or "I was surprised when"
- **AGREE / DISAGREE:** On what points, or about what issues, do you agree or disagree? Write down supporting ideas. Try arguing with the author. Think of your journal as a place to carry on a dialogue with the author.
- **QUOTES:** Write down striking words, images, phrases, or details. Speculate about them. Why did the author choose them? What do they add to the story? Why did you notice them? Divide your notebook page in half and copy words from the text onto the left side; write your responses on the right.
- **POINT OF VIEW:** How does the author's attitude shape the way the writer presents the material?

Guidelines adapted the Bard College Language and Thinking Program. Assignment modified by Eileen Bach from an idea on the AP Community

RUSSIAN NAMES

Name	Diminutives	Name	Diminutives
MEN			
Alexandr	Sasha, Shyura, Sanya	Ilya	Ilyusha, Ilik
Alexei	Alyosha, Lyosha, Alyoshka, Lyókha	Iosif / Ossip	Osya
Andrei	Andryusha, Dryusha, Dryushka	Konstantin	Kostya, Lotik, Kostik
Anatoli	Tolya, Tolik	Lev	Lyova, Lyóvushka
Anton	Antosha, Tasha, Antoshka	Leonid	Lonya, Lyénka, Lyonchik
Arkady	Arkasha, Arik	Maxim	Maks, Maksyúsha, Maksimka
Boris	Borya, Bórenka	Mikhail	Misha, Mishka, Mishenka, Mishunya
Valentin	Valya, Valyusha, Valik	Nikolai	Kolya, Nika, Nikolka, Nikolasha, Mikhas
Vassili	Vasya, Vásenka, Vassilyók	Oleg	Olesha
Viktor	Vitya, Vitenka, Vityulia	Pavel	Pasha, Pavlik
Vladimir	Volodya, Vova, Volodka, Vlad	Pyotr	Petya, Petka, Petrusha, Petrushka, Pétenka
Vsevolod	Seva	Porfiry	
Vyacheslav	Vasha, Slava, Slavik, Vyachik	Rodion	Rodya, Rodenka
Grigorii	Grisha, Grishúnya	Semyon	Semya, Syoma, Syómka
Denis		Sergei	Seryozha, Seryóga, Sérzhyk
Dmitri	Mitya, Dima, Mitri, Mitka, Dimka	Stepan	Styopa, Stepka, Styópka, Stepánushka
Yevgeni	Zhenya, Zhénechka	Fyodor	Fedya, Fedka, Fedyusha
Yegor / Igor	Yegorka, Yegorushka	Yurii	Yura, Yurka, Zhora, Zhorik, Zhorzh
Ivan	Vanya, Vanka, Vanusha, Vanushka	Yakov	Yasha / Yacob
WOMEN			
Alexandra	Sasha, Shura, Sanya, Sashenka	Lidia	Lida, Lidochka, Lidushka
Anastasia	Nastya, Nastásyushka, Stasya	Lyubov	Lyuba, Lyúbushka
Anna	Anya, Anyuta, Anusha, Annushka	Lyudmilla	Lyuda, Mila, Milochka, Lyúdochka
Antonina	Tonya	Marya	Masha, Mánya, Músyá, Múra, Marúsya, Máshenka, Mashúnya, Maríchka, Maríchka
Avdotia	Dunya, Dunechka, Dúnyushka	Marfa	Marfusha
Valentina	Valya, Valyusha, Valyushka, Valechka	Nadezhda	Nadia, Nadyúsha
Varvara	Varya, Varka, Varéenka, Varyúsha	Natalia	Natasha, Nata, Natáshenka
Vera	Verochka	Nina	Nínochka, Ninúlya
Viktorya	Vika	Olga / Olechka	Olya, Olyúsha, Ólenka
Darya	Dasha, Dáshenka	Polina	Polechka, Pavla, Pavlinais, Polia
Yekaterina	Katya, Katyúsha, Kátenka	Praskovia	Pasha, Pashenka
Elyena	Lena, Lenya, Lulya, Lyalya, Lyolya	Sophia	Sonya, Sonyechka
Elizabeta	Liza, Lizaveta	Tamara	Tamarka, Tamarochka, Toma
Irina	Yra, Arina, Arinushka, Irisha	Tatiana	Tanya, Tanyúsha, Tanechka
Zinaida	Zina, Yda, Zinka		

Diminutives: In addition to the diminutives above, many Russian given names can add the suffixes *-sha* and *-shka* (Nikolai : Nikolasha, Nikolashka), endings analogous to the English *-y* in Johnny or Danny.

Patronymics: A Russian has three names: a given name; a patronymic—formed from the father’s given name—and a family name. The three most common ways of forming the patronymic are:

<i>Father’s name</i>		<i>Son’s patronymic</i>		<i>Daughter’s patronymic</i>
IVAN	+ ovich	= Ivanovich	+ ovna	= Ivanovna
NIKOLAI	+ yevich	= Nikolayevich	+ yevna	= Nikolayevna
ILYA	+ ich	= Ilyich	+ inichna	= Ilyinichna

Formality: Eight of the possible ways of addressing a man, in descending order of formality:

(1) Gospodin [Mr.] Turgenev (2) Ivan Sergeyeovich Turgenev (3) Ivan Sergeyeovich (4) Ivan (5) Vanya (6) Vanka (7) Vanusha (8) Vanushka.

with thanks to Sergei Samborski and to the Ashot family for revisions and additions

THE CYRILLIC ALPHABET



Cyrillic			Roman	about as in:
upper	lower	italic		
А	а	<i>a</i>	A	father
Б	б	<i>б</i>	B	bet
В	в	<i>в</i>	V	very
Г	г	<i>г</i>	G	get
Д	д	<i>д</i>	D	dog
Е	е	<i>e</i>	YE	yet
Ё	ё	<i>ё</i>	YO	yoke
Ж	ж	<i>ж</i>	ZH	measure
З	з	<i>з</i>	Z	zoo
И	и	<i>и</i>	I (E)	be
Й	й	<i>й</i>	EE	bee
К	к	<i>к</i>	K	king
Л	л	<i>л</i>	L	call
М	м	<i>м</i>	M	man
Н	н	<i>н</i>	N	nine
О	о	<i>o</i>	O	Tom
П	п	<i>p</i>	P	party

Cyrillic			Roman	about as in:
upper	lower	italic		
Р	р	<i>p</i>	R	ring
С	с	<i>c</i>	S	sun
Т	т	<i>t</i>	T	toy
У	у	<i>u</i>	U	room
Ф	ф	<i>f</i>	F	four
Х	х	<i>x</i>	CH*	loch
Ц	ц	<i>ц</i>	TS	bets
Ч	ч	<i>ch</i>	CH	cheese
Ш	ш	<i>sh</i>	SH	sugar
Щ	щ	<i>sch</i>	SHCH	freshcheese
Ъ	ъ	<i>ъ</i>	—	(hard)
Ы	ы	<i>y</i>	Y**	very
Ь	ь	<i>ь</i>	—	(soft)
Э	э	<i>e</i>	E	set
Ю	ю	<i>y</i>	YU	use
Я	я	<i>y</i>	YA	yard

* like the *ch* in the Scottish *loch*, the *ch* in some German dialects (as in *dich*) and the Greek letter *chi*.

** something like the French *oei* in *oeil* or *eul* in *deuil*





Teaching Poetry

Advanced Placement Summer Institute

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PETER VIERECK:

VALE¹ FROM CARTHAGE (SPRING, 1944)



I, now at Carthage.² He, shot dead at Rome.
 Shipmates last May. “And what if one of us,”
 I asked last May, in fun, in gentleness,
 “Wears doom, like dungarees, and doesn’t know?”
 5 He laughed, “*Not see Times Square³ again?*” The foam,
 Feathering across that deck a year ago,
 Swept those five words—like seeds—beyond the seas
 Into his future. There they grew like trees;
 And as he passed them there next spring, they laid
 10 Upon his road of fire their sudden shade.
 Though he had always scraped his mess-kit pure
 And scrubbed redeemingly his barracks floor,
 Though all his buttons glowed their ritual-hymn
 Like cloudless moons to intercede for him,
 15 No furlough fluttered from the sky. He will
 Not see Times Square—he will not see—he will
 of Not see Times
 change; at Carthage (while my friend,
 Living those words at Rome, screamed in the end)
 20 I saw an ancient Roman’s tomb and read
 “*Vale*” in stone. Here two wars mix their dead:
 Roman, my shipmate’s dream walks hand in hand
 With yours tonight (“New York again” and “Rome”),
 Like widowed sisters bearing water home
 25 On tired heads through hot Tunisian sand
 In good cool urns, and says, “I understand.”
 Roman, you’ll see your Forum Square no more;
 What’s left but this to say of any war?

Directions: *Read the poem carefully. Then answer fully and explicitly the following questions:*

1. Is the structure of the three opening sentences justifiable in this particular poem? Give reasons for your answer.
2. Why do the three place names — Carthage, Rome, and Times Square — create the particular emotional effects present in this poem?
3. Interpret each of the following portions of the poem so as to show how it contributes to the effectiveness of the poem as a whole:
 - a. *Wears doom, like dungarees* (line 4);
 - b. *.... they laid*
Upon his road of fire their sudden shade (lines 9-10);
 - c. *No furlough fluttered from the sky* (line 15);
 - d. *Living these words* (line 19);
 - e. *Like widowed sisters* (line 24).
4. To whom does *I* refer in line 26? What is it that is understood?
5. To how much may *this* refer in the final line of the poem?

¹ *Vale* is the Latin word for farewell.

² Carthage is the site of the famous ancient city in Tunisia, North Africa. In ancient times the rivalry between Rome and Carthage culminated in the Punic Wars. In World War II, Tunisia again figured prominently.

³ Times Square is the bustling center of New York City—the theater district.

TP-COASTT: A MNEMONIC FOR POETRY

Title	The title is part of the poem; consider any multiple meanings.
Paraphrase	Rephrase the poem using your words.
Connotation	Contemplate the poem for meaning beyond the literal.
Organization	Identify organizational patterns, visual, temporal, spatial, abstract
Attitude	Identify the tone—both the speaker's and the poet's attitude
Shifts*	Locate shifts in speaker, tone, setting, syntax, diction...
Title	Examine the title again, this time on an interpretive level
Theme	Determine what the poem says

*Shifts

Signals Key words (*still, but, yet, although, however...*)
 Punctuation (consider every punctuation mark)
 Stanza or paragraph divisions
 Changes in line length or stanza length or both

Types Structure (how the work is organized)
 Changes in syntax (sentence length and construction)
 Changes in sound (rhyme, rhythm, alliteration, assonance...)
 Changes in diction (slang to formal language, for example)

Patterns Are the shifts sudden? progressive? recursive? Why?

ELIZABETH BISHOP
ONE ART

The art of losing isn't hard to master;
 so many things seem filled with the intent
 to be lost that their loss is no disaster.

5 Lose something every day. Accept the fluster
 of lost door keys, the hour badly spent.
 The art of losing isn't hard to master.

Then practice losing farther, losing faster:
 places, and names, and where it was you meant
 10 to travel. None of these will bring disaster.

I lost my mother's watch. And look! my last, or
 next-to-last, of three loved houses went.
 The art of losing isn't hard to master.

I lost two cities, lovely ones. And, vaster,
 15 some realms I owned, two rivers, a continent.
 I miss them, but it wasn't a disaster.

—Even losing you (the joking voice, a gesture
 I love) I shan't have lied. It's evident
 the art of losing's not too hard to master
 20 though it may look like (Write it!) like disaster.

From *The Complete Poems 1927-1979* by Elizabeth Bishop, published by
 Farrar, Straus & Giroux, Inc. Copyright © 1979, 1983 by Alice Helen
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P R O S O D Y

THE FOOT

THE FOOT is measured according to the number of its stressed and unstressed syllables. The stressed syllables are marked with an acute accent (') or a prime mark (') and the unstressed syllables with a small superscript line (-), a small "x," a superscript degree symbol (°) or a short accent mark, or "breve" (˘). A virgule (/) can be used to separate feet in a line.

Iamb	iambic	(- ')	to-DÁY
Trochee	trochaic	(' -)	BRÓ-ther
Anapest	anapestic	(- - ')	in-ter-CÉDE
Dactyl	dactylic	(' - -)	YÉS-ter-day
Spondee	spondaic	(' ')	ÓH, NÓ
Pyrric	pyrric	(- -)	...Of a...
(Amphibrach)	(amphibrachic)	(- ' -)	chi-CÁ-go
(Bacchus)	(bacchic)	(- ' ')	a BRÁND NÉW car
(Amphímacer)	(amphímacritic ?)	(' - ')	LÓVE IS BÉST

METRICAL FEET

- 1 **Monómeter** "Thus I"
- 2 **Dímeter** "Rich the treasure"
- 3 **Trímeter** "A sword, a horse, a shield"
- 4 **Tetrámeter** "And in his anger now he rides"
- 5 **Pentámeter** "Draw forth thy sword, thou mighty man-at-arms"
- 6 **Hexámeter** "His foes have slain themselves, with whom he should contend."
- 7 **Heptámeter** "There's not a joy the world can give like that it takes away."
- 8 **Octámeter** "When I sit down to reason, think to take my stand nor swerve,"
- 9 **Nonámeter** "Roman Virgil, thou that sing'st Ilion's lofty temples robed with fire,"

SPECIAL NAMES

Heroic meter	Iambic pentameter
Long meter	Iambic tetrameter
Alexandrine	One line of iambic hexameter

SCANSION

To SCAN a line is to divide it into its several feet, then to tell *what kind of feet* make up the line and *how many* of them there are, as in the descriptive names of Chaucer and Shakespeare's 'iambic pentameter.'

STANZAIC FORMS

<i>Name</i>	<i>Lines</i>	<i>Special rhymes / forms</i>
Couplet	2	rhymes: aa (2 heroic lines = <i>heroic couplet</i>)
Tercet	3	rhymes: aaa, aab, abb (<i>Terza rima</i> = aba bcb cdc, etc.)
Quatrain	4	(<i>In Memoriam Stanza</i> = abba in iambic tetrameter)
Quintain	5	(<i>Limerick</i> rhymes: aabba)
Sestet	6	—
Seven-line	7	(<i>Rime Royale</i> = ababbcc in iambic pentameter)
Octet	8	(<i>Ottava Rima</i> = abababcc in iambic pentameter)
Nine-line	9	(<i>Spencerian Stanza</i> = ababbcbcc in iambic pentameter; the final line is an Alexandrine)

Some fixed poetic forms

THE SONNET

The sonnet consists of fourteen lines of iambic pentameter (in Romance languages, iambic hexameter)

The English (Shakespearean) Sonnet is made up of three quatrains and a heroic couplet and rhymes abab cdcd efef gg

The Italian (Petrarchan) Sonnet is made up of an octet and a sestet. It rhymes: abbaabba cdecde; in sonnets written in English, the last six rhymes may come in any order.

THE SESTINA

The sestina dates from the 12th century. Its 39 lines divide into six sestets and a three-line envoy. The same words that end the lines in the first sestet will end the lines in all the others in a different but prescribed order. Each stanza uses these ending words from the previous stanza in the order 6-1-5-2-4-3. All six words appear in the envoy, three of them at the end of a line.

THE VILLANELLE

The villanelle, a complex and rare form, is made up of 19 lines arranged in five tercets and a concluding quatrain. Line 1 must be repeated as lines 6, 12, and 18; line 3 must be repeated as lines 9, 15, and 19.

THE BALLAD

The ballad is made up of quatrains in which the second and fourth lines must rhyme and are generally trimetric; the first and third lines are normally tetrametric.

TWO JAPANESE FORMS

Syllables instead of feet are counted. The haiku is a three-line poem in which the first and third lines have five, the second, seven. The tanka is a five line poem in which the first and third lines have five, the other three, seven each. The haiku must contain a reference to a season.

PROSODY PRACTICE

Putting them together:

Give the kind of foot, then the number of feet, using the conventional terminology.
For numbers 13-15, create (or recall) an example of the meter given.

<i>line</i>	<i>name</i>
1. The night is chill; the forest bare	
2. Sent them spinning down the gutter	
3. I will not eat them with a goat, I will not eat them on a boat I do not like green eggs and ham I do not like them, Sam-I-Am.	
4. In the glare of a scoreboard's last light	
5. You turn your face, but does it bring your heart?	
6. Romeo Montague, Juliet Capulet	
7. With torn and bleeding hearts we smile	
8. We wear the mask.	
9. Where lasting friendship seeds are sewn	
10. And those Power Puff Girls are in trouble again	
11. Because I could not stop for Death He kindly stopped for me The carriage held but just ourselves And Immortality. <i>(Emily Dickinson)</i>	
12. If we shadows have offended Think but this, and all is mended... <i>(Shakespeare)</i>	
13.	iambic pentameter
14.	trochaic tetrameter
15.	iambic trimeter



Poetry Response Assignment

Students sometimes cringe when they learn that a major focus of this course is poetry. As children most of you loved poetry, reciting nursery rhymes and chanting limericks. What happened? We don't have the answer, but one of our goals this year will be to rekindle your enthusiasm for and appreciation of poetry.

Laurence Perrine suggests, "People have read poetry or listened to it or recited it because they liked it, because it gave them enjoyment. But this is not the whole answer. Poetry in all ages has been regarded as important, not simply as one of several alternative forms of amusement, as one person might choose bowling, another, chess, and another, poetry. Rather, it has been regarded as something central to existence, something having unique value to the fully realized life, something that we are better off for having and without which we are spiritually impoverished."

John Ciardi writes, "Everyone who has an emotion and a language knows something about poetry. What he knows may not be much on an absolute scale, and it may not be organized within him in a useful way, but once he discovers the pleasure of poetry, he is likely to be surprised to discover how much he always knew without knowing he knew it. He may discover, somewhat as the character in the French play discovered to his amazement that he had been talking prose all his life, that he had been living poetry. Poetry, after all, is about life. Anyone who is alive and conscious must have some information about it."

This year we are approaching poetry two ways. We are studying some poems in class, learning about the tools and devices poets use in their craft, talking about what a poem means or how it made you feel, or seeking answers to questions we raised while reading or studying. We might call this our structured or formal study of poetry. But we are also studying poetry informally through poetry responses.

You will be writing responses about every two weeks. Please look closely at the list of dates to know when these responses are due. You will have a different list of poems each quarter. Your first job is to get to know them. To that end, you will read all the poems from the list at least once every week. Read them at different times, in different places, and in different moods. You will notice how the poems will reveal themselves to you over the weeks. Although you will respond on paper to only one poem for each assignment, you want to become acquainted with all the poems on the list.

For each assignment date, you will choose one poem from the list and write a response to that poem. These responses are to be a minimum of about 200 words, or the equal of one typed page. Place the response in "the box" at the beginning of class on the day it is due. Late poetry reactions do not receive credit.

You may approach this assignment several ways. Sometimes students write an analysis of the poem. They explain what is going on in the poem and relate what they think the theme is. Others begin with the theme and elaborate on that, while some apply the poem to themselves by relating a personal experience. Occasionally a student will write a response on one line from the poem. What you do with the response is up to you as long as you say something. Students who explain that they "could not understand the poem no matter how" they tried do not get credit. You will not like all the poems, but if you choose to write that you dislike a poem because of its content or style, support that with concrete detail.

*Adapted from Danny Lawrence;
Career Center, Winston-Salem, North Carolina*

Poems for Response: Second Quarter

Choose one of the following poems for each of the poetry responses. All are found in Meyer, *The Bedford Introduction to Literature, 8th ed.* on the indicated pages. Use a poem once only during the quarter. Write on one poem only for a poetry response.

Yousif al-Sa'igh, "An Iraqi Evening,"
p. 1309

Anne Bradstreet, "To My Dear and Loving
Husband," p. 1241

Gwendolyn Brooks, "We Real Cool," p. 860

Randall Jarrell, "The Death of the Ball
Turret Gunner," p. 832

E. E. Cummings, "In Just—," p. 1034

John Donne, "Death, be not proud,"
p. 1058

Linda Pastan, "Pass/Fail," p. 1252

Robert Hayden, "Those Winter Sundays,"
p. 771

Seamus Heaney, "The Forge," p. 1013

Robert Herrick, "To the Virgins, to Make
Much of Time," p. 842

Langston Hughes, "The Negro Speaks of
Rivers," p. 1162

Sharon Olds, "Rites of Passage," p. 1047

Henry Reed, "Naming of Parts," 943

Theodore Roethke, "My Papa's Waltz,"
p. 999

Shakespeare, "When, in disgrace with
Fortune and men's eyes," p. 1344

Shelley, "Ozymandias," p. 1344

Cathy Song, "The Youngest Daughter,"
p. 857

Phillis Wheatley, "On Being Brought from
Africa to America," p. BC-C

Walt Whitman, "When I Heard the
Learn'd Astronomer," p. 1352

William Carlos Williams, "This Is Just to
Say," p. 1353

William Wordsworth, "The world is too
much with us," p. 1009

William Butler Yeats, "Sailing to
Byzantium," p. 1359

Due Dates

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Poetry Response Student Log

	Date	Poem	Response
1	Wed 3 Oct	<i>Ozy</i>	<i>Personal, political</i>
2	Fri 12 Oct	<i>Africa</i>	<i>Political</i>
3	Wed 17 Oct	<i>Naming Parts</i>	<i>Political *</i>
4	Fri 26 Oct	<i>We Cool</i>	<i>Personal, structure</i>
5	Wed 31 Oct	L A T E	L A T E
85			
6	Wed 14 Nov	<i>Wild Swans</i>	<i>Analysis, personal</i>
7	Fri 23 Nov	<i>Belle Dame</i>	<i>Structure, analysis</i>
8	Wed 28 Nov	<i>In Just---</i>	<i>Mythology, fig. lang.</i>
9	Fri 7 Dec	<i>Golden Retrievals</i>	<i>Form, personal</i>
10	Wed 12 Dec	<i>Death not proud</i>	<i>Rhyme, meter</i>
11	Fri 21 Dec	<i>To the Virgins</i>	<i>Personal, humor, structure</i>
12	Wed 9 Jan	<i>That the Night Come</i>	<i>Scansion</i>
13	Fri 18 Jan	<i>the Forge</i>	<i>Comparison (theme)</i>
100			
14	Wed 6 Feb	<i>Out, Out</i>	<i>Theme, relates to AILDying</i>
15	Fri 15 Feb	<i>When I consider</i>	<i>Personal, thematic</i>
16	Wed 20 Feb	<i>When in disgrace</i>	<i>Political, personal</i>
17	Fri 29 Feb	<i>Birches</i>	<i>Comparison (Out out)</i>
18	Wed 5 Mar	<i>Fern Hill</i>	<i>Cultural, structure</i>
19	Fri 14 Mar	<i>Leda and the Swan</i>	<i>Compare (Wild swans), personal</i>
20	Wed 19 Mar	<i>Late Aubade</i>	<i>Diction, patterns</i>
21	Fri 28 Mar	<i>Mother 2 Son</i>	<i>Political, Theme, Personal</i>
22	Wed 2 Apr	<i>Song</i>	<i>'spacey' personal</i>
100			
23	Wed 16 Apr		
24	Fri 25 Apr		
25	Wed 30 Apr		

Team Poetry Lessons Some Guidelines

Topics:

Three teams will be assigned a poet: either Dickinson, Frost, or Hughes.

Four teams will be assigned a theme: either love and longing, teaching and learning, humor and satire, or 'Border Crossings.'

Poems:

Use the poems in *The Bedford Introduction to Literature, 8th ed.*

You may add one additional poem if you feel it necessary.

Secondary Sources:

Print:

- Use the critical material in the literature anthology.

Electronic:

- Begin with the widest group of Internet sites you can locate but at least ten, exclusive of encyclopedias and other general sites.
- From that group, select the three most helpful.

Presentation:

- Your team will give a short lesson on your poet. You will probably want to focus on two of the poems. You want the point of the lesson to be something more valuable than, say, Dickinson is swell. Find a focus. You will have 20-30 minutes, inclusive of any class discussion or questions you choose to include. Your grade will be penalized for every minute you go beyond 30.
- You are to include some sort of a visual aid along the way. It could be projected, drawn on the board, held up. posted.... you decide what will be most effective.

Written work:

- You will submit a lesson summary of about one side of one page.
- You will turn in as well a tidy list of the web sites your team found. Include the title and the URL for each.
- You will write an "AP-type" essay question that prompts writers to identify one or more techniques or devices your poet uses and to explain how the poet uses them to convey an element such as theme, character, tone, point of view, idea, setting, mood, or the like.
- The written work may be handwritten, printed, or submitted electronically.

Questions 14-23. Read the following poem carefully before you choose your answers.

Sestina

September rain falls on the house.
 In the failing light, the old grandmother
 sits in the kitchen with the child
 beside the Little Marvel Stove*,
 5 reading the jokes from the almanac,
 laughing and talking to hide her tears.

She thinks that her equinoctial tears
 and the rain that beats on the roof of the
 house
 were both foretold by the almanac,
 10 but only known to a grandmother.
 The iron kettle sings on the stove.
 She cuts some bread and says to the
 child,

It's time for tea now; but the child
 is watching the teakettle's small hard
 tears
 15 dance like mad on the hot black stove,
 the way the rain must dance on the
 house.
 Tidying up, the old grandmother
 hangs up the clever almanac

on its string. Birdlike, the almanac
 20 hovers half open above the child,
 hovers above the old grandmother
 and her teacup full of dark brown tears.
 She shivers and says she thinks the house
 feels chilly, and puts more wood in the
 stove.

25 *It was to be,* says the Marvel Stove.
I know what I know, says the almanac.
 With crayons the child draws a rigid
 house
 and a winding pathway. Then the child
 puts in a man with buttons like tears
 30 and shows it proudly to the
 grandmother.

But secretly, while the grandmother
 busies herself about the stove,
 the little moons fall down like tears
 from between the pages of the almanac
 35 into the flower bed the child
 has carefully placed in the front of the
 house.

Time to plant tears, says the almanac.
 The grandmother sings to the marvelous
 stove
 and the child draws another inscrutable
 house.

* Brand name of a wood- or coal-burning stove

14. The mood of the poem is best described as
 (A) satiric
 (B) suspenseful
 (C) reproachful
 (D) elegiac
 (E) quizzical
15. In line 10, "known to" is best interpreted as
 (A) imagined by
 (B) intended for
 (C) predicted by
 (D) typified in
 (E) experienced by
16. In line 19, "Birdlike" describes the
 (A) markings on the pages of the almanac
 (B) whimsicality of the almanac's sayings
 (C) shape and movement of the almanac
 (D) child's movements toward the almanac
 (E) grandmother's movements toward the almanac
17. Between lines 24 and 25 and between lines :32 and 33, there is a shift from
 (A) understatement to hyperbole
 (B) realism to fantasy
 (C) optimism to pessimism
 (D) present events to recalled events
 (E) formal diction to informal diction
18. The child's attitude is best described as one of
 (A) anxious dismay
 (B) feigned sympathy
 (C) absorbed fascination
 (D) silent remorse
 (E) fretful boredom
19. All of the following appear to shed tears or be filled with tears EXCEPT the
 (A) child
 (B) teacup
 (C) almanac
 (D) teakettle
 (E) grandmother
20. The grandmother and the child in the poem are portrayed primarily through descriptions of their
 (A) actions
 (B) thoughts
 (C) conversation
 (D) facial expressions
 (E) physical characteristics
21. Throughout the poem, the imagery suggests that
 (A) both nature and human beings are animated by similar forces
 (B) most human activities have more lasting consequences than is commonly realized
 (C) past events have little influence on activities of the present
 (D) both natural and artificial creations are highly perishable
 (E) the optimism of youth differs only slightly from the realism of age
22. Which of the following literary devices most significantly contributes to the unity of the poem?
 (A) Use of internal rhyme
 (B) Use of epigrammatic expressions
 (C) Use of alliteration
 (D) Repetition of key words
 (E) Repetition of syntactic patterns
23. The poet's attitude toward the characters in the poem is best described as a combination of
 (A) detachment and understanding
 (B) disdain and curiosity
 (C) envy and suspicion
 (D) approval and amusement
 (E) respect and resentment

- 14 *tone, vocabulary*
 15 *vocabulary*
 16 *imagery*
 17 *figurative language*
 18 *detail*
 19 *detail*
 20 *detail*
 21 *detail*
 22 *form, structure*
 23 *tone, detail*

AP English Lit & Comp: MC Practice Bishop, "Sestina"

	Guess	A	B	C	Questions Type	Vocabulary, Notes....
14	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
15	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
16	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
17	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
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23	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		

Read the following poem carefully. Then write an essay in which you explain how the organization of the poem and the use of concrete details reveal both its literal and its metaphorical meanings. In your discussion, show how both of these meanings relate to the title.

(Suggested time—35 minutes)

Storm Warnings

Adrienne Rich

The glass has been falling all the afternoon,
And knowing better than the instrument
What winds are walking overhead, what zone
Of gray unrest is moving across the land,
I leave the book upon a pillowed chair
And walk from window to closed window, watching
Boughs strain against the sky

And think again, as often when the air
Moves inward toward a silent core of waiting,
How with a single purpose time has traveled
By secret currents of the undiscerned
Into this polar realm. Weather abroad
And weather in the heart alike come on
Regardless of prediction.

Between foreseeing and averting change
Lies all the mastery of elements
Which clocks and weatherglasses cannot alter.
Time in the hand is not control of time,
Nor shattered fragments of an instrument
A proof against the wind; the wind will rise,
We can only close the shutters.

I draw the curtains as the sky goes black
And set a match to candles sheathed in glass
Against the keyhole draught, the insistent whine
Of weather through the unsealed aperture.
This is our sole defense against the season;
These are the things that we have learned to do
Who live in troubled regions.



Advanced Placement Summer Institute

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Vincent

(Starry Starry Night)

Song lyrics by Don McLean

Starry starry night, paint your palette blue and grey
Look out on a summer's day with eyes that know the darkness in my soul
Shadows on the hills, sketch the trees and the daffodils
Catch the breeze and the winter chills, in colors on the snowy linen land

5 Now I understand what you tried to say to me
How you suffered for your sanity How you tried to set them free
They would not listen they did not know how, perhaps they'll listen now

Starry starry night, flaming flowers that brightly blaze
Swirling clouds in violet haze reflect in Vincent's eyes of china blue
10 Colors changing hue, morning fields of amber grain
Weathered faces lined in pain are soothed beneath the artist's loving hand

Refrain:

For they could not love you, but still your love was true
And when no hope was left in sight, on that starry starry night
You took your life as lovers often do,
15 But I could have told you, Vincent,
This world was never meant for one as beautiful as you

Starry, starry night, portraits hung in empty halls
Frameless heads on nameless walls with eyes that watch the world and can't forget.
Like the stranger that you've met, the ragged man in ragged clothes
20 The silver thorn of bloody rose, lie crushed and broken on the virgin snow

Now I think I know what you tried to say to me
How you suffered for your sanity How you tried to set them free
They would not listen they're not listening still
Perhaps they never will.

THE FALL OF ICARUS



— Pieter Bruegel the Elder

Musee des Beaux Arts

W.H. Auden

About suffering they were never wrong,
The Old Masters; how well, they understood
Its human position; how it takes place
While someone else is eating or opening a window or just walking
dully along;
5 How, when the aged are reverently, passionately waiting
For the miraculous birth, there always must be
Children who did not specially want it to happen, skating
On a pond at the edge of the wood:
They never forgot
10 That even the dreadful martyrdom must run its course
Anyhow in a corner, some untidy spot
Where the dogs go on with their doggy life and the torturer's horse
Scratches its innocent behind on a tree.
In Breughel's Icarus, for instance: how everything turns away
15 Quite leisurely from the disaster; the ploughman may
Have heard the splash, the forsaken cry,
But for him it was not an important failure; the sun shone
As it had to on the white legs disappearing into the green
Water; and the expensive delicate ship that must have seen
20 Something amazing, a boy falling out of the sky,
had somewhere to get to and sailed calmly on.

Landscape With The Fall Of Icarus

William Carlos Williams

According to Brueghel
when Icarus fell
it was spring
a farmer was ploughing
5 his field
the whole pageantry
of the year was
awake tingling
near
10 the edge of the sea
concerned
with itself
sweating in the sun
that melted
15 the wings' wax
unsignificantly
off the coast
there was
a splash quite unnoticed
20 this was
Icarus drowning

Icarus
Edward Field

Only the feathers floating around the hat
Showed that anything more spectacular had occurred
Than the usual drowning. The police preferred to ignore
The confusing aspects of the case,
5 And the witnesses ran off to a gang war.
So the report filed and forgotten in the archives read simply
Drowned, but it was wrong: Icarus
Had swum away, coming at last to the city
Where he rented a house and tended the garden.
10 That nice Mr. Hicks the neighbors called him,
Never dreaming that the gray, respectable suit
Concealed arms that had controlled huge wings
Nor that those sad, defeated eyes had once
Compelled the sun. And had he told them
15 They would have answered with a shocked, uncomprehending stare.
No, he could not disturb their neat front yards;
Yet all his books insisted that this was a horrible mistake:
What was he doing aging in a suburb?
Can the genius of the hero fall
20 To the middling stature of the merely talented?
And nightly Icarus probes his wound
And daily in his workshop, curtains carefully drawn,
Constructs small wings and tries to fly
To the lighting fixture on the ceiling:
25 Fails every time and hates himself for trying.
He had thought himself a hero, had acted heroically,
And now dreamt of his fall, the tragic fall of the hero;
But now rides commuter trains,
Serves on various committees,
30 And wishes he had drowned.



The Lament for Icarus
Herbert Draper

To A Friend Whose Work Has Come To Triumph
Anne Sexton

Consider Icarus, pasting those sticky wings on,
testing this strange little tug at his shoulder blade,
and think of that first flawless moment over the lawn
of the labyrinth. Think of the difference it made!
5 There below are the trees, as awkward as camels;
and here are the shocked starlings pumping past
and think of innocent Icarus who is doing quite well:
larger than a sail, over the fog and the blast
of the plushy ocean, he goes. Admire his wings!
10 Feel the fire at his neck and see how casually
he glances up and is caught, wondrously tunneling
into that hot eye. Who cares that he fell back to the sea?
See him acclaiming the sun and come plunging down
while his sensible daddy goes straight into town.

Icarus
By Tony Curtis

Out of an English summer morning's sky
drops an Indian who failed in flight
miles short of heaven. This frozen Icarus
thrown from the wheel-bay of a 747,
5 splashes into a Surrey reservoir,
cracking the water like a whip.
This poor man stowed away
in the Delhi heat, curled
himself into an oven of rubber and oil,
10 and dreamed as he rose in the deafening take-off
of food and rain and Coca-Cola
and television where the colour never ends.
The waitress at the Granada stop
tapping in two coffees and a Danish
15 at the till, for no reason at all,
looked up, saw a bird, or an engine,
or a man, and then nothing
but blue sky again.

Icarus' Diatribe
By Aaron Pastula

How we have wasted the years here, Father;
Grounded in the shadow of Talus, whom you envied
Too much, and murdered. We might be free
If
5 Ariadne had not received a precious ball of thread
With which to save her lover, yet you would rescue
Another even though we are trapped, and only
Two left.
I've watched your shadows sleep against stone walls
10 While I ran our labyrinth, the sun above
Driving me as if I should call for my final repose
Alone.
Do you remember the torrid wind maneuvering
Around the angles of our usless garrison,
15 Filling empty mouths with surrogate conversation?
We
Seldom spoke, you and I, roaming like languid souls
When the Minotaur's threat was dead.
And yet I felt the lyre singing in my breast,
20 Always
Crying out background noise for the construction
Of my cunningly wrought wings; my only means to rise
Above these steadfast fortress walls, lest I
Surrender
25 To your silence. I know the gulls were wailing
When I robbed them, but they had flown too close:
I am not to blame for the necessity of my purpose.
To you
I am as your own divided heart - double-sexed
30 And beating as a thief's in the falling hours of twilight,
Awaiting my time to retire. Instead I take flight,
The sun
Drawing me as an opiate away from our
Etherized utopia, leaving you puzzled; compelling
35 You to follow me out above the open,
Beguiling sea

Icarus
By Christine Hemp

It was his idea, this flying thing.
We collected feathers at night, stuffing
our pockets with mourning dove down. By day,
we'd weave and glue them with the wax
5 I stole after we'd shooed the bees away.
Oh, how it felt, finally, to blow off Crete
leaving a labyrinth of dead-ends:
my clumsiness with figures, father's calm
impatience, cool logic, interminable devising.
10 The sea wind touched my face like balm.
He thought I'd tag along as usual,
in the wake of his careful scheme
bound by the string connecting father and son,
invisible thread I tried for years to untie.
15 I ached to be a good-for-something on my own.
I didn't know I'd get drunk with the heat,
flying high, too much a son to return.
Poor Daedelus, his mouth an O below,
his hands outstretched to catch the rain
20 of wax. He still doesn't know.
My wings fell, yes - I saw him hover
over the tiny splash - but by then I'd been
swallowed into love's eye, the light I've come to see
as home, drowning in the yes, this swirling
25 white-hot where night will never find me.
And now when my father wakes
each morning, his bones still sore
from his one-time flight, his confidence undone
because the master plan fell through,
30 he rises to a light he never knew, his son.

The Fall of Icarus (Metamorphosis, VIII: 183-235)
By Ovid, Translated by Sir Samuel Garth

These, as the angler at the silent brook,
Or mountain-shepherd leaning on his crook,
Or gaping plowman, from the vale describes,
They stare, and view 'em with religious eyes,
5 And strait conclude 'em Gods; since none, but they,
Thro' their own azure skies cou'd find a way.
When now the boy, whose childish thoughts aspire
To loftier aims, and make him ramble high'r,
Grown wild, and wanton, more embolden'd flies
10 Far from his guide, and soars among the skies.
The soft'ning wax, that felt a nearer sun,
Dissolv'd apace, and soon began to run.
The youth in vain his melting pinions shakes,
His feathers gone, no longer air he takes:
15 Oh! Father, father, as he strove to cry,
Down to the sea he tumbled from on high,
And found his Fate; yet still subsists by fame,
Among those waters that retain his name.

Courtyards in Delft

Derek Mahon
(for Gordon Woods)

5 Oblique light on the trite, on brick and tile—
Immaculate masonry, and everywhere that
Water tap, that broom and wooden pail
To keep it so. House-proud, the wives
Of artisans pursue their thrifty lives
Among scrubbed yards, modest but adequate.
Foliage is sparse, and clings. No breeze
Ruffles the trim composure of those trees.

10 No spinet-playing emblematic of
The harmonies and disharmonies of love;
No lewd fish, no fruit, no wide-eyed bird
About to fly its cage while a virgin
Listens to her seducer, mars the chaste
Perfection of the thing and the thing made.
15 Nothing is random, nothing goes to waste.
We miss the dirty dog, the fiery gin.

20 That girl with her back to us who waits
For her man to come home for his tea
Will wait till the paint disintegrates
And ruined dikes admit the esurient sea;
Yet this is life too, and the cracked
Out-house door a verifiable fact
As vividly mnemonic as the sunlit
Railings that front the houses opposite.

25 I lived there as a boy and know the coal
Glittering in its shed, late-afternoon
Lambency informing the deal table,
The ceiling cradled in a radiant spoon.
I must be lying low in a room there,
30 A strange child with a taste for verse,
While my hard-nosed companions dream of fire
And sword upon parched veldt and fields of rain-swept gorse.



Courtyards in Delft
Pieter de Hoock, 1659

National Gallery, London
approx. 29 x 23.5 inches

The Great Wave: Hokusai

Donald Finkel

The Great Wave: Hokusai

But we will take the problem in its most obscure manifestation, and suppose that our spectator is an average Englishman. A trained observer, carefully hidden behind a screen, might notice a dilation in his eyes, even an intake of his breath, perhaps a grunt. (Herbert Read, *The Meaning of Art*)

It is because the sea is blue,
Because Fuji is blue, because the bent blue
Men have white faces, like the snow
On Fuji, like the crest of the wave in the sky the color of their
5 Boats. It is because the air
Is full of writing, because the wave is still: that nothing
Will harm these frail strangers,
That high over Fuji in an earthcolored sky the fingers
Will not fall; and the blue men
10 Lean on the sea like snow, and the wave like a mountain leans
Against the sky.

In the painter's sea
All fishermen are safe. All anger bends under his unity.
But the innocent bystander, he merely
15 'Walks round a corner, thinking of nothing': hidden
Behind a screen we hear his cry.
He stands half in and half out of the world; he is the men,
But he cannot see below Fuji
The shore the color of sky; he is the wave, he stretches
20 His claws against strangers. He is
Not safe, not even from himself. His world is flat.
He fishes a sea full of serpents, he rides his boat
Blindly from wave to wave toward Ararat.



The Great Wave at Kamagawa
Katsushika Hokusai, 1831
woodblock print

Not my Best Side

U. A. Fanthorpe

I

Not my best side, I'm afraid.
 The artist didn't give me a chance to
 Pose properly, and as you can see,
 Poor chap, he had this obsession with
 5 Triangles, so he left off two of my
 Feet. I didn't comment at the time
 (What, after all, are two feet
 To a monster?) but afterwards
 I was sorry for the bad publicity.
 10 Why, I said to myself, should my conqueror
 Be so ostentatiously beardless, and ride
 A horse with a deformed neck and square hoofs?
 Why should my victim be so
 Unattractive as to be inedible,
 15 And why should she have me literally
 On a string? I don't mind dying
 Ritually, since I always rise again,
 But I should have liked a little more blood
 To show they were taking me seriously.

II

20 It's hard for a girl to be sure if
 She wants to be rescued. I mean, I quite
 Took to the dragon. It's nice to be
 Liked, if you know what I mean. He was
 So nicely physical, with his claws
 25 And lovely green skin, and that sexy tail,
 And the way he looked at me,
 He made me feel he was all ready to
 Eat me. And any girl enjoys that.
 So when this boy turned up, wearing machinery,
 30 On a really dangerous horse, to be honest
 I didn't much fancy him. I mean,

What was he like underneath the hardware?
 He might have acne, blackheads or even
 Bad breath for all I could tell, but the dragon--
 35 Well, you could see all his equipment
 At a glance. Still, what could I do?
 The dragon got himself beaten by the boy,
 And a girl's got to think of her future.

III

I have diplomas in Dragon
 40 Management and Virgin Reclamation.
 My horse is the latest model, with
 Automatic transmission and built-in
 Obsolescence. My spear is custom-built,
 And my prototype armour
 45 Still on the secret list. You can't
 Do better than me at the moment.
 I'm qualified and equipped to the
 Eyebrow. So why be difficult?
 Don't you want to be killed and/or rescued
 50 In the most contemporary way? Don't
 You want to carry out the roles
 That sociology and myth have designed for you?
 Don't you realize that, by being choosy,
 You are endangering job prospects
 55 In the spear- and horse-building industries?
 What, in any case, does it matter what
 You want? You're in my way.



St George and the Dragon

Uccello (1397-1435)
National Gallery, London

Looking at Point-of-View: Three Perspectives for One Poem

1. Look at the painting closely. Based on your knowledge of myth and legend, what are some initial inferences you can draw concerning the figures depicted in the painting? In other words, what are some of the characteristics you assume each character embodies?
The Maiden / The Dragon / The Knight?
4. Once you have heard the responses from the other groups, please answer the following question: Why is the knight interested most in maintaining the paradigm represented in the painting?

Now read your stanza and then answer the following questions:

2. In what ways does your speaker reinforce or affirm the assumptions you made about him/her/it?
3. In what ways does your speaker reject or go against the assumptions you made about him/her/it?

Homework: Taking all of "Not My Best Side" into consideration, along with the comments of your classmates, write a short response (1 page or so) in which you discuss one of the main ideas in this poem. Specifically discuss how the different points of view are significant in expressing this idea. For this assignment, your first sentence needs to be your thesis statement.

*Lance Bala,
Bellevue, Washington*



Teaching Shakespeare's Language

Advanced Placement Summer Institute

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A MIDSUMMER NIGHT'S DREAM

Act 1, scene 2

Enter QUINCE the carpenter and SNUG the joiner and BOTTOM the weaver and FLUTE the bellows mender and SNOUT the tinker and STARVELING the tailor.

Quince 1 Is all our company here?

Bottom 1 You were best to call them generally, man by man, according to the scrip.

Quince 1 Here is the scroll of every man's name, which is thought fit, through all Athens, to play in our enterlude before the Duke and the Duchess, on his wedding day at night.

Bottom 1 First, good Peter Quince, say what the play treats on; then read the names of the actors; and so grow to a point.

Quince 1 Marry, our play is The most lamentable comedy and most cruel death of Pyramus and Thisby.

Bottom 1 A very good piece of work, I assure you, and a merry. Now, good Peter Quince, call forth your actors by the scroll. Masters, spread yourselves.

Quince 1 Answer as I call you. Nick Bottom the weaver.

Bottom 1 Ready. Name what part I am for, and proceed.

Quince 1 You, Nick Bottom, are set down for Pyramus.

Bottom 1 What is Pyramus? a lover, or a tyrant?

Quince 1 A lover, that kills himself most gallant for love.

Bottom 1 That will ask some tears in the true performing of it. If I do it, let the audience look to their eyes. I will move storms; I will condole in some measure. To the rest--yet my chief humor is for a tyrant. I could play Ercles rarely, or a part to tear a cat in, to make all split.

The raging rocks
And shivering shocks
Shall break the locks
Of prison gates;
And Phibbus' car
Shall shine from far,
And make and mar
The foolish Fates.

This was lofty! Now name the rest of the players. This is Ercles' vein, a tyrant's vein; a lover is more condoling.

Quince 2 Francis Flute the bellows mender.

Flute 2 Here, Peter Quince.

Quince 2 Flute, you must take Thisby on you.

Flute 2 What is Thisby? a wand'ring knight?

Quince 2 It is the lady that Pyramus must love.

Flute 2 Nay, faith; let not me play a woman; I have a beard coming.

Quince 2 That's all one; you shall play it in a mask, and you may speak as small as you will.

Bottom 2 And I may hide my face, let me play Thisby too. I'll speak in a monstrous little voice, "Thisne! Thisne! Ah, Pyramus, my lover dear! thy Thisby dear, and lady dear!"

Quince 2 No, no, you must play Pyramus; and, Flute, you Thisby.

Bottom 2 Well, proceed.

Quince 2 Robin Starveling the tailor.

Starveling 2 Here, Peter Quince.

Quince 2 Robin Starveling, you must play Thisby's mother. Tom Snout the tinker.

Snout 2 Here, Peter Quince.

Quince 2 You, Pyramus' father; myself, Thisby's father; Snug the joiner, you the lion's part. And I hope here is a play fitted.

Snug 2 Have you the lion's part written? Pray you, if it be, give it me, for I am slow of study.

Quince 2 You may do it extempore, for it is nothing but roaring.

Bottom 2 Let me play the lion too. I will roar, that I will do any man's heart good to hear me. I will roar, that I will make the Duke say, "Let him roar again; let him roar again."

Quince 2 And you should do it too terribly, you would fright the Duchess and the ladies, that they would shriek; and that were enough to hang us all.

All That would hang us, every mother's son.

Bottom 2 I grant you, friends, if you should fright the ladies out of their wits, they would have no more discretion but to hang us; but I will aggravate my voice so that I will roar you as gently as any sucking dove; I will roar you and 'twere any nightingale.

Quince 3 You can play no part but Pyramus; for Pyramus is a sweet fac'd man; a proper man as one shall see in a summer's day; a most lovely gentleman like man: therefore you must needs play Pyramus.

Bottom 3 Well; I will undertake it. What beard were I best to play it in?

Quince 3 Why, what you will.

Bottom 3 I will discharge it in either your strawcolor beard, your orange tawny beard, your purple in grain beard, or your French crown color beard, your perfit yellow.

Quince 3 Some of your French crowns have no hair at all; and then you will play barefac'd. But, masters, here are your parts, and I am to entreat you, request you, and desire you, to con them by tomorrow night; and meet me in the palace wood, a mile without the town, by moonlight; there will we rehearse; for if we meet in the city, we shall be dogg'd with company, and our devices known. In the mean time I will draw a bill of properties, such as our play wants. I pray you fail me not.

Bottom 3 We will meet, and there we may rehearse most obscenely and courageously. Take pains, be perfit; adieu.

Quince 3 At the Duke's oak we meet.

Bottom 3 Enough; hold, or cut bow strings.

Exeunt

3-D Shakespeare

Teacher Notes

Photocopy the group scene (10 or so parts—split roles if appropriate)

Reading 1

Choose readers (not volunteers –avoid drama types, confident readers for “good parts”)
Students are to read for sense rather than acting the part; we’re not casting a play but involving students in the text and its meanings

Parts:

Bottom 1		
Bottom 2		
Bottom 3		
Quince 1		
Quince 2		
Quince 3		
Flute		
Starveling		
Snout		
Snug		

New Bottom, Quince for each page; Starveling and Snout have one line each
No real “discussion” here – answer any spontaneous questions, but don’t ask for any

Reading 2

to encourage familiarity
Watch for (1)-differences and (2)-new information

Questions

1. Who are these guys? How do you know?
2. What’s going on?
3. Do these guys know each other? (hand vote; majority rules)
4. Who’s the boss? How do you know?
5. Who wants to be the boss? How do you know? [*tension*]
6. Why are they putting on the play?
etc., etc., etc...

Reading 3

(watch for differences and new information)
Circle any words or phrases you don’t understand. (“used in a new and unusual way”)

Questions

Now questions that will require some imagination; some “directing”

1. Who wrote this play? One character? Committee? Adapted? from...?
2. Is Bottom a bully? loudmouth? egomaniac? good actor? a leader?

about the “minor” characters

3. What do Snug, Snout, Starveling, and Flute think of the play?
of the tension between Bottom and Quince?
Have they seen the Quince and Bottom show before and so have little reaction? Are they stunned into quiet?
4. Why might they be so quiet during the scene?
5. Do they want to be in the play?
6. Is Snug ill? nervous? slow? new to town/the group? very shy?
7. Snout... Starveling... Flute...
8. How old are these guys?
9. Are any of them related?
10. Are any of them doing anything during the scene?
11. Other comments or questions
12. What words do you have circled?

Up on its Feet

New cast; the class will direct the scene.

“Actors”	“Directors” [class]
Read and rehearse lines	Decide on: <ol style="list-style-type: none">1. setting (place/time of year/age) scenery? [what does it look like?]2. Entrances and exits3. Focus (“MVP”? most ‘important’?)4. Character (for audience to understand)
Perform	Interruption? (limited or none might be best)

New class discussion of what worked, what to change

REVIEW

Students have:

- ❖ Come to understand a scene
- ❖ Acquired some Shakespearean language
- ❖ Engaged in some literary analysis
- ❖ Established a relationship with the playwright
- ❖ Come to see that the text directs some of the action and reading
- ❖ Come to see that the director has many decisions to make

based on: Michael Tolaydo, “Three-Dimensional Shakespeare” in Peggy O’Brien, *Shakespeare Set Free: Teaching Romeo & Juliet, Macbeth & Midsummer Night’s Dream*, New York: Simon & Schuster, 2006. Print.

Rhythm and Meter

Say!
I **like** green **eggs** and **ham**!
I **do**! I **like** them, **Sam-I-am**!
And I would **eat** them **in** a **boat**.
And I would **eat** them **with** a **goat**...
And I will **eat** them **in** the **rain**.
And **in** the **dark**. And **on** a **train**.
And **in** a **car**. And **in** a **tree**.
They **are** so **good**, so **good**, you **see**!

So I will **eat** them **in** a **box**.
And I will **eat** them **with** a **fox**.
And I will **eat** them **in** a **house**.
And I will **eat** them **with** a **mouse**.
And I will **eat** them **here** and **there**.
Say! I will **eat** them **ANYWHERE**!
I **do** so **like** green **eggs** and **ham**!
Thank you! **Thank** you, **Sam-I-am**!

If we **shadows** **have** offended,
Think but **this**, and **all** is **mended**,
That you **have** but **slumb**'red **here**
While these **visions** **did** appear.

And this **weak** and **idle** **theme**,
No more **yielding** **but** a **dream**,
Gentles, **do** not **reprehend**.
If you **pardon**, **we** will **mend**.

And, **as** I **am** an **honest** **Puck**,
If we **have** **unearnèd** **luck**
Now to 'scape the **serpent's** **tongue**,
We will **make** **amends** **ere** **long**;
Else the **Puck** a **liar** **call**.
So, good **night** unto you **all**.
Give **me** your **hands**, if **we** be
friends,
And **Robin** **shall** **restore** **amends**.

[Exit.]

(A Midsummer Night's Dream, 5.1.423-38)

“The Witches’ Spell”

Shakespeare

Macbeth, Act 4, Scene 1

Background Effects

1 Witch	Thrice the brinded cat hat mew’d	1
2 Witch	Thrice: and once the hedge-pig whin’d.	1
3 Witch	Harpier cries: -- ‘tis time, ‘tis time.	1
1 Witch	Round about the caldron go;	2
	In the poison’d entrails throw.--	2
	Days and nights hast thirty-one	2
	Swelter’d venom sleeping got,	3
	Boil thou first i’ the charmed pot!	3
All	Double, double toil and trouble;	3
	Fire, burn; and, caldron, bubble.	1 & 3
2 Witch	Fillet of a fenny snake,	2
	In the caldron boil and bake;	2
	Eye of newt, and toe of frog,	2
	Wool of bat, and tongue of dog,	1
	Adder’s fork, and blind-worm’s sting,	1
	Lizard’s leg, and howlet’s wing,--	1
	For a charm of powerful trouble,	1, 2 & 3
	Like a hell-broth boil and bubble.	3
All	Double, double toil and trouble;	3
	Fire, burn; and, caldron, bubble.	3
3 Witch	Scale of dragon, tooth of wolf,	1 & 2
	Witches’ mummy, maw and gulf	3
	Of the ravin’d salt-sea shark,	3
	Root of hemlock, digg’d i’ the dark	1 & 2
All	Double, double toil and trouble;	3
	Fire, burn; and, caldron, bubble.	1, 2 & 3

- | | |
|-----------------------------|--|
| 1. Wind | <i>Group 1 = Sounds of wind</i> |
| 2. Dogs (wolves & the like) | <i>Group 2 = Wild dogs howling &c.</i> |
| 3. Birds (owls & the like) | <i>Group 3 = Owls hooting, birds of prey &c.</i> |

Decoding Shakespeare

Students need to understand that Shakespeare's language differs from their own partly (chiefly?) because of the limitations of their English, partly because of some changes, most of them superficial, in the language since 1600, partly because Shakespeare wrote poetry. Faced with Shakespeare, kids are trying to deal with at least six discrete sets of problems, three of them primarily language problems:

1. THE MYSTIQUE

1. No one understands everything about the play. *No one*.
2. No one reads Shakespeare easily the first few times through a play.
3. The "missing" stage directions are an invitation, not a hindrance.

2. Reading: Print problems:

1. Read sentences, not lines.
2. Insert pauses and 'beat changes'.
3. Find the "right" word to stress.
4. Use voice inflection to communicate subtext.

3. CONVENTIONS: Shakespeare writes for the theater.

1. Impenetrability of disguises
2. Boy actors
3. The soliloquy and the aside
4. Royal address and reference

4. WORDS: Shakespeare wields an unmatched vocabulary.

1. modern words kids don't know
2. words now obsolete (*anon, beseech, ere, forsooth, liege, withal, *unplausible*)
3. words whose meanings have shifted (*fair, proper, attend, nice, silly*)
4. lost idioms (*needs must...*)

5. Inflections: Shakespeare writes in *Early Modern English*.

1. Familiar pronouns & verb inflections (-st)
2. Obsolete third person inflections (-th)
3. Some rare obsolete plural forms (as *eyen* for *eyes*)
4. Omitted words (*go; do* in commands '*Ask me not*' and in questions)
5. Inversion for questions ('*How looked he?*')

6. POETIC LANGUAGE: Shakespeare writes poetry.

1. meter [inverted word order • elided syllables • omitted words • stressed syllables]
2. figurative language [metaphor • simile • personification]
3. sound patterns [rhyme • alliteration • assonance/consonance]
4. shifts in parts of speech ('*He words me, girls, he words me.*' '*Pride me no prides.*')
5. rhetorical devices [antithesis • apostrophe • oxymoron]
6. playfulness with language [puns • irony]
7. images and imagery patterns

Early Modern English Grammar®

🐉 The Second Person Familiar

Modern English has dropped a set of pronouns and verbs called the “familiar” or “thee and thou” forms once used among close friends and family and to children, inferiors, animals, and inanimate objects. These old forms did, though, survive into Elizabethan England and appear frequently in Shakespeare. They correspond roughly to the *tu* forms of the Romance languages, the *ty* forms of the Slavic languages, the *su* forms of Greek, and the *kimi* forms of Japanese. Shakespeare will have characters shift from the ‘you’ to the ‘thou’ forms with purpose.

	Singular			Plural		
	1st	2nd	3rd	1st	2nd	3rd
Subject [nominative]	I	thou	he/she/it	we	you	they
Object [accusative]	me	thee	him/her/it	us	you	them
Possessive adjective [genitive]	my <i>mine</i> *	thy thine *	his/her/its	our	your	their
Possessive pronoun	mine	thine	his/hers/its	ours	yours	theirs

*Substitute forms used before a noun beginning with a vowel

🐉 Second person familiar verb inflections

Second person singular (familiar): adds the ending **-est**, **-’st**, or **-st**.

Examples: thou giv**est**, thou sing**’st**
irregular example: thou **wilt** hear

Some irregular verbs:

<i>present:</i>	you	<i>are</i>	<i>have</i>	<i>will</i>	<i>can</i>	<i>shall</i>	<i>do</i>
	thou	art	hast	wilt	canst	shalt	dost
<i>past:</i>	you	<i>were</i>	<i>had</i>	<i>would</i>	<i>could</i>	<i>should</i>	<i>did</i>
	thou	wast	hadst	wouldst	couldst	shouldst	didst

The negative of the second person familiar is often formed by adding the word *not* after the verb.

Examples: thou art not, thou canst not, thou couldst not

🐉 Third person singular verb inflections

The third person singular often substitutes *-th* for more modern *-s*.

Examples: she giv**eth** (for she gives),
it rain**eth** every day (for rains).

Shakespeare's Plays

Plays ranked by length

Play	Lines	Words	Spchs
1 HAMLET	4,042	29,551	1,136
2 CORIOLANUS	3,752	26,579	1,107
3 CYMBELINE	3,707	26,778	856
4 RICHARD III	3,667	28,309	1,086
5 OTHELLO	3,551	25,884	1,185
6 TROILUS AND CRESSIDA	3,531	25,516	1,139
7 ANTONY AND CLEOPATRA	3,522	23,742	1,177
8 KING LEAR	3,487	25,221	1,067
9 WINTER'S TALE	3,348	24,543	746
10 HENRY IV, PART TWO	3,326	25,706	904
11 HENRY V	3,297	25,577	741
12 TWO NOBLE KINSMEN	3,261	23,403	838
13 HENRY VIII	3,221	23,325	711
14 HENRY VI, PART TWO	3,130	24,450	794
15 ROMEO AND JULIET	3,099	23,913	840
16 HENRY IV, PART ONE	3,081	23,955	776
17 ALL'S WELL THAT ENDS WELL	3,013	22,550	936
18 HENRY VI, PART THREE	2,915	23,295	813
19 MERRY WIVES OF WINDSOR	2,891	21,119	1,022
20 MEASURE FOR MEASURE	2,891	21,269	899
21 LOVE'S LABOR'S LOST	2,829	21,033	1,050
22 AS YOU LIKE IT	2,810	21,305	815
23 RICHARD II	2,796	21,809	554
24 MUCH ADO ABOUT NOTHING	2,787	20,768	979
25 MERCHANT OF VENICE	2,701	20,921	636
26 HENRY VI, PART ONE	2,695	20,515	662
27 TAMING OF THE SHREW	2,676	20,411	893
28 KING JOHN	2,638	20,386	549
29 TWELFTH NIGHT	2,591	19,041	925
30 JULIUS CAESAR	2,591	19,110	794
31 TITUS ANDRONICUS	2,538	19,790	567
32 TIMON OF ATHENS	2,488	12,748	802
33 PERICLES	2,459	17,723	638
34 MACBETH	2,349	16,436	649
35 TWO GENTLEMEN OF VERONA	2,288	16,883	858
36 TEMPEST	2,283	16,036	653
37 MIDSUMMER NIGHT'S DREAM	2,192	16,087	504
38 COMEDY OF ERRORS	1,787	14,369	608

Total: 112,230 830,056 31909
 Average: 2,953 21,844 840
 High: 4,042 29,551 1185
 Low: 1,787 12,748 504

Plays ranked by unique words

Play	Unique words
1 HAMLET	4,700
2 HENRY V	4,562
3 CYMBELINE	4,260
4 TROILUS AND CRESSIDA	4,251
5 KING LEAR	4,166
6 HENRY IV, PART TWO	4,122
7 HENRY IV, PART ONE	4,122
8 RICHARD III	4,092
9 HENRY VI, PART TWO	4,058
10 HENRY VI, PART ONE	4,058
11 CORIOLANUS	4,015
12 WINTER'S TALE	3,913
13 ANTONY AND CLEOPATRA	3,906
14 TWO NOBLE KINSMEN	3,895
15 OTHELLO	3,783
16 LOVE'S LABOR'S LOST	3,772
17 ROMEO AND JULIET	3,707
18 RICHARD II	3,671
19 HENRY VI, PART THREE	3,581
20 KING JOHN	3,567
21 HENRY VIII	3,558
22 ALL'S WELL THAT ENDS WELL	3,513
23 TITUS ANDRONICUS	3,397
24 MEASURE FOR MEASURE	3,325
25 MACBETH	3,306
26 PERICLES	3,270
27 TIMON OF ATHENS	3,269
28 MERRY WIVES OF WINDSOR	3,267
29 MERCHANT OF VENICE	3,265
30 AS YOU LIKE IT	3,248
31 TAMING OF THE SHREW	3,240
32 TEMPEST	3,149
33 TWELFTH NIGHT	3,096
34 MIDSUMMER NIGHT'S DREAM	2,984
35 MUCH ADO ABOUT NOTHING	2,954
36 JULIUS CAESAR	2,867
37 TWO GENTLEMEN OF VERONA	2,718
38 COMEDY OF ERRORS	2,522

Total: 137,149
 Average: 3,609
 High: 4,700
 Low: 2,522

Romeo and Juliet / 2.2

Juliet O Romeo, Romeo, wherefore **are you** Romeo?
Deny **your** father and refuse **your** name;
Or, if **you will** not, be but sworn my love,
And I'll no longer be a Capulet...
5 'Tis but **your** name that is my enemy;...
Romeo, doff **your** name,
And for **your** name, which is no part of **you**,
Take all myself.

Romeo I take **you** at **your** word.
10 Call me but love, and I'll be new baptiz'd;
Henceforth I never will be Romeo.

Juliet What man **are you** that thus bescreen'd in night
So stumble on my counsel?

Romeo By a name
15 I know not how to tell **you** who I am.
My name, dear saint, is hateful to myself,
Because it is an enemy to **you**;
Had I it written, I would tear the word.

Juliet My ears have yet not drunk a hundred words
20 Of **your** tongue's uttering, yet I know the sound.
Are you not Romeo, and a Montague?

Romeo Neither, fair maid, if either *thee* dislike.

Juliet How **came you** hither, tell me, and wherefore?
25 The orchard walls are high and hard to climb,
And the place death, considering who **you are**,
If any of my kinsmen find **you** here.

Romeo With love's light wings did I o'erperch these walls,
For stony limits cannot hold love out,
30 And what love can do, that dares love attempt;
Therefore **your** kinsmen are no stop to me.

Juliet If they do see **you**, they will murder **you**.

Romeo Alack, there lies more peril in **your** eye
Than twenty of their swords! Look **you** but sweet,
And I am proof against their enmity.

35 **Juliet** I would not for the world they saw **you** here.

Romeo I have night's cloak to hide me from their eyes,
And but **you** love me, let them find me here;
My life were better ended by their hate,
Than death prorogued, wanting of **your** love.

40 **Juliet** By whose direction found **you** out this place?

Romeo By love, that first did prompt me to inquire;
He lent me counsel, and I lent him eyes.
I am no pilot, yet, were **you** as far
As that vast shore [wash'd] with the farthest sea,
45 I should adventure for such merchandise.

Juliet **You** know the mask of night is on my face,
Else would a maiden blush bepaint my cheek
For that which **you** have heard me speak to-night.
Fain would I dwell on form, fain, fain deny
50 What I have spoke, but farewell compliment!
Do **you** love me? I know **you** will say, "Ay,"
And I will take **your** word; yet, if **you** swear,
You may prove false: at lovers' perjuries
They say Jove laughs. O gentle Romeo,
55 If **you** do love, pronounce it faithfully;
Or if **you** think I am too quickly won,
I'll frown and be perverse, and say **you** nay,
So **you** will woo, but else not for the world.
In truth, fair Montague, I am too fond,
60 And therefore **you** may think my behavior light,
But trust me, gentleman, I'll prove more true

Than those that have [more] coying to be strange.
I should have been more strange, I must confess,
But that **you** overheard, ere I was ware,
65 My true-love passion; therefore pardon me,
And not impute this yielding to light love,
Which the dark night hath so discovered.

Romeo Lady, by yonder blessed moon I vow,
That tips with silver all these fruit-tree tops --

70 **Juliet** O, swear not by the moon, th' inconstant moon,
That monthly changes in her [circled] orb,
Lest that **your** love prove likewise variable.

Romeo What shall I swear by?

Juliet Do not swear at all;
75 Or if **you** will, swear by **your** gracious self,
Which is the god of my idolatry,
And I'll believe **you**.

Romeo If my heart's dear love --

80 **Juliet** Well, do not swear. Although I joy in **you**,
I have no joy of this contract to-night,
It is too rash, too unadvis'd, too sudden,
Too like the lightning, which doth cease to be
Ere one can say it lightens. Sweet, good night!
This bud of love, by summer's ripening breath,
85 May prove a beauteous flow'r when next we meet.
Good night, good night! as sweet repose and rest
Come to **your** heart as that within my breast!

Romeo O, will **you** leave me so unsatisfied?

Juliet What satisfaction can **you** have to-night?

90 **Romeo** Th' exchange of **your** love's faithful vow for mine.

Juliet I gave **you** mine before **you** did request it;
And yet I would it were to give again.

Romeo Would **you** withdraw it? for what purpose, love?

95 **Juliet** But to be frank and give it **you** again,
And yet I wish but for the thing I have.
My bounty is as boundless as the sea,
My love as deep; the more I give to **you**,

The more I have, for both are infinite.

[Nurse calls within.]

100 I hear some noise within; dear love, adieu!
Anon, good nurse! Sweet Montague, be true.
Stay but a little, I will come again. *[Exit above.]*

Romeo O blessed, blessed night! I am afeard,
105 Being in night, all this is but a dream,
Too flattering-sweet to be substantial.

[Enter JULIET above.]

Juliet Three words, dear Romeo, and good night indeed.
If that **your** bent of love be honorable,
Your purpose marriage, send me word to-morrow,
110 By one that I'll procure to come to **you**,
Where and what time **you** will perform the rite,
And all my fortunes at **your** foot I'll lay,
And follow **you** my lord throughout the world.

[Nurse. Within.] Madam!

115 **Juliet** I come, anon. -- But if **you** mean not well,
I do beseech **you** --

[Nurse. Within.] Madam!

Juliet By and by, I come--
120 To cease **your** strife, and leave me to my grief.
To-morrow will I send.

Romeo So thrive my soul --

Juliet A thousand times good night! *[Exit above.]*

Romeo A thousand times the worse, to want **your** light.
Love goes toward love as schoolboys from their books,
But love from love, toward school with heavy looks.
125 *[Retiring]*

Acting Companies: Performance Preparation

Editing

1. Make copies of the scene for everyone in the company
2. Read the scene aloud going around the group. As you read, circle any words and phrases you don't understand.
3. For those words, decide on a definition. Only if you feel a pressing need, get a definition from notes, dictionary, or the teacher.
4. Read the scene again, deciding together what each speech means.
5. Read the scene again, deciding on the objective of each character. Agree on the subtexts.
6. Decide how your passage fits into the context of the act and the whole play.
7. Read the scene again to edit out lines. Remember that your performance is limited to ten minutes, but cut only lines unessential to the scene's meaning.
8. Read the scene again; decide if the editing works.

Casting

9. When everyone has a comfortable understanding of the scene, cast parts.
10. If you don't have enough people in your company, you may have members "double," that is, play two roles—or, if the extra characters have only one or two lines, you might find other ways to work the scene.
11. If you have too many people, you may split larger parts (have two Violas, for instance) or consider including choral reading.
12. Appoint a director to oversee the whole production.

Blocking

13. Read through the scene, locating character entrances and exits. They do not have to be in the places the original script has them.
14. Decide on appropriate placement and movements for the characters and write them into your script.
15. Move through the blocking several times, talking about what to do is not the same. Are you avoiding lining up like prisoners awaiting execution?

Characterization

16. Read through your lines silently and aloud many times until you're sure you understand what you want every word, phrase, and sentence to mean.
17. Identify your character's objective in the passage.
18. Decide what words, phrases, or ideas need to be stressed and indicate them on your script.
19. Decide where pauses are appropriate and indicate them on your script
20. Identify your movements and gestures.
21. Read your part aloud many times. You are to memorize the part fully, but you should feel comfortable with it when you perform for the class. You will not read your lines during the performance.
22. Enjoy yourselves. But remember that you will play the scene 'straight.' *Parodies forfeit all credit.*

Furniture, Props, Costumes

23. Decide if you need furniture. Remember that classroom desks can be trees, walls, nearly anything.
24. Decide what props you need and who will bring them. Rehearse at least twice with all the physical pieces you will use.
25. Decide on costumes. These should not be elaborate but should clearly suggest your character.

Rehearse

26. Rehearse your scene several times. Remember the more you practice, the more relaxed you will be.
27. Get on your feet and go through the scene, acting out the parts.
28. Use your notes on blocking to help you decide where to come in, where to stand, which direction to turn while speaking, where to exit, and the like.
29. Listen to your director for suggestions about changes in blocking, movement, inflections, pauses, characterization, and the like.
30. Consider making a video of your rehearsal. Then watch it and decide what you want to improve. Improve it.
31. Recruit someone from outside your team to act as prompter during your performance.

adapted from *Shakespeare Set Free*.

Annotating a Scene

The stage

1. Scenery	Describe the scenery at the scene's opening and use marginal notes to show where changes are needed.	<i>Bare stage</i>
2. Costumes	Describe the costumes at each character's entrance and with marginal notes where changes are needed.	<i>Traditional costume for the play</i>
3. Sound	<i>Effects:</i> Show with a marginal note at the appropriate line; indicate if the sound is to precede, accompany, or follow a specific word. <i>Music:</i> Identify the music and show with a marginal note at the appropriate line where it is to begin and where it is to end.	<i>No sounds</i> <i>No music</i>
4. Lighting	Identify what kind of lighting is to be used; describe colors and brightness; identify characters to be lit differently from the rest of the stage; use marginal notes to indicate lighting changes or spotlights on characters or objects.	<i>No stage lighting; natural lighting only on stage and house</i>
5. Properties	Identify the props needed for the scene in a separate list at the end of the script.	<i>No props</i>
6. Blocking	Indicate in the margin at the appropriate line where characters are to enter, stand, change position on the stage, and exit.	<i>All actors grouped at center stage down</i>
7. Gestures and Business.	Indicate marginally gestures to be made by the speaker (or by others on stage) and "business," telling which character is to start and stop doing what at what points	<i>No gestures or stage business</i>

The script

1. Cut lines	Indicate lines to be cut by a single line through the words to be deleted.	<i>All lines as printed</i>
2. Rearrange lines	Indicate lines to be moved by arrows or by recopying.	
3. Reassign lines	Indicate lines to be given to different characters by changing the speech label.	
4. Stress	Indicate words or phrases to be stressed by underlining.	<i>Monotone delivery</i>
5. Pauses	Indicate pauses by a double slash: [//].	<i>No pauses</i>

Shakespeare
Performance Evaluation

Acting Company _____

Scene Performed _____

<i>Character</i>	<i>Played by</i>	<i>Comments</i>

<i>Possible</i>	<i>Points</i>	<i>To what extent does the performance show:</i>
15		Careful reading and rehearsal
15		Understanding of characters
15		Understanding of plot
20		Understanding of language
15		Ability to use language to portray character
10		Well planned movements
10		Well planned use of props and costumes
---		Something extra
100 TOTAL		

Comments:

HAMLET: WORD COUNT

Rank	Occur	Word	Rank	Occur	Word	Rank	Occur	Word	Rank	Occur	Word
1	228	lord	57	19	hand	104	14	work	170	9	black
2	123	good	57	19	honor	115	13	face	170	9	confess
3	83	love	57	19	lie *	115	13	fool *	170	9	custom
4	70	father	57	19	sleep	115	13	gentlemen	170	9	dread
5	70	man *	57	19	spirit	115	13	kill	170	9	effect
6	67	king	63	18	brother	115	13	passion	170	9	excellent
7	56	time	63	18	Denmark	121	12	brain	170	9	hope
8	52	think	63	18	drink	121	12	Dane	170	9	land
9	49	look	63	18	grief	121	12	fine *	170	9	letters
10	45	heaven	63	18	sword	121	12	foul	170	9	mouth
11	44	mad(ness)	63	18	tongue	121	12	judgment	170	9	patience
12	42	night	69	17	farewell	121	12	name	170	9	sea
13	41	mother	69	17	fit *	121	12	Norway	170	9	shame
14	40	god	69	17	grow	121	12	offense	170	9	sick
14	40	soul	69	17	little	121	12	proof/-ve	170	9	sight
16	39	eye	69	17	player	121	12	strange	170	9	sure
17	38	death	69	17	purpose	131	11	action	170	9	woe
18	36	play	69	17	remember	131	11	business	189	8	adieu
18	36	world	69	17	sound *	131	11	deed	189	8	beast
20	35	hear	69	17	watch	131	11	draw	189	8	charge
20	35	life	78	16	act	131	11	full	189	8	conscience
20	35	nature	78	16	answer	131	11	ground	189	8	dream
23	33	dear *	78	16	body	131	11	hell	189	8	eat
23	33	heart	78	16	cause	131	11	help	189	8	fashion
23	33	pray	78	16	command	131	11	hour	189	8	fault
23	33	true	78	16	daughter	131	11	husband	189	8	heavy
23	33	young/-th	78	16	fortune	131	11	joy	189	8	lack
28	32	son *	78	16	grace	131	11	maid	189	8	list *
28	32	words	78	16	grave *	131	11	peace	189	8	music
30	30	indeed	78	16	honest	131	11	tears *	189	8	note
31	29	dead	78	16	lady	131	11	three	189	8	particular
32	29	thoughts	78	16	light *	131	11	uncle	189	8	power
33	28	call	78	16	majesty	147	10	breath	189	8	secret
34	28	fear	78	16	marry *	147	10	buried	189	8	service
35	28	follow	78	16	mind	147	10	crown	189	8	soldiers
36	28	matter	78	16	question	147	10	danger	189	8	sun
37	27	blood	78	16	reason	147	10	guilty	189	8	table
38	27	day	78	16	revenge	147	10	knave	189	8	violence
39	27	find	78	16	sense	147	10	late	189	8	wife
40	27	part	78	16	virtue	147	10	marriage	189	8	wrong
41	26	sweet	98	15	air	147	10	memory	189	8	year *
42	25	ear *	98	15	fellow	147	10	news	213	7	angel
43	25	queen	98	15	free	147	10	obey	213	7	beard
44	24	head	98	15	mark *	147	10	phrase	213	7	breathe
45	23	fire	98	15	please	147	10	place	213	7	cold
46	22	live *	98	15	swear	147	10	Phyrrhus	213	7	dare *
47	21	fair *	104	14	bear*	147	10	rank *	213	7	dust
48	20	believe	104	14	bed	147	10	return	213	7	false
49	20	end	104	14	damned	147	10	seal'd	213	7	feed
50	20	England	104	14	die *	147	10	second	213	7	fingers
50	20	lost	104	14	drown	147	10	soft	213	7	foils
50	20	murther	104	14	duty	147	10	star	213	7	funeral
50	20	noble	104	14	friend	147	10	understand	213	7	ghost
50	20	old	104	14	haste	147	10	wind	213	7	health
50	20	poor	104	14	right	147	10	wisdom	213	7	noise
50	20	seem	104	14	state	170	9	age	213	7	season *
57	19	faith	104	14	villain	170	9	arms *	213	7	sister
									286	4	snow

Hamlet • Word Study

RULES OF THE GAME

You will choose one of the topics under the number that ends your school ID number.

In each set, the first number is the word's rank (the list includes numbers 1 through 70); the second is the number of times the word occurs in the play.

You will want to find specific mentions of your word in the text of the play, although the concrete detail you use in your study certainly need not all be from lines in which your word appears.

<i>Ending in "1"</i>			<i>Ending in "2"</i>			<i>Ending in "3"</i>		
<i>rank</i>	<i>no.</i>	<i>word</i>	<i>rank</i>	<i>no.</i>	<i>word</i>	<i>rank</i>	<i>no.</i>	<i>word</i>
1	228	lord	2	123	good	3	83	love
11	44	mad(ness)	12	42	night	13	41	mother
21	35	life	22	35	nature	23	33	dear *
31	29	dead	32	29	thoughts	33	28	call
41	26	sweet	42	25	ear *	43	25	queen
51	20	lost	52	20	murther	53	20	noble
61	19	sleep	62	19	spirit	63	18	brother

<i>Ending in "4"</i>			<i>Ending in "5"</i>			<i>Ending in "6"</i>		
<i>rank</i>	<i>no.</i>	<i>word</i>	<i>rank</i>	<i>no.</i>	<i>word</i>	<i>rank</i>	<i>no.</i>	<i>word</i>
4	70	father	5	70	man *	6	67	king
14	40	god	15	40	soul	16	39	eye
24	33	heart	25	33	pray	26	33	true
34	28	fear	35	28	follow	36	28	matter
44	24	head	45	23	fire	46	22	live *
54	20	old	55	20	poor	56	20	seem
64	18	Denmark	65	18	drink	66	18	grief

<i>Ending in "7"</i>			<i>Ending in "8"</i>			<i>Ending in "9"</i>		
<i>rank</i>	<i>no.</i>	<i>word</i>	<i>rank</i>	<i>no.</i>	<i>word</i>	<i>rank</i>	<i>no.</i>	<i>word</i>
7	56	time	8	52	think	9	49	look
17	38	death	18	36	play	19	36	world
27	33	young/-th	28	32	son *	29	32	words
37	27	blood	38	27	day	39	27	find
47	21	fair *	48	20	believe	49	20	end
57	19	faith	58	19	hand	59	19	honor
67	18	sword	68	18	tongue	69	17	farewell

<i>Ending in "o"</i>			<i>Ending in "o"</i>			<i>Ending in "o"</i>		
<i>rank</i>	<i>no.</i>	<i>word</i>	<i>rank</i>	<i>no.</i>	<i>word</i>	<i>rank</i>	<i>no.</i>	<i>word</i>
10	45	heaven	30	30	indeed	60	19	lie *
20	35	hear	40	27	part	70	17	fit *
			50	20	England			

Hamlet

Soliloquy Analysis

Hamlet's soliloquies

1	1.2.129-158	O that this too, too solid flesh would melt....
2	2.2.544-601	O what a rogue and peasant slave am I....
3	3.1.56-88	To be or not to be....
4	3.2.379-390	'Tis now the very witching time of night....
5	3.3.73-96	Now might I do it pat....
6	4.4.32-66	How all occasions do inform against me....

Claudius's soliloquies

1	3.3.36-72, 97-98	O my offence is rank....
2	4.3.61-71	And England, if my love thou hold'st at aught....

Some questions

1. Who delivers the soliloquy?
2. In what act and scene the soliloquy occur?
3. What specific incident or what words of other characters seem to prompt the soliloquy?
4. What actual facts does the soliloquy contain about the plot? about the character's motivation and actions?
5. What general mood or frame of mind is the character in at the point of the soliloquy? What one dominant emotion would you have an actor work to communicate through the soliloquy, and what are your second and third choices? Should the actor show a shift in emotion or attitude? At what point?
6. What inferences can we draw from the soliloquy about the character's attitudes toward circumstances, other characters, life, or fate? Have any of those attitudes changed?
7. Does the soliloquy seem to divide naturally into parts? How many parts, and where are the divisions? Do the main ideas appear to be arranged in a deliberate order?
8. Does one question or problem dominate the soliloquy? Do any answers or solutions appear?
9. Do any words, phrases, or grammatical constructions recur during the soliloquy? What effect would they create on stage?
10. What images in the soliloquy would you have an actor try to stress? How do they relate to the rest of the play? Do any images recur during the soliloquy?
11. What figurative language stands out in the soliloquy? What irony? Would you have the actor stress it in delivery? How?
12. Do you want the actor standing, sitting, leaning, crouching? Where on the stage should the actor stand? Do you want the actor to move during the soliloquy? At what point in the speech and to where on the stage? Does the text give the actor any business during the soliloquy? Do you want to add some? Where and what?
13. How do you want the actor to read the soliloquy? At what general pace should it proceed? Where should the pace change? Where do you want the actor to pause, and for how long? What facial expressions do you want the actor to use, and where should they change?
14. What scenery and what props should be visible during the soliloquy? Do you want to project any images onto the stage? What kind of lighting would be most effective? Would it change? Would any sound effects enhance the soliloquy?



Close Reading Shakespeare

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KING LEAR 1.1: Teaching Notes

The lists and tables here are intended to help an instructor see more quickly some of the textual elements worth exploring in the opening scene of *King Lear*. Text and performance considerations necessarily wait on each other. But, as Professor Miriam Gilbert of the University of Iowa points out, questions about the text come first, then questions about performance.¹

The vocabulary list divides words, somewhat arbitrarily, into three categories. The first is made up of some that many students might see as obsolete but that in fact appear in the contemporary, though often formal, writing of educated speakers of English. The second consists of words now obsolete; these are glossed in most editions of the play. The third contains the dangerous words, those most students know but not with the meaning they have in the text. ‘Appear,’ for example, in Gloucester’s comment that “it appears not which of the Dukes he values most,” (4) has the now lost meaning of ‘to be apparent, clear, or obvious.’ Often the combination of context and cognates will help, as with Lear’s “To thee and thine hereditary ever / Remain this ample third of our fair kingdom....” (76-77) The word ‘hereditary’ appears to be our modern adjective, but the context makes it clear that Lear uses it here as a noun. The word’s lexical associations should help a reader recognize that it stands where we would use the noun ‘heirs.’ For many, though, a modern ear will have to rely on an understanding of character, theme, and tone to discern a problem. Reading ‘sometime’ in Lear’s calling Cordelia “my sometime daughter” (117) with the sense of occasional or on-and-off does damage to the line that Shakespeare intends as an abrupt renunciation, the culmination of a rejection so strong that it prompts Kent’s first cry of protest.

The play’s opening scene provides examples of the use of the ‘thou/thee’ forms that reward investigation. Lear uses ‘thee’ throughout to pull Goneril and Regan emotionally closer to himself. Ironically, he will use it to cast Cordelia aside. He has called her ‘you’ from the start: “What can you say...” (82) “your sisters” (83), “Mend your speech....” (91), “...mar your fortunes” (92) The *you* form normally shows respect; *thou* and *thee* mark a lack of respect, either because affection makes respect unnecessary or because words and actions have overcome any respect. So the ‘familiar’ form can be affectionate or denigrating. Sir Ian McKellen wears two wedding rings as Lear in the 2007 Royal Shakespeare Company production, telling Paul Lieberman in an interview that the king married twice, once to the mother of the depraved older daughters, then to a “beloved second Queen Lear [who] died in

childbirth....”² From what Lieberman calls the “complex feelings in the recesses of the king’s mind,” may grow the respect he shows Cordelia. But when she gives him a response he does not want, he first shifts to the familiar to remind her that she is his child and must show obedience— “But goes thy heart with this?” (103). When that fails, the familiar becomes the withering medium of his curse: “Let it be so: thy truth then be thy dower!” (105) Shakespeare reinforces the notion when he has Lear revert to calling Cordelia ‘you,’ when they are reunited in Act 5, even before he acknowledges that he recognizes her.

We can speculate on other relationships. Goneril and Regan, incapable of affection, use the polite forms even on each other. Lear calls France “you,” but shifts when France takes up Cordelia, “Thou hast her, France, let her be thine....” (259) France and Kent call Cordelia “thou”; Goneril and Burgundy call her “you.” Clearly, there’s food for interpretative study.

The prosody of the play’s opening scene can lead into rich discussion. Shakespeare clearly marks the distinction between the court assembly that dominates the scene and the more private conversations that begin and end it. Lear’s commanding presence changes the lines to verse, where they stay until he exits. Noticing where, how, and why the two shifts occur will prepare a tool that will become more and more useful throughout the play.

Shakespeare will have characters share lines of blank verse, sometimes to pull them close to each other, sometimes to underscore conflict. In this scene the most dramatic examples lie in the increasingly fiery exchange between Lear and Kent who interrupt each other’s lines, if not always each other’s speech, no fewer than seven times in the forty-six lines that pick up speed from the pattern (117-163). Shakespeare begins to draw France and Cordelia together when he has them share line 220, although both are talking to Lear. By their next shared line, though, France is easing her away from the family that has turned on her, “Well may you prosper! / Come, my fair Cordelia.” (279) Neither Goneril nor Regan shares a line with anyone else until they unite to “gang up” on Cordelia, “[Regan] Prescribe not us our duty. [Goneril] Let your study / Be to content your lord....” (273-74).

Finally we list the antitheses that so enhance France’s taking up of Cordelia. They come ‘in happy time,’ too, helping to smooth into courteous behavior what could be played as rougher treatment of a Cordelia who has not openly consented to the bargain. (Does she look wistfully back at Burgundy as she leaves?)

¹ Miriam Gilbert. Lecture. The Shakespeare Center, Stratford-upon-Avon. 19 June 2007.

² Ian McKellen, interviewed by Paul Lieberman for “The Knight Who Would Be King,” *Los Angeles Times*, 14 October 2007, F1, Print.

Shakespeare: King Lear § Act 1, Scene 1

Enter Kent, Gloucester, and Edmund.

Kent I thought the King had more affected the Duke of Albany than Cornwall.

Gloucester It did always seem so to us; but now in the division of the kingdom, it appears not which of the Dukes he values most, for *equalities* are so weighed, that curiosity in neither can make choice of either's moiety.

Kent Is not this your son, my lord?

Gloucester His breeding, sir, hath been at my charge. I have so often blushed to acknowledge him, that now I am brazed to't.

10 **Kent** I cannot conceive you.

Gloucester Sir, this young fellow's mother could; whereupon she grew round wombed, and had indeed, sir, a son for her cradle ere she had a husband for her bed. Do you smell a fault?

15 **Kent** I cannot wish the fault undone, the issue of it being so proper.

Gloucester But I have a son, sir, by order of law, some year elder than this, who yet is no dearer in my account. Though this knave came something saucily to the world before he was sent for, yet was his mother fair, there was good sport at his making, and the whoreson must be acknowledged. Do you know this noble gentleman, Edmund?

Edmund No, my lord.

Gloucester My Lord of Kent. Remember him hereafter as my honourable friend.

25 **Edmund** My services to your lordship.

Kent I must love you, and sue to know you better.

Edmund Sir, I shall study deserving.

Gloucester He hath been out nine years, and away he shall again.

[Sound a sennet.] The King is coming.

Enter one with a coronet, King Lear, Cornwall, Albany, Goneril, Regan, Cordelia, and attendants.

30 **Lear** Attend the lords of France and Burgundy, Gloucester.

Gloucester I shall, my lord.

Exit with Edmund

Lear Mean time we shall express our darker purpose. Give me the map there. Know that we have divided In three our kingdom; and 'tis our fast intent To shake all cares and business from our age, Conferring them on younger strengths, while we Unburthen'd crawl toward death. Our son of Cornwall, And you, our no less loving son of Albany, We have this hour a constant will to publish Our daughters' several dowers, that future strife May be prevented now. The princes, France and Burgundy, Great rivals in our youngest daughter's love, Long in our court have made their amorous sojourn, And here are to be answer'd. Tell me, my daughters (Since now we will divest us both of rule, Interest of territory, cares of state), Which of you shall we say doth love us most, That we our largest bounty may extend Where nature doth with merit challenge? Goneril, Our eldest born, speak first.

Goneril Sir, I love you more than *words* can wield the matter, Dearer than eyesight, space, and liberty, Beyond what can be valued, rich or rare, No less than life, with grace, health, beauty, honour; As much as child e'er lov'd, or father found; A love that makes breath poor, and speech unable: Beyond all manner of so much I love you.

Cordelia [*Aside*] What shall Cordelia speak? Love, and be silent.

60 *Lear* Of all these bounds, even from this line to this,
 With shadowy forests and with champains rich'd,
 With plenteous rivers and wide-skirted meads,
 We make thee lady. To thine and Albany's [issue]
 Be this perpetual. What says our second daughter,
 Our dearest Regan, wife of Cornwall? *Speak*.

65 *Regan* I am made of that self metal as my sister,
 And prize me at her worth. In my true heart
 I find she names my very deed of love;
 Only she comes too short, that I profess
 Myself an enemy to all other joys
 70 Which the most precious square of sense *possesses*,
 And find I am alone felicitate
 In your dear Highness' love.

Cordelia [*Aside*] Then poor Cordelia!
 And yet not so, since I am sure my love's
 75 More ponderous than my tongue.

Lear To thee and thine hereditary ever
 Remain this ample third of our fair kingdom,
 No less in space, validity, and pleasure,
 Than that conferred on Goneril. — Now, our joy,
 80 Although our last and least, to whose young love
 The vines of France and milk of Burgundy
 Strive to be interest'd, what can you say to draw
 A third more opulent than your sisters'? *Speak*.

Cordelia Nothing, my lord.

85 *Lear* Nothing?

Cordelia Nothing.

Lear Nothing will come of nothing, speak again.

Cordelia Unhappy that I am, I cannot heave
 My heart into my mouth. I love your Majesty
 90 According to my bond, no more nor less.

Lear How, how, Cordelia? Mend your speech a little,

Lest you may mar your fortunes.

Cordelia Good my lord,
 You have begot me, bred me, lov'd me: I
 Return those duties back as are right fit,
 95 Obey you, love you, and most honour you.
 Why have my sisters husbands, if they say
 They love you all? Happily, when I shall wed,
 That lord whose hand must take my plight shall carry
 Half my love with him, half my care and duty.
 100 Sure I shall never marry like my sisters,
 To love my father all.

Lear But goes thy heart with this?

Cordelia Ay, my good lord.

Lear So young, and so untender?

Cordelia So young, my lord, and true.

105 *Lear* Let it be so: thy truth then be thy dower!
 For by the sacred radiance of the sun,
 The *mysteries* of Hecate and the night;
 By all the operation of the orbs,
 From whom we do exist and cease to be;
 110 Here I disclaim all my paternal care,
 Propinquity and property of blood,
 And as a stranger to my heart and me
 Hold thee from this for ever. The barbarous Scythian,
 Or he that makes his generation messes
 115 To gorge his appetite, shall to my bosom
 Be as well neighbour'd, pitied, and reliev'd,
 As thou my sometime daughter.

Kent Good my liege —

Lear Peace, Kent!
 Come not between the dragon and his wrath;
 I loved her most, and thought to set my rest
 On her kind nursery. [*to Cordelia.*] Hence, and avoid my
 sight!
 So be my grave my peace, as here I give

Her father's heart from her. Call France. Who stirs?
 Call Burgundy. Cornwall and Albany,
 125 With my two daughters' dowers digest the third;
 Let pride, which she calls plainness, marry her.
 I do invest you jointly with my power,
 Pre-eminence, and all the large effects
 That troop with majesty. Ourselves, by monthly course,
 130 With reservation of an hundred knights
 By you to be sustained, shall our abode
 Make with you by due turn. Only we shall retain
 The name, and all th' addition to a king;
 The sway, revenue, execution of the rest,
 135 Beloved sons, be yours, which to confirm,
 This coronet part between you.
Kent Royal Lear,
 Whom I have ever honoured as my king,
 Loved as my father, as my master followed,
 As my great patron thought on in my prayers —
 140 *Lear* The bow is bent and drawn, make from the shaft.
Kent Let it fall rather, though the fork invade
 The region of my heart; be Kent unmannerly
 When Lear is mad. What wouldst thou do, old man?
 Think'st thou that duty shall have dread to speak
 145 When power to flattery bows? To plainness honour's
 bound,
 When majesty falls to folly. Reserve thy state,
 And in thy best consideration check
 This hideous rashness. Answer my life my judgment,
 Thy youngest daughter does not love thee least,
 150 Nor are those empty-hearted whose low sounds
 Reverb no hollowness.
Lear Kent, on thy life, no more.
Kent My life I never held but as a pawn
 To wage against thine enemies, *nor fear* to lose it,
 Thy safety being motive.
Lear Out of my sight!
 155 *Kent* See better, Lear, and let me still remain

The true blank of thine eye.

Lear Now, by Apollo —

Kent Now, by Apollo, King,
 Thou swear'st thy gods in vain.

Lear O vassal! Miscreant [*Starts to draw his sword.*]

Alb & Corn. Dear sir, forbear.

160 *Kent* Kill thy physician, and *the* fee bestow
 Upon the foul disease. Revoke thy gift,
 Or whilst I can vent clamor from my throat,
 I'll tell thee thou dost evil.

Lear Hear me, recreant,
 On thine allegiance, hear me!
 165 That thou hast sought to make us break our vows,
 Which we durst never yet, and with strain'd pride
 To come betwixt our sentence and our power,
 Which nor our nature nor our place can bear,
 Our potency made good, take thy reward.
 170 Five days we do allot thee, for provision
 To shield thee from disasters of the world,
 And on the sixth to turn thy hated back
 Upon our kingdom. If, on the tenth day following,
 Thy banished trunk be found in our dominions,
 175 The moment is thy death. Away! By Jupiter,
 This shall not be revok'd.

Kent Fare thee well, King; sith thus thou wilt appear,
 Freedom lives hence, and banishment is here.
 [*To Cordelia.*] The gods to their dear shelter take thee, maid,
 180 That justly think'st and hast most rightly said!
 [*To Regan and Goneril.*] And your large speeches may your
 deeds approve,
 That good effects may spring from words of love.
 Thus Kent, O princes, bids you all adieu,
 He'll shape his old course in a country new.

Exit
Flourish. Enter Gloucester with France and Burgundy, attendants.

185 *Cordelia ?* Here's France and Burgundy, my noble lord.
Lear My Lord of Burgundy,
We first address toward you, who with this king
Hath rivalled for our daughter. What, in the least,
Will you require in present dower with her,
190 Or cease your quest of love?

Burgundy Most royal Majesty,
I crave no more than hath your Highness offered,
Nor will you tender less.

Lear Right noble Burgundy,
When she was dear to us, we did hold her so,
But now her price is fallen. Sir, there she stands:
195 If aught within that little seeming substance,
Or all of it, with our displeasure pieced,
And nothing more, may fitly like your Grace,
She's there, and she is yours.

Burgundy I know no answer.

Lear Will you, with those infirmities she owes,
200 Unfriended, new adopted to our hate,
Dowered with our curse, and strangered with our oath,
Take her, or leave her?

Burgundy Pardon me, royal sir,
Election makes not up in such conditions.

Lear Then leave her, sir, for by the power that made me,
205 I tell you all her wealth. [*To France.*] For you, great King,
I would not from your love make such a stray
To match you where I hate; therefore beseech you
T' avert your liking a more worthier way
Than on a wretch whom Nature is ashamed
210 Almost t' acknowledge hers.

France This is most strange,
That she, whom even but now was your *best* object,
The argument of your praise, balm of your age,
The best, the dearest, should in this trice of time
Commit a thing so monstrous, to dismantle
215 So many folds of favour. Sure her offence
Must be of such unnatural degree

That monsters it, or your fore-vouch'd affection
Fall into taint; which to believe of her
Must be a faith that reason without miracle
220 Should never plant in me.

Cordelia I yet beseech your Majesty —
If for I want that glib and oily art
To speak and purpose not, since what I *well* intend,
I'll do't before I speak — that you make known
225 It is no vicious blot, murther, or foulness,
No unchaste action, or dishonoured step,
That hath deprived me of your grace and favour,
But even for want of that for which I am richer —
A still-soliciting eye, and such a tongue
230 That I am glad I have not, though not to have it
Hath lost me in your liking.

Lear Better thou
Hadst not been born than not t' have pleased me better.

France Is it but this — a tardiness in nature
Which often leaves the history unspoke
That it intends to do? My Lord of Burgundy,
235 What say you to the lady? Love's not love
When it is mingled with regards that stands
Aloof from th' entire point. Will you have her?
She is herself a dowry.

Burgundy Royal King,
240 Give but that portion which yourself proposed,
And here I take Cordelia by the hand,
Duchess of Burgundy.

Lear Nothing. I have sworn, I am firm.

Burgundy I am sorry then you have so lost a father
That you must lose a husband.

Cordelia Peace be with Burgundy!
245 Since that *respect and fortune* are his love,
I shall not be his wife.

France Fairest Cordelia, that art most rich being poor,
Most choice forsaken, and most loved despised,
Thee and thy virtues here I seize upon,

250 Be it lawful I take up what's cast away.
 Gods, gods! 'tis strange that from their cold'st neglect
 My love should kindle to inflamed respect.
 Thy dowerless daughter, King, thrown to my chance,
 Is queen of us, of ours, and our fair France.

255 Not all the dukes of waterish Burgundy
 Can buy this unprized precious maid of me.
 Bid them farewell, Cordelia, though unkind,
 Thou lovest here, a better where to find.

Lear Thou hast her, France, let her be thine, for we
 260 Have no such daughter, nor shall ever see
 That face of hers again. [*to Cordelia.*] Therefore be gone,
 Without our grace, our love, our benison. —
 Come, noble Burgundy.

[*Flourish. Exeunt all but France, Goneril, Regan, and Cordelia*]

France Bid farewell to your sisters.

265 *Cordelia* The jewels of our father, with washed eyes
 Cordelia leaves you. I know you what you are,
 And like a sister am most loath to call
 Your faults as they are named. Love well our father;
 To your professed bosoms I commit him,
 270 But yet, alas, stood I within his grace,
 I would prefer him to a better place.
 So farewell to you both.

Regan Prescribe not us our duty.
Goneril Let your study
 Be to content your lord, who hath received you
 275 At fortune's alms. You have obedience scanted,
 And well are worth the want that you have wanted.

Cordelia Time shall unfold what plighted cunning hides,
 Who covers faults, at last with shame derides.
 Well may you prosper!

France Come, my fair Cordelia.

[*Exeunt France and Cordelia.*]

280 *Goneril* Sister, it is not little I have to say of what most nearly
 appertains to us both. I think our father will hence

to-night.

Regan That's most certain, and with you; next month with us.

Goneril You see how full of changes his age is; the observation we
 285 have made of it hath not been little. He always loved our
 sister most, and with what poor judgment he hath now
 cast her off appears too grossly.

Regan 'Tis the infirmity of his age, yet he hath ever but slenderly
 known himself.

290 *Goneril* The best and soundest of his time hath been but rash;
 then must we look from his age to receive not alone the
 imperfections of long-ingrafted condition, but therewithal
 the unruly waywardness that infirm and choleric years
 bring with them.

295 *Regan* Such unconstant starts are we like to have from him as
 this of Kent's banishment.

Goneril There is further compliment of leave-taking between
 France and him. Pray *you* let us *hit* together; if our father
 carry authority with such disposition as he bears, this last
 300 surrender of his will but offend us.

Regan We shall further think of it.

Goneril We must do something, and i' th' heat. [*Exeunt.*]

KING LEAR 1.1

Teaching Notes for a Close Reading Exercise

1. Vocabulary

Current words			Obsolete words			‘Danger’ words		
<i>line</i>	<i>word</i>		<i>line</i>	<i>word</i>		<i>line</i>	<i>word</i>	
1	6	moiety	1	21	whoreson	1	4	appears
2	9	brazen (v)	2	71	felicitate ?	2	10	conceive
3	19	saucily	3	82	interest	3	15	issue
4	43	amorous	4	158	miscreant	4	20	fair
5	43	sojourn	5	159	forbear	5	27	study
6	51	wield	6	166	durst	6	34	fast
7	60	champaign	7	168	nor... nor...	7	39	constant
8	61	mead	8	177	sith	8	40	several
9	62	issue	9	195	aught / naught	9	48	bounty
10	75	ponderous	10	291	therewhital	10	52	space
11	83	opulent				11	65	self
12	105	dower				12	65	metal
13	111	propinquity				13	70	square
14	114	mess				14	76	hereditary
15	121	hence				15	91	how
16	158	vassal				16	94	fit
17	195	aught				17	97	happily
18	207	beseech				18	114	mess
19	213	trice				19	117	sometime(s)
20	275	alms				20	121	nursery
21	293	choleric				21	141	fork
						22	144	dread
						23	146	reserve
						24	152	pawn
						25	192	right
						26	197	like
						27	211	even
						28	215	fold
						29	221	want
						30	222	purpose
						31	239	portion
						32	273	study
						33	298	hit

2. Familiar and Formal Address

Characters who use formal address:

<i>Speaker</i>		<i>addressed</i>	<i>form</i>	<i>line</i>
Kent	to	Gloucester	you	7
Gloucester	to	Edmund	you	13
Edmund	to	Kent	you	25
Kent	to	Edmund	you	26
Lear	to	Albany	you	38
Goneril	to	Lear	you	51
Regan	to	Lear	you	72
Lear	to	Cordelia	you	82
Cordelia	to	Lear	you	89
Lear	to	Burgundy	you	187
Burgundy	to	Lear	you	191
Lear	to	France	you	205
France	to	Burgundy	you	235
Burgundy	to	Cordelia	you	243
Goneril	to	Cordelia	you	273
Regan	to	Goneril	you	283
Goneril	to	Regan	you	284
France	to	Lear	your	211

Characters who use 'familiar' address:

<i>speaker</i>		<i>addressed</i>	<i>form</i>	<i>line</i>
France	to	Cordelia	art	247
Lear	to	Goneril	thee	62
Lear	to	Regan	thee	76
Kent	to	Cordelia	thee	179
Kent	to	Lear	thou	143
Lear	to	France	thou	259
Lear	to	Cordelia	thy	102
Lear	to	Kent	thy	151

Summary

- There are 26 pairs of characters
 8 use the familiar forms
 (5 of those are Lear)
 1 character changes his form of
 address (Lear to Cordelia)

3. Prosody

Lines 1-31 are prose (Kent, Gloucester, and Edmund)

Lines 32-279 are verse (the court scene)

Lines 280-302 are prose (Goneril and Regan)

So:

Prose accounts for 54 lines, or 18% of the scene

Verse accounts for 248 lines or 82% of the scene

No character uses any prose while King Lear is on stage.

Lear has the first line of blank verse; Cordelia has the last.

When Goneril and Regan are left alone, they fall immediately into prose.

Both Kent and Gloucester change from prose to blank verse when Lear enters.

4. Shared Lines

<i>Line</i>	<i>Begun by</i>	<i>Ended by</i>	<i>Line</i>	<i>Begun by</i>	<i>Ended by</i>
92	Lear	Cordelia	198	Lear	Burgundy
102	Lear	Cordelia	203	Lear	Burgundy
117	Lear	Kent	210	Lear	France
136	Lear	Kent	220	France	Cordelia
151	Kent	Lear	230	Cordelia	Lear
154	Kent	Lear	238	France	Burgundy
157	Lear	Kent	244	Burgundy	Cordelia
158	Kent	Lear	264	Lear	France
163	Kent	Lear	273	Regan	Goneril
190	Lear	Burgundy	279	Cordelia	France
192	Burgundy	Lear			

5. Antithesis

France's speech on Cordelia:

<i>line</i>		
247	rich	poor
248	choice	forsaken
248	loved	despised
250	take up	cast away
251-52	cold	inflamed
251-52	neglect	respect
253	dowerless	queen
256	unprized	precious

KING LEAR 1.1

Text Questions

Familiar forms of address

- Does Shakespeare have Burgundy address Cordelia as you or thou? Why? Does he have France address Cordelia as you or thou? Why?
- Lear calls Cordelia you in lines 82, 91, and 92. But he shifts to thy in line 102 and will not call her you again. Why does Shakespeare have him change?
- Why does Lear say call Goneril and Regan thou/thee/thy in lines 62 and 76, while he is still calling Cordelia you?
- Kent addresses Lear by titles only, without pronouns, calling him “good my liege,” “Royal Lear,” “my king... my father... my master... my great patron.” Why does he shift suddenly to thou in line 143?

Prosody

- Why does Shakespeare have Kent, Gloucester, and Edmund speak in prose in lines 1-31?
- Why does he shift to verse for the court scene of lines 32-279?
- Why does he shift back to prose for the balance of the scene?
- To which character does Shakespeare give the first line of blank verse in the scene? What comment might he be making about him?
To which character does Shakespeare give the last line of blank verse in the scene? What comment might he be making about her?

Shared Lines

- Shakespeare will often have two characters share a line of blank verse, usually to subtly indicate a closeness, sometimes to quicken the pace of an exchange. (Occasionally it’s not Shakespeare at all but a type compositor or editor who has split the line.) What purposes can we reasonably attribute to the sharing of the following lines?
 - Lear and Kent in lines 117 and 136
 - Kent and Lear in lines 154 and 158
 - Lear and Burgundy in lines 190 and 198
 - Lear and France in line 264
 - Regan and Goneril in line 273
 - Cordelia and France in line 279

Antithesis and Paradox

- Shakespeare structures the King of France’s comment on Cordelia around a set of antitheses, beginning with *rich—poor* in line 247. List six or seven more examples from that speech. Then decide what impression of Cordelia they are intended to make on the audience. What impression of France do they create? What impression of Lear? of Burgundy?

Word Order

- Shakespeare will alter the normal order of words in an English sentence in order to keep the meter of a line of verse or to emphasize a word or phrase by moving it to the end of a phrase or sentence. Rewrite the following lines, putting the words back in their normal order. Then decide why he makes each change. (Words have been omitted in some places here; you do not need to replace them.)
 - he... shall to my bosom/Be as well neighbour'd... As thou my sometime daughter. (114-117)
 - Ourself, by monthly course,
With reservation of an hundred knights
By you to be sustained, shall our abode
Make with you by due turn. (129-132)
 - The gods to their dear shelter take thee, maid, (179)
 - He'll shape his old course in a country new. (184)
 - We shall further think of it. (301)

Word omission

- Shakespeare will often omit words we would not drop in normal speech. (The verb *to go* often disappears, as it does in line 28). Again, he's often preserving the meter or adding emphasis. What words are missing from these lines?
 - The gods to their dear shelter take thee, maid, (179)
 - Bid them farewell, Cordelia, though unkind. (257)

Shifting Parts of Speech

- Shakespeare will often create a new word by changing the part of speech of a familiar one. France says Cordelia's misdeed must be monstrous by verbalizing the noun *monster*: "Her offence/Must be of such unnatural degree/That monsters it" (217). Explain the similar shifts in the following lines:
 - Thou lovest **here**, a better **where** to find. (258)
 - And find I am alone **felicitate**
In your dear Highness' love. (71-72)

KING LEAR 1.1

Production Questions

1. If Lear plans to divide his kingdom among his three daughters, why do Kent and Gloucester talk as if they already know he is going to split it between Albany and Cornwall? (1-6)
2. Why does Kent change the subject so suddenly and quickly? (7)
3. Does Edmund hear what his father says about him? (8-21) If so, how does he react? If not, does someone enter with him at line 1? Who?
4. In what tone does Gloucester deliver the comments about Edmund? Are they comments bitter insults? good-humored joking? didactic warnings? something else? Is his audience for these lines Kent or Edmund or himself or some combination of the three?
5. What is the 'subtext' of Edmund's line 'I must love you'? (26) Do you want the actor to say 'must' in a tone that shows that he means he feels a desire? he feels a social obligation? he is obliged to follow his father's unreasonable orders? Something else?
6. Does Edmund react to Gloucester's statement that 'away he shall again'? (28) If so, how?
7. To whom is Lear speaking in the first part of line 33? Where did the map come from? What does it look like? Does Lear take it? put it on a table? the floor? the wall?
8. How big a crowd is on stage here? Do you want a huge court assembly with a score of unnamed courtiers looking on? Is it more of a family gathering? Something else?
9. We learn in line 44 that it's a special day at court. How does Lear say lines 41-44? How do those on stage react? Cordelia? Burgundy? France? Kent? Goneril? Regan?
10. Has Lear prepared this speech? Is he delivering it impromptu or from notes? How attentively is each of the others listening? Why?
11. Why on earth does Lear suddenly break away from announcing his favorite daughter's engagement to start the 'love test'? Notice that Shakespeare doesn't even let him wait until the end of a line.
12. The parenthetical lines 45-46 do not appear in the Quarto version of the play. Should they be included here? If so, in what tone do you want the actor to read them?
13. Do Goneril and Regan know this game is coming? Are they delivering prepared speeches?
14. Shakespeare has Lear mention Goneril and Regan's children, knowing that neither has one to inherit the kingdom (lines 62 and 76). Is he mocking them or their husbands? Implying a request? a command? something else?
15. What possible topics or themes of the play might Shakespeare be signaling this early in these lines:
 - ❖ Out of my sight!
See better, Lear, and let me still remain
The true blank of thine eye. (154-56)
 - ❖ a wretch whom Nature is ashamed
Almost t' acknowledge hers. (209-210)
 - ❖ That we our largest bounty may extend
Where nature doth with merit challenge (48-49)
 - ❖ be Kent unmannerly
When Lear is mad. (142-43)
 - ❖ To plainness honour's bound,
When majesty falls to folly. (145-46)
 - ❖ Who covers faults, at last with shame derides.
(278)



Writing & Revising

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I N T R O D U C T I O N S

Try beginning your paper with:

1. A straight-forward, matter-of-fact, statement of a subject. This can be rhetorically effective for critical papers, or as understatement for startling events.
2. An enigmatic opening.
3. A question, possibly rhetorical.
4. An anecdote or a startling fact, like those often used as openers for after dinner speeches or assembly talks.
5. A quotation.
6. The creation of a mood or feeling for a locale, a device common to the short story or novel.
7. A statistic.
8. The withholding of key information until late in the paragraph, hence, evoking suspense in the reader.
9. Effective repetition.
10. A figure of speech.
11. The use of sound (onomatopoeia) to attract the reader's attention.
12. A strong contrast.
13. The reversal of a cliché.
14. A historical comparison.
15. An opinion.
16. An immediate physical description of main character-- holding the name till later.
17. An autobiographical account.

from the editors of Time Magazine.

Some sample introductions (not all good, but...)

1. All our important ideas about the rights of individuals in a society grow directly from political writings of the Renaissance.
2. We don't agree on when the Renaissance began, on when it ended, on what brought it about, nor on what snuffed it out. People then didn't even know they were living in it. But it has more impact on our lives to day than any other period of history.
3. How could one person not just succeed but excel in every known area of human activity?
4. Fleas changed the world of the Renaissance more than all the people who lived in it combined.
5. "I know I have the body of a weak and feeble woman," Queen Elizabeth I told a critic, "but I have the heart and stomach of a king, and of a king of England too."
6. The last leaves hung yellow on the small trees, and a late morning breeze that chilled lifted off the Thames. People waited in line at the Globe in small groups, men in wide hats and capes and dull white ice-cream cone collars and smelling powerfully of garlic and ale, the few women whispering in pumpkin-shaped skirts.
7. Between 1348 and 1350, the Black Death wiped out exactly half the population of Europe.
9. Love rang in the songs. Love filled the poetry and painting. Love gave theme and form to drama. Love returned to the churches.
10. Trying to distinguish the nature of the Renaissance is like trying to eat walnuts with your bare hands. You might find the tools to get at the meat, but you come away so scarred that you wonder if the work was worth it.
12. At no time in history had people been more free; at no time had they more resembled prisoners.
13. We look first to books to help us find the words and ideas to serve as a cover for the Renaissance. But you can't judge a cover by its book.
14. In the outburst of literature, music, art, philosophy, exploration, and political thought, the Renaissance and fifth century Athens stand nearly as identical twins..

Sentence Combining

The original line from *The Importance of Being Earnest*:

Lady Bracknell: Untruthful! My nephew Algernon? Impossible! He is an Oxonian.

The sentences to combine:

Lady Bracknell says that Algernon cannot be untruthful.

He is her nephew.

She says it is because he is an Oxonian.

Her statement is nonsense.

Absolute Phrases

a group of words that modifies an independent clause as a whole; it has no finite verb

Her statement nonsensical, Lady Bracknell declares that her nephew Algernon cannot be untruthful because he is an Oxonian.

Adjective Clause

any clause which modifies a noun or pronoun

Lady Bracknell says nonsensically that her nephew Algernon, *who is an Oxonian*, cannot be untruthful.

Adverb Clause

any clause which modifies a verb, an adjective, or an adverb

Lady Bracknell again talks nonsense *when she says that her nephew Algernon cannot be untruthful because he is an Oxonian*.

Appositives

a noun, noun phrase, or series of nouns used to rename or identify another noun, noun phrase, or pronoun

An Oxonian, Algernon is incapable of being untruthful, his aunt Lady Bracknell says nonsensically.

Participial Phrases

one built on a past or present participle; it always modifies the subject of the main clause, whether the writer intends it to or not

Lady Bracknell, *lapsing again into nonsense*, says that her nephew Algernon is incapable of being untruthful because he is an Oxonian.

Prepositional phrases

one beginning with a preposition, ending with the preposition's object, and working as an adjective or as an adverb

Lady Bracknell says, *in another example of nonsense*, that her nephew Algernon cannot be untruthful because he is an Oxonian.

Two Resources

Kilgallon, Don. *Sentence Composing for High School*. Boynton/Cook Heinemann, 1998. Print.

Strong, William. *Sentence Combining: A Composing Book*. McGraw-Hill, 1994. Print.

SENTENCE COMBINING #2

Blocking Characters in The Importance of Being Earnest

Combine the following elements into a coherent paragraph that explains the function of *blocking* characters in *The Importance of Being Earnest*.

- 1 The climax of many comedies is the marriage of young lovers.
- 2 A good plot requires this.
- 3 The marriage is delayed.
- 4 This delay or suspense is usually achieved by characters.
- 5 They are called blocking characters.
- 6 They consciously oppose the marriage.
- 7 Their folly somehow stands in the marriage's way.
- 8 Parents are most frequently blocking characters.
- 9 Parents represent practical, puritanical, and antiromantic forces in society.
- 10 The marriage is often blocked.
- 11 It is blocked by some folly or fault.
- 12 The fault or folly is in one or both of the lovers.
- 13 This happens in
- 14 This is the plays' primary plot.
- 15 Jack's plan to marry Gwendolen is initially blocked by the girl's mother.
- 16 The mother is Lady Bracknell.
- 17 Lady Bracknell is concerned with Jack's family background.
- 18 She is more concerned with this than with her daughter's desires.
- 19 Gwendolen herself also threatens to be a block.
- 20 Gwendolen is in love with Jack and willing to marry him.
- 21 She can only love someone named Earnest.
- 22 This is what she says.
- 23 Jack uses the name Earnest when he is with her in London.
- 24 The audience believes this.
- 25 The hero's name is Jack.
- 26 Gwendolen's infatuation with the name of Ernest seems likely to become an obstacle.
- 27 This happens at the end of Act 1.
- 28 The audience is led to expect this.
- 29 Jack will discover a respectable set of parents.
- 30 Jack will get a new name.
- 31 This will satisfy the aristocratic conditions of Lady Bracknell.
- 32 This will satisfy the romantic expectations of Gwendolen.

Revision Guide

Symbol Suggested revision

Style / Stance

<i>ds</i>	Avoid “dead” sentences, those with insufficient reason for being.
<i>echo</i>	Avoid repeating a word or phrase you’ve just used.
<i>gs</i>	Do you want this gender-specific language? It might offend some.
<i>I</i>	Stay in the background; avoid mentioning your paper; imply your outline.
<i>SC</i>	Use sentence-combining techniques to join closely related ideas.
<i>V</i>	Use strong verbs in the active voice.
<i>VV</i>	Work for variety in your diction, especially verbs.
<i>W</i>	Eliminate needless words.
<i>WW</i>	This isn’t the word you want, is it?
<i>[]</i>	Consider dropping this word or phrase.
<i>//</i>	Express parallel ideas in parallel form.
<i>~~~</i>	Reword this unclear, inappropriate, or wordy passage.

Organization

<i>tr</i>	Add a transition to get from one idea or paragraph to the next.
<i>¶</i>	Make the paragraph the unit of composition.

Support

A	Attribute all borrowed words or ideas to their source.
S	Support this idea with specific illustration.

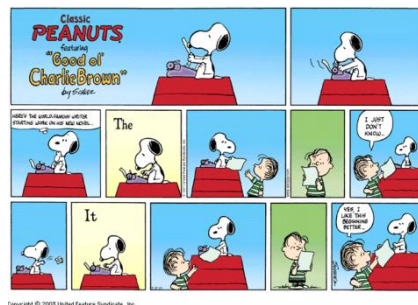
Mechanics

<i>mm</i>	Keep related words together; move a misplaced element.
<i>p</i>	Find and correct the punctuation error.
<i>ref</i>	This pronoun (or adjective or article) has a confusing referent—or none at all.
<i>id</i>	Find and correct the error in idiomatic construction.
<i>SS</i>	Find and correct the error in sentence structure.
<i>SV</i>	Be sure your verbs agree with their subjects.
<i>agr</i>	Be sure your pronouns agree with their antecedents.
<i>X</i>	Is there a word missing here?
<i>!</i>	You’ve violated a rule we’ve worked on in class. Shame.
<i>#</i>	Avoid shifting number, person, or tense.
<i>—</i>	Find and correct the error in spelling or diction.

9/96

THE GOSPEL ACCORDING TO STRUNK

1. Form the possessive singular of nouns by adding 's.
2. In a series of three or more terms with a single conjunction, use a comma after each term except the last.
3. Enclose parenthetical expressions between commas.
4. Place a comma before a conjunction introducing an independent clause.
5. Do not join independent clauses by a comma.
6. Do not break sentences in two.
7. Use a colon after an independent clause to introduce a list of particulars, an appositive, an amplification, or an illustrative quotation.
8. Use a dash to set off an abrupt break or interruption and to announce a long appositive or summary.
9. The number of the subject determines the number of the verb.
10. Use the proper case of pronoun.
11. A participial phrase at the beginning of a sentence must refer to the grammatical subject.
12. Choose a suitable design and hold to it.
13. Make the paragraph the unit of composition.
14. Use the active voice.
15. Put statements in positive form.
16. Use definite, specific, concrete language.
17. Omit needless words.
18. Avoid a succession of loose sentences.
19. Express co-ordinate ideas in similar form.
20. Keep related words together.
21. In summaries, keep to one tense.
22. Place the emphatic words of a sentence at the end.



A Closer Look at My Writing

Name _____

Sentence No.	Does this sentence begin with or have an expletive? Should you fix it?		Circle all adverbs— very, many, totally, quite, really. always. Should you omit any? Which ones?	Underline the verb (+ auxiliary verb) in each clause on your essay. If the verb is a form of the “to be” verb, write it below. If it needs to be replaced, place a check in the box.		List any wordy constructions in your sentences that should be removed.

Using Peer Response one way to do it

Procedure:

- Students bring in two copies of their draft—copies, not their original
- The teacher collects the copies and redistributes them, giving two different drafts to each student.
- The teacher models the writing of questions for a paragraph of an essay draft.
- As homework, students “work through” each of the two essay drafts.

(Alternatively, the students bring in one copy. The teacher redistributes the copies, one to a student. At the next class meeting, the teacher collects the drafts and the peer responses, then redistributes the drafts to a second student reviewer. The second reviewer should not see the review of the first to avoid being “blinded” by it.)

Student reviewers:

1. write their response questions on separate paper and do not mark the original essay.
2. make no suggestions about ‘cosmetic’ changes, such as style, diction, spelling, syntax, or the like. The questions address content only.
3. write questions only, no comments.
4. make no judgments about the essay or any of its parts.
5. write a minimum of fourteen valid and helpful questions for each essay:
 - Student reviewers write the questions paragraph by paragraph.
 - *Valid* here means questions that help a writer think about making changes.
 - *Helpful* here means that the question is intended to help improve the content.
 - There are no “yes/no” questions.
 - Student reviewers may well *not* know the answer to a question they ask.
 - Questions do not state or imply evaluation, as in ‘Why didn’t you...’ or ‘What the heck is this supposed to mean?’

Assessment:

- Students must comment on the whole essay to get credit.
- Students’ own essay grades are lowered one letter for each peer response not completed.
- Students are penalized for making cosmetic suggestions in writing.

Peer Response Sample Student Essay

The following first draft was written by a ninth-grade student on the following assignment on *Romeo and Juliet*. It is typed as written.

ROMEO AND JULIET	"The Valid and the Helpful"
<p>Juliet is only 14, but by meeting Romeo, she virtually becomes an adult. Her attitude changes dramatically as does her outward appearance.</p>	<ol style="list-style-type: none">1. Who are Juliet and Romeo?2. Why and how does she become an adult by meeting Romeo?3. What was her attitude before? after?4. What was her outward appearance before? after?
<p>Through the start of Shakespeare's play "Romeo and Juliet" Juliet is constantly being pressured by others to get married and find the right person for herself. She doesn't know what to do about the unwanted pressure because she hasn't really found the right man and she doesn't want to be forced into anything.</p>	<ol style="list-style-type: none">1. Who is pressuring Juliet to get married?2. Why is she being forced to marry?3. Why is she getting married so young?
<p>When she meets Romeo, her attitude shifts toward him. She can never stop thinking of him. This change brought about happiness, because her search for him had ended, yet it also brought about misfortune, because it was apparent that there would be trouble with them being in different families. Juliet eventually becomes so obsessed with his presence, that she is willing to do anything to stay with him, even kill herself. This was the very sad part of her change. She was unable to control it, and her love for Romeo backfired.</p>	<ol style="list-style-type: none">1. How does her attitude shift?2. What examples from the story show she can't stop thinking of him?3. What is the change that brought about happiness?4. What misfortune happened?5. Why would there be trouble because they were in different families?6. Did they get married or not?7. What wasn't she able to control?
<p>Juliet's change was an important one. It gave "Romeo and Juliet," happiness, theme, and tragedy.</p>	<ol style="list-style-type: none">1. Why was the change an important one?2. What themes did it give <i>Romeo and Juliet</i>?3. What tragedy took place?4. How did the change give people happiness?

Draft of Student Essay for Peer Revision

Just as Edna in The Awakening, Ginny in Thousand Acres sets out on a quest of self discovery and independence. Though Edna is searching for women's rights and Ginny aspires to become a more assertive and strong individual, both share the common struggle of leaving their family and old customs.

Both women wanted to rid themselves of their passive wife roles and gain the freedom to become a respected individual. Edna was bored of her meaningless life as a wife and mother. She felt her days were filled with trivial tasks and yearned to feel useful and important. Her husband who felt women were created to have babies and serve their husbands and didn't support Edna in her search of self-sufficiency. Ginny's husband Ty was quiet and passive, and like Edna's spouse believed women should keep their opinions to themselves. He was angered by Ginny's new aggressive stand she took against her father and didn't think it was appropriate for her to act in such a way. Also like Edna's husband Ty didn't support Ginny in her quest of self discovery and independence. Though both women longed for the freedom to be an individual, neither received any assistance from their husband.

Edna and Ginny each had an affair with a younger man they felt understood them and helped them where their husbands had failed. Joe (??) was the only one who actually treated Edna as a person rather than a mother or wife. He liked to talk with her and respected her opinion, something no one else had ever done. He made her feel important and that her feelings really mattered, leading her to fall in love with him. Her love for Joe however, was not necessarily with him as a person, but rather the idea that someone saw her as an individual and treated her with respect. Ginny had an affair with Jess Clark, an old childhood playmate who left the farm years before and returned an exciting yet mysterious stranger. Jess was daring. He became a vegetarian and wanted to try new methods of farming. Jess was the antithesis of Ty as he didn't hesitate to speak his opinion or do things his own way. Like

Edna, Ginny wasn't truly in love with Jess, but the excitement and change he brought to the life she was tired and bored of. Both Ginny and Edna have an affair with men who seem to fit the change they are yearning for in their unsatisfying lives.

As each succeeds in breaking away from their original unhappy lifestyle, they discover that although they gained freedom, they failed in their attempts of finding a life that would bring them solace. Edna was unhappy because Joe left her, for he knew their love was forbidden, and she was left with no one who understood or supported her individual lifestyle. Her husband and society thought she was going insane and believed her dreams and aspirations were inappropriate and weird. She was a woman ahead of her times trapped in a world that supported old-fashioned beliefs. With no strength or support from other Edna saw no other solution to her dilemma than to commit suicide which admitted her defeat in her efforts to find happiness through independence. Ginny lives her dream of being out on her own and raising Rose's daughters, but like Edna she is not content with her new life. Her nieces don't trust her and there's a strained and uncomfortable feeling in their lives. Although she broke all ties with her family like she had originally wanted to, things still felt unfinished and problems unresolved as the entire family either left or died without making amends. Ginny no longer had Rose to talk to or to understand or support her, all she did was work and sleep. Edna and Ginny both wanted freedom unaware that it would also bring lonely solitude.

Edna and Ginny were both trapped in boring unsatisfying lives. They wanted independence from their husbands who they believed were keeping them from escaping from their miserable lives and preventing them from being free. As each broke away and attained control of their own life, they discovered that complete independence from everyone is not what they needed, but someone who understood that they wanted to be respected as an individual.

Sample Student Questions for Peer Revision

Reviewer: Jane Quickly • Writer: Harry LeRoy

- ¶1 1. What causes their self-realizations?
2. What are some of the old customs they leave?
3. Why do they feel they have to leave their family? memories? Do they feel trapped?
- ¶2 4. Why was Edna so bored?
5. What were the trivial tasks that she did everyday?
6. What would have made Edna feel useful and important? self-worth, dignity?
7. What was the relationship between Edna and her husband? Was it love or just convenient?
8. Did the relationship between Ginny and Ty change? Why? When?
- ¶3 9. What was an example when Robert made Edna feel important?
10. Did Robert really love Edna? Why did he leave her?
11. Why wasn't Ginny truly in love with Jess? What is an example to support this?
- ¶4 12. In what ways did Reiz support Edna? What did Edna learn from the wise woman?
13. Do you think suicide was an act of courage, or a sign that she had given up? Why?
14. Why did Edna want to break the ties with her family?
15. What were some of the problems unresolved?
- ¶5 16. What led Edna and Ginny to find themselves trapped in a boring life?
17. What did Edna and Ginny do in order to break away?
18. Was their discovery a positive or negative influence on their lives? Why?

Reviewer: Jennifer Schaffer • Writer: Harry LeRoy

- ¶1 1. Does either one of the women succeed in this quest?
2. What is it about Edna's family that binds her? What is it about Ginny's?
3. What old customs must Edna leave? Which ones must Ginny leave?

- ¶2 4. What type of "respected individual" did Edna strive to become? What type did Ginny strive for?
5. What sort of things did Edna do to make herself feel important? Were these the same or different from what Ginny did?
6. What "trivial tasks" did Edna (and Ginny?) resent so much?
7. Though their husbands were not supportive of their liberation, was society?
8. Did either woman resent her husband for his attitude and/or lack of support?
- ¶3 9. What did Joe (real name Robert) do to treat Edna as a person?
10. What did Jess do for Ginny that Ty no longer did? Did he make her feel beautiful or special again?
11. What made Jess exciting and mysterious?
12. Does Ginny "love" Jess because he has all that Ty doesn't?
- ¶4 13. What kind of solace are Edna and Ginny truly searching for? Does it have anything to do with men?
14. What is Kate Chopin saying about trying to live with no support whatever?
15. Was Edna's liberation worth death?
16. Why does total emotional freedom not satisfy Ginny?
17. What causes the "strained & uncomfortable" feeling? Could it be the way Rose & Ginny's relationship ended?
18. Is making amends necessary for personal resolution?
19. Was Rose's "support"
20. Was Ginny's liberation worth it?
- ¶5 21. What was unsatisfying about the women's lives in the beginning? How about in the end?
22. Were the husbands truly the root of their problems?
23. Was there any way Edna or Ginny could find someone who truly would respect them as an individual? Or were they stuck with a choice between degrading husbands vs. lonely solitude? Did they think they saw this person in Robert & Jess?

Revision of Student Essay after Peer Revision

Just as Edna in *The Awakening*, Ginny in *A Thousand Acres* realizes through the influence of her adulterer that life as a housewife doesn't bring satisfaction or contentment. Each yearning for self-identity and respect as an individual, they set out on a quest of self-discovery and *freedom*. Though Edna is searching for women's rights and Ginny aspires to become a more assertive and strong woman, both share the common struggle of **escaping the grasps of a husband unsympathetic to their feelings or needs who binds them to their dismal life**.

Both women wanted to rid themselves of their passive wife roles and gain the freedom to become a woman respected as an individual **instead of identified as their husband's faithful spouse**. Edna was bored of her meaningless life as a wife and mother. She felt her days were filled with trivial tasks **such as preparing meals and caring for children** and yearned to feel useful and important. **Edna's marriage was one of convenience, not love. The two never really spent time together, her husband would go off and do his own thing, knowing that when he returned home, his obedient wife would be waiting. He thought Edna was insane and stubborn when she expressed she was unhappy with her life and wanted some independence.** Her husband thought women were created to have babies and serve their husbands and didn't support Edna in her search of self-sufficiency. Ginny's husband Ty was quiet and passive, and like Edna's *spouse* believed women should keep their opinions to themselves. **Not one to be an assertive attacker himself**, he was angered by Ginny's new aggressive stand she took against her father and didn't *feel* it was appropriate behavior. Ty's **philosophy of life was not to get involved in disputes and let people do their own thing in attempt to keep peace. He believed in following the rules and not breaking tradition which is why he couldn't empathize with Ginny's plight of being dissatisfied with her role as a farmwife. Because of his own beliefs, he didn't understand why Ginny wanted to break away from the typical farmwife stereotype and didn't support her in her quest of self-discovery and independence.** Though both women longed for the freedom to be an individual, neither received any assistance from their husband.

Edna and Ginny each had an affair with a younger man they felt understood them and helped them where their husbands had failed. *Robert* was the only one who actually treated Edna as a person rather than a mother or wife by really listening to her when she talked and respecting her opinion, something no one else had ever done. He made her feel important **by spending all his free time with her, encouraging conversation and true expression of her feelings**. Her love for Robert however, was not necessarily with him as a person, but rather the idea that someone saw her as an individual and treated her with respect. Ginny had an affair with Jess Clark, an old childhood playmate who left the farm years before and returned an exciting yet mysterious stranger. Jess was **educated and well traveled and seemed to spread jovialness and gaiety whenever he was around**. He was the antithesis of Ty as he didn't hesitate to speak his opinion or do things his own way. **The land was Ty's first love and priority, not Ginny. Jess made Ginny feel beautiful and special again by treating her with respect and making her believe that someone loved her above anything else.** Like Edna, Ginny wasn't truly in love with Jess, but the excitement and

change he brought to the life she was tired and bored of and the idea that someone loved her more than the land. Both Ginny and Edna have an affair with men who seem to fit the change they are yearning for in their unsatisfying lives.

As each succeeds in breaking away from their original unhappy lifestyle, they discover that although they gained freedom, they failed in their attempts of finding a life that would bring them solace. Edna was unhappy because Robert left her, **for he knew their love was forbidden**, and she was left with no one who understood or supported her individual lifestyle. Her husband and society thought she was going insane and believed her dreams and aspirations were inappropriate and weird. She was a woman ahead of her times trapped in a world that supported old-fashioned beliefs. **In those times it was uncommon for a woman to want her own identity or break away from her husband's protective care.** With no strength or support from others **except Mme Reiz who taught Edna to follow her dreams no matter what people thought, Edna only succeeded in secluding herself even more, for the wise Mme Reiz was also an outcast of society.** Edna saw no other solution to her dilemma than to commit suicide **which admitted her defeat in her efforts to find happiness through independence.** Ginny lives her dream of being out on her own **and separated from a husband whose passiveness she had outgrown and was tying her down**, but like Edna she is not content. [—] **Betrayed by both Jess and Rose as Jess left Ginny for her sister, Ginny is hurt that her lover no longer loves or is interested in her and Rose who has been her best friend since childhood traded their special love for the affection of a man. Ginny no longer has someone who cares for her or offers emotional support.** Although she broke all ties with her family like she had originally wanted to, things still felt unfinished and problems unresolved as the entire family either left or died without making amends. **Society looked down on Ginny because of the harsh manner in which she treated her father. It was rumored that she and Rose drove Larry insane and she receives only bitter resentment and hostility from the public. Without a friend in the world**, all Ginny did was work and sleep. **She had nothing to live for or bring joy in her life. Ginny won the battle of escaping her unhappy life as a farmwife but lost the war as she discovers independence also brings discontent.** Edna and Ginny both wanted freedom unaware that it would also bring lonely solitude.

Edna and Ginny were both trapped in boring unsatisfying lives. They wanted independence from their husbands who they believed were the reason they were without their own identity and kept them from escaping from their miserable lives. As each broke away and attained control of their own life, **the one person who they had trusted and depended on for strength and support along the way left them isolated and alone in a world that didn't expect or understand their thirst for freedom.** They discovered that complete independence from everyone is not what they needed, but someone who understood that they wanted to be respected as an individual.

CRISP Method of Style Revision

by Dixie Dellinger, MA

Students work on these steps individually and independently. This is the final edit—before proofreading:	First	CUT WORDS	Cut out every word that can be spared. Remove “due to the fact that” and “in order to” and all other wordy constructions and empty expressions that don’t say anything.
	Next	REDUCE CLAUSES	Almost all clauses can be reduced in some way; to appositives or phrases, etc.
	Then	INTENSIFY VERBS	Circle all verbs and intensify the weak ones. This will take care of excessive use of passive voice.
	After that	SHARPEN DICTION	Find the <i>best</i> words for the audience and the purpose. Diction creates tone.
	Finally	PACK PHRASES	Move them behind the nouns. Instead of “A proposal presented by Derek Bok, the president of Harvard, was defeated,” (12 words) pack it to “Harvard president Derek Bok’s proposal failed.” (6 words)

REVISION STRATEGIES: + X ÷ —

Revision usually works like arithmetic and in this order: Being process, any of these can be — and usually is, with skilled writers — recycled and used again... and again. Students can work on these steps independently or with others.	First	ADD	adding something that is not there: facts, logical argument, details, examples, illustrations, statistics, <i>ad infinitum</i> .
	Next	MULTIPLY	increasing what is already there; twice as many facts, logical arguments, details, examples, illustrations, and so on.
	Then	DIVIDE	“chunking” into paragraphs, moving things around, organizing the parts in a different way, and so on.
	Finally	SUBTRACT	taking out unnecessary words, material, sharpening diction, working on tone and audience consciousness, honing arguments, working on stylistic devices.

Vocabulary Study: A Guide

Use two reference works:

- a dictionary, one that includes etymologies .
- a dictionary of synonyms and antonyms

1. Transitive / Intransitive Verbs:

Note carefully whether a verb is transitive or intransitive. Remember, a transitive verb must be completed by a direct object; an intransitive verb does not take a direct object.

(The verb ‘renounce,’ for instance, is transitive. Someone renounces ‘something’; people don’t just go around ‘renouncing.’)

2. Grammatical Patterns / Related Prepositions:

If your dictionary gives citations as examples, study carefully which prepositions are associated with the word under study. The dictionary will usually give the prepositions, sometimes in parentheses with the word, more often as part of the definition. Most dictionaries of synonyms list the prepositions clearly.

A dictionary of synonyms gives for the word ‘impute’ the following citation from Shaw: ‘how dare you, sir, ‘impute’ such monstrous intentions to me?’ You know from that line that the verb is transitive and that the grammatical pattern is *<to impute something to someone.>*

3. Pronunciation

Know how to say the word. Use the dictionary’s pronunciation key, listen for the word, play the sound file on a computer dictionary, or ask. The word is not yours until you can, and do, say it.

4. Grammatical Patterns / Redundant Prepositions:

Note from the definition which prepositions are built into the word and avoid repeating them when you use the word.

The dictionary defines ‘traverse’ as ‘to pass or move over, along, or through.’ Those prepositions (‘over,’ ‘along,’ and ‘through’) are already included in the meaning of the word ‘traverse,’ so you do not want to repeat them by writing such redundancies as ‘to traverse across.’ (*Remember the prefix trans— ?*)

5. Synonym study

Find the words the dictionary identifies as synonyms for your word. Then find out how the new word is *different* from its synonyms. No two words have identical meanings. You must know the new idea your new word brings to your knowledge store.

6. Words Used In Definitions:

Be wary of words that appear familiar when they appear in a definition. Look them up just as you would the word under study.

The dictionary says that ‘reprimand’ means ‘to reprove,’ and, indeed, it does. But ‘reprove’ does not mean ‘to prove again,’ even though it looks as if it should. ‘Reprove’ means to scold or to chide; so does ‘reprimand.’ Watch out.

7. Etymologies:

Read carefully the etymology of each word you are trying to learn. You will quickly begin to see patterns that tie new words to words you already know. You’ll learn a lot of good stuff, too.



VOCABULARY



<i>word</i>	<i>p.o.s.</i>	<i>in context</i>
1 consular	adj	This is a consular ship. We're on a diplomatic mission.
2 diplomatic	adj	This is a consular ship. We're on a diplomatic mission.
3 restricted	adj	Hey, you're not permitted in there. It's restricted
4 alliance	n	You're a part of the Rebel Affiance
5 desolate	adj	What a desolate place this is.
6 counterpart	n	I am See-Threepio, human-cyborg relations, and this is my counterpart, Artoo-Detoo.
7 score	v	You've got a lot of carbon scoring here
8 malfunction	v	I told him not to go, but he's faulty, malfunctioning.
9 remnant	n	The last remnants of the Old Republic have been swept away.
10 exploit	v	It is possible, however unlikely, that they might find a weakness and exploit it.
11 conjure	v	Your sad devotion to that ancient religion has not helped you conjure up the stolen data tapes...
12 clairvoyance	nor given you clairvoyance enough to find the Rebels' hidden fort...
13 villainy	n	You will never find a more wretched hive of scum and villainy.
14 hokey	adj	Hokey religions and ancient weapons are no match for a good blaster at your side, kid.

Vocabulary study

Some steps that will help:

- First study the line from *Star Wars* and use the context to help you take a guess at the word's meaning.
- Look the word up in a college dictionary.
 - Use the pronunciation guide to see how the word is pronounced. Have someone say the word for you. Then say it aloud—twice.
 - Read the definition in the dictionary. Most words will have more than one sense. Decide in which sense the word is used in the line from the movie.
 - Look at the word's etymology. It will probably help you learn the meaning. Then list words you already know that use the same root or prefix or suffix as the new word.
- Check to see if the word is listed in a dictionary of synonyms. If it is, read carefully how it differs from other words with nearly the same meaning.
- Use the word in a real conversation within twenty-four hours.
- Write the word in a real sentence.
- Work through the questions below.

Some questions on the words: (Be certain to use the word in your response.)

- What would be the purpose of a **consular** ship? What is the relationship between a **consul** and a consulate? What is the difference between a **consul** and a **consul-general**? The government of another country would send an ambassador to Washington, D.C., but a **consul** to Los Angeles. Why not the other way around?
- What might be the purpose of a **diplomatic** mission? Under what circumstances might you want to give a diplomatic answer to a question?
- To what **restricted** areas do you have access? If you could be admitted to one **restricted** area anywhere, what would it be?
- With what one country do you think the U.S. should maintain its strongest **alliance**? Why? What is the difference between an **alliance** and a confederation?
- Name one place you consider geographically **desolate** and tell why you think so. Then name one place you consider spiritually, socially, or emotionally, or intellectually **desolate** and tell why you think so.
- Consider the words **malfunction**, malnourished, malignant, malpractice, malicious, malcontent, and malediction. What does the prefix *mal-* indicate?
- What do we call the student body's **counterpart** to the president of the U.S.? to the U.S. Secretary of the Treasury?
- For what purpose might a machine **score** a piece of cardboard?
- A **remnant** is an object; from what verb does it clearly come?
- What two special talents or traits might you best **exploit** in your personal life?
- What symbolic beast could Merlin **conjure** in Malory's *Morte Darthur*?
- Why might a **clairvoyant** come in handy the day before a lottery drawing?
- How does the word **villainy** differ from its synonyms iniquity, corruption, and degeneracy?
- From what material would **hokey** pearls most likely be made?

Adjectival Forms

Knowing the adjective form of a noun will often help you eliminate unnecessary words and write with more economy and directness. For the italicized nouns or nominal phrase in each of the following, decide what you think the adjectival form should be. Then substitute the adjective for the phrase in which the noun appears and combine the two sentences into one. Use a dictionary *only after* you have made your own decisions. There are right answers for the adjective forms, but you will come up with differing changes in the structure of the sentences. No. 0 is done as an example.

0. She is a scholar of *literature*. She has published two books on Pushkin.

A literary scholar, she has published two books on Pushkin.

1. His writing is *like poetry*. It uses many figures of speech.
2. Her life was like a *drama*. It had a happy ending.
3. We are finishing a study of the *theme* of Hamlet. We are studying the madness in the play.
4. The sea here is a *symbol*. It stands for the dangers of the unknown.
5. There are clues in the *context*. They suggest the writer owes a debt to Milton's Paradise Lost.
6. She uses two devices as *transitions*. They are conjunctions and word repetition.
7. King Arthur may have been a person from history or a character from *fiction*. He has inspired many stories.
8. This whole scene has *irony*. It suggests that Kate may have done some taming of her own.
9. This novel is written in the form of *letters*. It follows Kim's life over sixty-five years. (*This one's a trick; you'll have to go back to the Latin word for 'letter.'*)
10. The scenery looks very *real*. It stands in contrast to the events of the plot.
11. This story is an *allegory*. It would speak to people of nearly all cultures.
12. Her speech features many examples of *hyperbole*. As a result, she becomes comical.
13. The situation here contains a *paradox*. It is that inaction becomes a form of action.
14. The poem has a pattern of *rhythm*. The pattern reinforces the theme.
15. The verse is made up of *syllables*. It is not metrical in the traditional English way.
16. Many Victorian novelists used direct comment by the *author* in their novels. The comment seems intrusive to many modern readers.

Remember: A thesaurus is a great place to meet friends, not to pick up strangers.

Use a dictionary or a thesaurus to find a synonym for each 'Word to Own' below, and write the synonym in the space provided. Next, write a complex sentence using context clues that make the synonym's meaning clear. An example is provided.

Words to Own

WORD	Synonym	Sentence (underline dependent clause.)
vermilion	red	<u>When the wind blew,</u> the ibis, as red as a cherry, fell from the tree with a thud.
1. imminent		
2. infallibility		
3. doggedness		
4. precariously		
5. reiterated		

Identifying Antonyms

For each item below, choose the word or phrase from column B that is the antonym or opposite of the word in column A. Write the letter of the antonym in the blank provided. Use a dictionary or thesaurus if necessary.

A		B
1. imminent	<input style="width: 30px; height: 20px;" type="text"/>	A. compliance
2. precariously	<input style="width: 30px; height: 20px;" type="text"/>	B. distant
3. reiterated	<input style="width: 30px; height: 20px;" type="text"/>	C. faultiness
4. doggedness	<input style="width: 30px; height: 20px;" type="text"/>	D. securely
5. infallibility	<input style="width: 30px; height: 20px;" type="text"/>	E. stated once