

Storm Warnings

Adrienne Rich

5 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

10 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.

15 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
20 A proof against the wind; the wind will rise,
We can only close the shutters.

25 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.

AP[®] Audit Scoring Component Checklist

- 1. The course includes an intensive study of representative works such as those by authors cited in the *AP English Course Description*. By the time the student completes English Literature and Composition, he or she will have studied during high school literature from both British and American writers, as well as works written in several genres from the sixteenth century to contemporary times.

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

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

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

- 5. in-class responses
- 6. formal, extended analyses outside of class.

The course requires writing

- 7. 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. to explain: Expository, analytical essays in which students draw upon textual details to develop an extended interpretation of a literary text.

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.

AP® English Lit: What's to be Done

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

Works Appearing on Suggestion Lists for “Question 3”

Advanced Placement English Literature & Composition Examination: 1971-2018

30	<i>Invisible Man</i>
26	<i>Wuthering Heights</i>
22	Great Expectations
21	Heart of Darkness <i>Jane Eyre</i>
20	Crime and Punishment
19	King Lear
18	<i>The Adventures of Huckleberry Finn</i>
17	Beloved <i>The Scarlet Letter</i>
16	<i>The Great Gatsby</i> <i>Moby-Dick</i> <i>A Portrait of the Artist as a Young Man</i> <i>Their Eyes Were Watching God</i>
15	<i>The Awakening</i>
14	<i>Catch-22</i>
13	<i>Light in August</i> A Raisin in the Sun
12	<i>Billy Budd</i> <i>The Color Purple</i> <i>The Grapes of Wrath</i> <i>Jude the Obscure</i> <i>Othello</i>
11	<i>As I Lay Dying</i> <i>Ceremony</i> <i>Death of a Salesman</i>
10	<i>Anna Karenina</i> <i>Antigone</i> <i>The Crucible</i> <i>A Doll House</i> <i>The Glass Menagerie</i> <i>Native Son</i> A Passage to India The Portrait of a Lady <i>Song of Solomon</i> Things Fall Apart
9	Madame Bovary <i>The Mayor of Casterbridge</i> <i>Oedipus Rex</i> <i>A Streetcar Named Desire</i> <i>Sula</i> <i>Waiting for Godot</i> <i>Who's Afraid of Virginia Woolf?</i>

8	<i>All the Pretty Horses</i> Frankenstein <i>Obasan</i> <i>Pride and Prejudice</i> <i>Rosencrantz and Guildenstern Are Dead</i> <i>The Sound and the Fury</i> The Tempest <i>Tess of the D'Urbervilles</i>
7	<i>The Age of Innocence</i> <i>All the King's Men</i> <i>Candide</i> <i>Cry, the Beloved Country</i> <i>Equus</i> <i>Ethan Frome</i> <i>Hamlet</i> <i>Lord Jim</i> <i>Macbeth</i> <i>The Merchant of Venice</i> <i>The Piano Lesson</i> <i>The Women of Brewster Place</i>
6	<i>Bless Me, Ultima</i> <i>Cat's Eye</i> <i>The Cherry Orchard</i> <i>Gulliver's Travels</i> <i>Hedda Gabler</i> <i>Major Barbara</i> <i>Medea</i> <i>Moll Flanders</i> <i>Mrs Dalloway</i> <i>Murder in the Cathedral</i> <i>Native Speaker</i> <i>Sister Carrie</i> <i>The Sun Also Rises</i> <i>Tom Jones</i> <i>The Turn of the Screw</i> <i>Twelfth Night</i>
5	<i>Absalom, Absalom!</i> <i>As You Like It</i> <i>Bleak House</i> <i>Brave New World</i> <i>Doctor Faustus</i> <i>Don Quixote</i> <i>An Enemy of the People</i> <i>Fences</i> <i>Julius Caesar</i> <i>The Kite Runner</i> <i>Middlemarch</i> <i>Mrs Warren's Profession</i> <i>Nineteen Eighty-four</i> <i>The Odyssey</i> <i>The Poisonwood Bible</i> <i>Romeo and Juliet</i> <i>The Stranger</i> <i>A Tale of Two Cities</i> <i>To Kill a Mockingbird</i> To the Lighthouse <i>Wide Sargasso Sea</i> <i>Wise Blood</i>

4	Alias Grace <i>Atonement</i> <i>Black Boy</i> <i>The Bonesetter's Daughter</i> <i>The Catcher in the Rye</i> <i>Daisy Miller</i> <i>David Copperfield</i> <i>A Farewell to Arms</i> <i>Ghosts</i> <i>Go Tell It on the Mountain</i> <i>The Little Foxes</i> <i>Lord of the Flies</i> <i>M. Butterfly</i> <i>Mansfield Park</i> The Metamorphosis <i>My Ántonia</i> <i>Oryx and Crake</i> <i>Pygmalion</i> <i>Typical American</i>
3	<i>An American Tragedy</i> <i>The American</i> <i>Another Country</i> <i>The Blind Assassin</i> <i>The Bluest Eye</i> <i>Emma</i> <i>A Gesture Life</i> <i>The God of Small Things</i> <i>Going After Cacciato</i> <i>The Handmaid's Tale</i> <i>Hard Times</i> <i>Henry IV, Part I</i> <i>House Made of Dawn</i> <i>The House of Mirth</i> <i>The House on Mango Street</i> The Iliad <i>The Importance of Being Earnest</i> <i>Jasmine</i> <i>The Joy Luck Club</i> <i>Long Day's Journey into Night</i> <i>Master Harold" . . . and the Boys</i> <i>The Memory Keeper's Daughter</i> <i>A Midsummer Night's Dream</i> <i>The Mill on the Floss</i> <i>Mother Courage</i> <i>Much Ado About Nothing</i> <i>The Namesake</i> <i>Never Let Me Go</i> <i>One Flew Over the Cuckoo's Nest</i> <i>One Hundred Years of Solitude</i> <i>Our Town</i> <i>Paradise Lost</i> <i>Persuasion</i> The Picture of Dorian Gray <i>The Plague</i> <i>A Prayer for Owen Meany</i> <i>The Remains of the Day</i> <i>Reservation Blues</i> <i>A Separate Peace</i> <i>Snow Falling on Cedars</i> <i>A Thousand Acres</i> <i>The Trial</i> <i>The Winter's Tale</i> <i>The Woman Warrior</i>

The Aeneid

All My Sons
 Antony and Cleopatra
 The Autobiography of an Ex-Colored Man
 The Bear
 A Bend in the River
 The Birthday Party
 The Brothers Karamazov
 Cat on a Hot Tin Roof
 The Chosen
 Cold Mountain
Dracula
 Dutchman
 Faust
 Fifth Business
 For Whom the Bell Tolls
 A Gathering of Old Men
 The Good Soldier
 The Hairy Ape
 The Homecoming
 In the Lake of the Woods
 J.B.
 Joe Turner's Come and Gone
 The Jungle
 A Lesson Before Dying
 Main Street
Man and Superman
 The Member of the Wedding
 Middle Passage
 The Misanthrope
 Monkey Bridge
 No Country for Old Men
 No Exit
 Oliver Twist
 One Day in the Life of Ivan Denisovich
 Orlando
 Phèdre
 The Playboy of the Western World
 Pocho
 Prime of Miss Jean Brodie
 Ragtime
 The Red Badge of Courage
The Return of the Native
 The Road
 Slaughterhouse-Five
 Sons and Lovers
 Sophie's Choice
 The Stone Angel
 The Story of Edgar Sawtelle
 Surfacing
 The Things They Carried
 A Thousand Splendid Suns
 Uncle Tom's Cabin
 The Zoo Story

Adam Bede
 The Adventures of Augie March
 Agnes of God
All the Light We Cannot See *
 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
 Benito Cereno
Beowulf *
 Bone
 Breath, Eyes, Memory

Brideshead Revisited
 Brighton Rock
 Broken for You
 Brown Girl, Brownstones
 The Burgess Boys
 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 in Venice *
 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 English Patient
 The Eumenides
 Extremely Loud and Incredibly Close
 The Fall
 The Father
 Fathers and Sons
 The Federalist
 A Fine Balance
 The Fixer
 A Free Life: A Novel
 Germinal
 The Golden Bowl
The Goldfinch *
 Grendel
 The Heart of the Matter
 Henry IV, Part II
 Henry V
 A High Wind in Jamaica
 Home to Harlem
Homegoing *
 House for Mr Biswas
 The House of the Seven Gables
 In the Time of the Butterflies
 The Inheritance of Loss
 Joseph Andrews
 The Joys of Motherhood
 Kafka on the Shore
Kindred *
 Lady Windermere's Fan
 The Last of the Mohicans
 Letters from an American Farmer
 Little Women
 Linden Hills
 Look Homeward, Angel
 Love Medicine
 The Love Song of J Alfred Prufrock
 The Loved One
 Lysistrata
 Maggie: A Girl of the Streets
Mama Day *
 Middlesex
Midnight's Children *
 Miss Lonelyhearts
 The Moor's Last Sigh 5

My Last Duchess
 My Name is Asher Lev
 Night
 Noah's Compass
 No-No Boy
 Notes from the Underground
 The Octopus
 Of Mice and Men
 Old School
 The Optimist's Daughter
 The Orestia
 The Other
 Our Mutual Friend
 Out of Africa
 Pale Fire
 Pamela
 Passing
 Peer Gynt
 Père Goriot
 Pnin
 The Power and the Glory
The Power of One *
 Praisesong for the Widow
 Purple Hibiscus
 Push
 The Rape of the Lock
 Redburn
 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
 Snow Flower and the Secret Fan
 A Soldier's Play
 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
 A Yellow Raft in Blue Water
 Zoot Suit

Close Reading: Real Preparation for Multiple-Choice Tests



by Jane Schaffer
San Diego, California

Taking a Different Tack

For some years, the English Vertical Team at my school has been concerned about our students' multiple-choice scores on AP Exams and other reading assessments. We were giving practice sets from previous AP Exams, but we didn't see much growth. We decided to take a different tack and began doing focused close reading assignments, asking open-ended reading questions that required sophisticated textual analysis.

At first, we looked at published materials designed for higher-order reading skills, but we found little on the market that suited our purposes. So, we wrote our own. Commercially available lessons asked, "What do you think was going on in Jack's head in *Lord of the Flies* when he looked at his reflection?" We wanted more analysis of the writer's choices and the kind of effect those choices created, so we deepened the question by asking, "When Jack looks at his reflection first in the pool and later in the coconut shell, what kind of light appears in the shell that wasn't present in the pool? What effect does Golding create here, and why does he create it?" The idea worked. Born from frustration, our approach to reading instruction can be used by any AP teacher.

We follow several steps in producing close reading exercises:

- First, we identify key passages from the assigned reading. Shorter passages are more successful than longer ones.
- Second, we write close reading questions for them, borrowing from AP multiple-choice stems, and assign them in class. We have learned that generic reading prompts asking about sequence or inference, for example, do not elicit higher order analysis. We write text-specific questions that require students to search the story for the information. "What is the main idea of the first paragraph?" is not nearly as effective as "How does Hawthorne describe the throng in the prison scene, and how does this description tell you his attitude toward the group?" If students can answer without looking back at the book, then we have written a study question, good in its own right, but not a close reading one. Students often must read a passage two or three times. They balk at this -- "We already read that page!" -- but they need to learn that good readers often reread challenging texts.

- Third, we revise our question sets based on feedback from the class. They always show us what we need to clarify and polish.

Writing Your Own Assignments

The best way to write close reading assignments is to work as a group with colleagues who teach the same literature. Our most productive session was a release day where five of us went off-campus to work. The synergy led us to questions that none would have thought of alone. Even working together, we realized how difficult it was to phrase the questions correctly to help our students achieve a greater understanding of the piece.

When students begin a close reading exercise, they annotate the passage and make observations in the margins. They have little experience in doing this, so we model the process for them. If duplicating is an issue at your school, it needs to be solved. Students have to have their own copies of materials to mark.

Sometimes we use a passage before starting the book. For example, at the beginning of *The Scarlet Letter*, we read the prison door scene to establish theme and tone. At other times, we might return to a selection that the class read several days before or assign the same excerpt twice to focus on an author's narrative technique. The only recommendation we have is that you not assign two or three days' worth in a row. Analyzing a passage is an intense process, one that students don't sustain well day after day. We average three to five excerpts per novel or play, fewer with short stories or essays. Poetry is an exception; by its very nature, it demands many questions. At first, we work as a class, then in pairs or small groups, and finally as independent work.

Our multiple-choice averages have moved up steadily over the last few years. By AP Exam time, our students are well versed in good reading skills and much more confident about handling the challenge of the multiple-choice section on any AP Exam.

Jane Schaffer taught AP English for 24 years in San Diego and served as an AP reader for 12 years. She retired recently in order to focus on teacher training full-time. She has published several articles about teaching English, including "Peer Response That Works" in the Journal of Teaching Writing, 1996; "Strategies for Critical Reading in English" in Making Sense: Teaching Critical Reading Across the Curriculum, 1993; and "Improving Discussion Questions: Is Anyone Listening?" in the English Journal, April 1989.

<http://apcentral.collegeboard.com/members/article/1,1282,149-0-0-11289,00.html>

THE EXAM ESSAYS: A POWER SYSTEM

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 the speaker, the audience, and, if it's appropriate, 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 tone and, for the poem, the main meaning or idea.

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.

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.

WHAT WRITERS DO

Another Incomplete List

Consider using these verbs about what writers do. Practice here will help you avoid summarizing plots or paraphrasing poetry by keeping the focus on the writers. The words in brackets from the list offer only a few samples of where the thought may be going. For each statement, though, follow through and tell why the writers do what they do. Sentences will end differently depending on the purpose of your paragraph.

SAMPLE STARTERS

- Morrison creates Pilot, a woman with no navel, to [suggest/evoke/contrast...]....
- Shakespeare has Lady Macbeth walk in her sleep in order to [recall/portray/arouse...]....
- Wilbur uses the nature imagery in the central stanza to [heighten/imply/reinforce...]....
- O'Brien introduces the novel's unrealistic elements to [slow/reveal/juxtapose...]....

SUGGESTION

allude to
hint at
imply
offer
suggest

TENOR

lighten relieve
brighten
darken
reduce, subdue
mute

TIME & PACE

quicken, accelerate
delay, slow
anticipate
foretell, presage
recall, remind

PRESENTATION

introduce
reveal
show, portray
demonstrate
conclude

ARRANGEMENT

group, array
order
align, misalign
coordinate
repeat, reflect
juxtapose
respond
differentiate
compare, contrast

CHANGE

alter
change
shift
manipulate
temper
qualify
restore, refresh
embellish
transcend

EVOCATION

create
establish
arouse, awaken
conjure up
elicit, evoke
ignite
inspire
invoke
provoke, stir

ASSERTION

assert
convey
affirm
maintain
indicate
explain
clarify
signify
explore

INTENSITY

strengthen, reinforce
heighten
intensify, fortify
increase, augment
amplify
emphasize, underscore
enhance

solidify
substantiate
support
lessen
weaken
diminish
dispel

CRITICISM

promote
praise
exalt, extol
glorify
subordinate
oppose
refute

criticize
reject, repudiate
deplore
attack, condemn
ridicule, deride
mock
parody

A Generalized AP[®] Essay Scoring Guide

EXCEPTIONAL—8-9

Complex, original, sophisticated, and varied, with no errors in usage.
Varied sentence construction, with controlled use of subordinate elements.
Lucid and enjoyable to read; smooth flow of ideas.
Logical, coherent structure that facilitates flow of ideas or structure of argument.
Smooth transitions.
Abundant specific support that relates directly to the stated thesis or argument.
Nearly flawless. Errors, if any, are minor.

ADMIRABLE—6-7

Varied, with many complex ideas; few, if any, errors in usage; occasional imprecise word choice.
Uses a variety of sentence forms. Clear prose, with few, if any, tense or agreement errors or awkward constructions.
Structure appropriate for purpose, although not particularly note-worthy
Transitions present between elements.
Primarily specific support with some general statements. Bulk of support is related to thesis.
A few minor errors: misplaced commas or apostrophes, incorrect capitalization, etc.

ADEQUATE—4-5

Many simple words with some complex ideas, imprecise or incorrect word choice, some errors in usage.
Primarily simple and short compound sentence structure. Several awkward or unclear constructions, tense/agreement errors.
Follows formulaic structure, which may not fit intentions or purpose of piece.
Transitions, if any, are weak or illogical.
Specific support, if any, is unexplained or illogical. Mostly general statements that are not tied to the thesis or argument.

NOT YET ACCEPTABLE—2-3

Multiple minor errors or errors of greater magnitude
Primarily simple words; vague, incorrect word choice; use of cliché
Almost exclusively simple sentences; convoluted, unclear, repetitious
Multiple tense and agreement errors
No attempt made at a logical structure. Transitions, if present, are weak or unclear.
Generalizations, repetitive words and phrases, same idea or example frequently restated
Major errors: missing or incorrect punctuation, sentence fragments, comma splices, etc.

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.

2015

In literary works, cruelty often functions as a crucial motivation or a major social or political factor. Select a novel, play, or epic poem in which acts of cruelty are important to the theme. Then write a well-developed essay analyzing how cruelty functions in the work as a whole and what the cruelty reveals about the perpetrator and/or victim. You may select a work from the list below or another work of equal literary merit. Do not merely summarize the plot.

2016

Many works of literature contain a character who intentionally deceives others. The character’s dishonesty may be intended either to help or to hurt. Such a character, for example, may choose to mislead others for personal safety, to spare someone’s feelings, or to carry out a crime.

Choose a novel or play in which a character deceives others. Then, in a well-written essay, analyze the motives for that character’s deception and discuss how the deception contributes to the meaning of the work as a whole. You may choose a work from the list below or another work of comparable literary merit. Do not merely summarize the plot.

2017

Select a novel, play, or epic poem that features a character whose origins are unusual or mysterious. Then write an essay in which you analyze how these origins shape the character and that character’s relationships, and how the origins contribute to the meaning of the work as a whole.

2018

Many works of literature feature characters who have been given a literal or figurative gift. The gift may be an object, or it may be a quality such as uncommon beauty, significant social position, great mental or imaginative faculties, or extraordinary physical powers. Yet this gift is often also a burden or a handicap. Select a character from a novel, epic, or play who has been given a gift that is both an advantage and a problem. Then write a well-developed essay analyzing the complex nature of the gift and how the gift contributes to the meaning of the work as a whole.

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 (D) superior
 (B) exuberant (E) fearful
 (C) nostalgic
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

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"/>		

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 Concepts: 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. caesura
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

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.

- 2 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.
- 3 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!"

- 4 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.”

5 “Then, by golly,” said Paul, “whyn’t you go back to the range and shoot at bulls-eyes?”

6 “I’d just as soon,” said Miranda, “only like this, we walk around more.”

7 “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.

8 “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.”

9 “What about snakes?” asked Miranda idly. “Can I have the first snake?”

10 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 side-ways 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.

11 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.

12 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 oddly bloated belly. “Look,” he said, in a low amazed voice. “It was going to have young ones.”

¹³ 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.

¹⁴ 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."

¹⁵ 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.

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

VOICE LESSONS: SAMPLES

DICTION

Her face was white and sharp and slightly gleaming in the candlelight, like **bone**. No hint of pink. And the hair. So fine, so pale, so much, crimped by its plaiting into springy zigzag tresses, **clouding** neck and shoulders, shining metallic in the candlelight, catching a hint, there it was, of green again, from the reflection of a large glazed cache-pot containing a vigorous sword-leafed fern.

— A. S. Byatt, *Possession: A Romance*

DISCUSS:

1. When Byatt describes a face “like *bone*,” what feelings does she suggest?
2. How can hair be “*clouding* neck and shoulders”? What picture does this word create for the reader?

APPLY:

Substitute another noun for bone in sentence one. Your substitution should change the meaning and feeling of the sentence. Show your sentence to your team and explain how your noun changes the sentence’s connotation and impact.

DETAIL

How fine it is to enter some old town, walled and turreted, just at approach of nightfall, or to come to some straggling village, with the lights streaming through the surrounding gloom; and then, after inquiring for the best entertainment that the place affords, to “take one’s ease at one’s inn”!

— William Hazlitt, “On Going a Journey”

DISCUSS:

1. What details support the generalization, how fine it is?
2. What feelings are evoked by the details of the town (old, walled, turreted)? How does this selection of detail communicate Hazlitt’s attitude toward the town?

APPLY:

Imagine going to a motel after a long day on the road. The motel is the only place to sleep in town, and the next town is 200 miles away. The motel is old and dirty; your room is shabby and dark. Plan a brief monologue which expresses your attitude toward this room. Include specific references to the details that both produce and reveal your attitude. Perform your monologue for your team.

IMAGERY

She looked into the distance, and the old terror flamed up for an instant, then sank again. Edna heard her father’s voice and her sister Margaret’s. She heard the barking of an old dog that was chained to the sycamore tree. The spurs of the cavalry officer clanged as he walked across the porch. There was the hum of bees, and the musky odor of pinks filled the air.

— Kate Chopin, *The Awakening*

DISCUSS:

1. Although the narrator “looks into the distance,” the images are primarily auditory. What are the auditory images in the passage? What mood do these images create?
2. The last sentence of this passage contains an olfactory image (the musky odor pinks fill the air). What effect does the use of an olfactory image, after a series of auditory images, have on the reader?

APPLY:

Write a paragraph in which you create a scene through auditory imagery. The purpose of your paragraph is to create a calm, peaceful mood. Use one olfactory image to enhance the mood created by auditory imagery.

SYNTAX

She is a woman who misses moisture, who has always loved low green hedges and ferns.

— Michael Ondaatje, *The English Patient*

DISCUSS:

1. Both of the subordinate clauses in this sentence modify *woman*. What effect does this parallel structure have on the sentence?
2. How would it change the feeling evoked by the sentence if it read:
She misses moisture and has always loved low green hedges and ferns.

APPLY:

Write a paragraph in which you create a scene through auditory imagery. The purpose of your paragraph is to create a calm, peaceful mood. Use one olfactory image to enhance the mood created by auditory imagery.

TONE

JACK (*slowly and hesitantly*): Gwendolen—Cecily—it is very painful for me to be forced to speak the truth. It is the first time in my life that I have even been reduced to such a painful position, and I am really quite inexperienced in doing anything of the kind. However I will tell you quite frankly that I have no brother Ernest. I have no brother at all. I never had a brother in my life, and I certainly have not the smallest intention of ever having one in the future.

— Oscar Wilde, *The Importance of Being Ernest*

DISCUSS:

1. What is Wilde’s attitude toward Jack? What specific diction and detail reveal this attitude?
2. What is Wilde’s attitude toward the audience or the reader? How do you know?

APPLY:

Rewrite Jack’s lines to reflect the attitude that lying is terribly wrong. Adopt a disdainful attitude toward your audience and a scornful attitude toward Jack. Have your teammates read your lines.

Nancy Dean. *Voice Lessons: Classroom Activities to Teach Diction, Detail, Imagery, Syntax, and Tone*.
Gainesville: Maupin House, 2000, Print.

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 bare-head 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 in 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-rat boys, not even to give directions; don't eat fruits on the street —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 buttonhole 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?

- *What is the plot (conflict) of this story?*
- *Who is the protagonist?*
- *What does the protagonist want?*
- *What's in the way? (What blocks the protagonist from getting it?)*
- *What are characters thinking?*
- *Are characters sitting? standing? moving? How do you imagine their gestures, their movements?*
- *What do the characters' gestures reveal?*
- *Is there a resolution? If so, what is it? How do you know?*
- *What is the tone of the story?*
- *For what reasons might Kincaid have written the story in one sentence? What effect does that decision have on a reader?*

Questions adapted from Ellen Greenblatt

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?*

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

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

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

B. Annotating

1. Work out a system to offer students for marking the text. At the least, they should indicate:

- | | |
|--|--|
| • the entrance of new characters | • plot elements (complications, crises, climaxes, reversals) |
| • shifts in setting (place or time) or mood | • predictions |
| • changes in characters (softening, hardening, epiphanies) or changes in relationships between or among characters | • questions |
| • patterns, including repetition or echoing | • 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

C. 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.

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

NOTES

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
 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:

- Does the structure of the three opening sentences fit this particular poem? Give reasons for your answer.
- Why do the three place names — Carthage, Rome, and Times Square — create the particular emotional effects present in this poem?
- 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:
 - Wears doom, like dungarees* (line 4);
 - they laid*
Upon his road of fire their sudden shade (lines 9-10);
 - No furlough fluttered from the sky* (line 15);
 - Living these words* (line 19);
 - Like widowed sisters* (line 24).
- To whom does *I* refer in line 26? What is it that is understood?
- 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.

TOASTERS: a mnemonic for poetry

Title	The title is part of the poem; consider any multiple meanings.
Organization	Identify organizational patterns: visual, temporal, spatial...
Attitudes	Identify the tone—both the speaker's and the poet's attitude
Shifts ↓	Locate shifts in speaker, tone, setting, syntax, diction...
Tools ↘	Which literary devices enhance the poem's meaning?
Echo	Biblical, mythological, historical, literary....
Reason	What is the poem's theme—its reason for being?
Sound	Locate sound repetition: (1) rhythm, pace, (2) rhyme, alliteration, assonance, consonance...

SHIFTS (STP)

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?

TOOLS (FRIED)

Figurative Language metaphor, simile, irony, personification, allegory, apostrophe, metonymy/synecdoche, hyperbole, overstatement/understatement

Reference & Allusion a symbol or a mention, direct or indirect, intended to bring something or someone to mind

Imagery an appeal to the senses—usually visual, but also auditory, tactile, olfactory...

Extended Meaning denotation and connotation: literal meaning and suggestion

Diction **the choice of a word or phrase (or a pattern of words and phrases) to fit a specific purpose**

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)	(amphímacratic ?)	(´ - ´)	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 once a week. 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 250 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*

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
 Methfessel. Used with permission.

Shakespeare

Sonnet LV

Not marble nor the gilded monuments
Of princes shall outlive this powerful rhyme,
But you shall shine more bright in these _____
5 Than unswept stone besmeared with sluttish _____.

When wasteful war shall statues overturn,
And broils root out the work of masonry,
Nor Mars his sword nor war's quick fire shall _____
The living record of your _____.

10 'Gainst death and all-oblivious enmity
Shall you pace forth; your praise shall still find room
Even in the eyes of all posterity
That wear this world out to the ending _____.

So, till the judgement that yourself _____,
15 You live in this, and dwell in lovers' _____.

from a 2018 idea from Matthew pounds, Honolulu

POETRY: COMPARISON & CONTRAST

Walt Whitman (1819–1892). Leaves of Grass. 1900.

Cavalry Crossing a Ford

A line in long array, where they wind betwixt green islands;
They take a serpentine course—their arms flash in the sun—Hark to the musical clank;
Behold the silvery river—in it the splashing horses, loitering, stop to drink;
Behold the brown-faced men—each group, each person, a picture—the negligent rest on the
saddles;

5 Some emerge on the opposite bank—others are just entering the ford—while,
Scarlet, and blue, and snowy white,
The guidon flags flutter gaily in the wind.

Herman Melville

The Night March

With banners furled and clarions mute,
An army passes in the night;
And beaming spears and helms salute
The dark with bright.

5 In silence deep the legions stream,
With open ranks, in order true;
Over boundless plains they stream and gleam
No chief in view!

Afar, in twinkling distance lost,
10 (So legends tell) he lonely wends
And back through all that shining host
His mandate sends.

The Double Dactyl: Write Your Own

The *higgledy-piggledy* is a fixed form of double dactyls.

- The first line is “*Higgledy-piggledy*” or other rhyming nonsense.
- The second line is a name.
- The fourth and eighth lines rhyme and each consist of one dactyl followed by one stressed syllable.
- One line must be one single double dactyl word.

/ — — / — —

--	--	--	--	--	--

nonsense

/ — — / — —

--	--	--	--	--	--

proper name

/ — — / — —

--	--	--	--	--	--

/ — — /

--	--	--	--	--	--

rhyme

/ — — / — —

--	--	--	--	--	--

/ — — / — —

--	--	--	--	--	--

/ — — / — —

--	--	--	--	--	--

/ — — /

--	--	--	--	--	--

rhyme

Room with a View
 Higgledy-piggledy
 Emily Dickinson
 Looked out her front window
 Struggling for breath,
 Suffering slightly from
 Agoraphobia:
 “Think I’ll just stay in and
 Write about Death.”

Alliteration

A definition

The repetition in adjacent or closely connected words with the same consonant sound, normally in stressed syllables

Purposes

- 1 to call attention to specific words

"I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character." —Martin Luther King, Jr.

- 2 to create a pleasant, rhythmic effect

"We saw the sea sound sing, we heard the salt sheet tell." —Dylan Thomas

- 3 to add to a mood by repeating, among others,

- o soft, melodious sounds to help create a calm, peaceful, or dignified mood

"A moist young moon hung above the mist of a neighboring meadow." —Vladimir Nabokov

- o harsh, hard sound for an excited or tense mood

"Step forward, Tin Man. You dare to come to me for a heart, do you? You clinking, clanking, clattering collection of caliginous junk...And you, Scarecrow, have the effrontery to ask for a brain! You blillowing bale of bovine fodder!" —The Wizard of Oz

- 4 to make a phrase more easily memorable, often for marketing:

PayPal, Krispy Kreme, Chuckee Cheese's, Best Buy, Pittsburgh Pirates, Pittsburgh Penguins

Practice

- 1 Write an alliterative phrase about a snake. Include three or four words beginning with the /s/ sound so that the phrase simulates the sound of a hissing snake. The words themselves need not have any relation to snakes. Shakespeare creates that sound in the opening of his Sonnet 146, a poem about his soul:

Poor soul, the center of my sinful earth,

- 2 Write an alliterative phrase each for two of the following. You do not need to use the word here in your phrase.

rain

a noisy car

wind

a musical instrument

shoes or footsteps

bells in a tower

THE FALL OF ICARUS



— Pieter Brueghel 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
insignificantly
off the coast
there was
a splash quite unnoticed
20 this was
Icarus drowning

Homer's description of the shield of Achilles: *The Iliad, Book 18*

[490] Therein fashioned he also two cities of mortal men exceeding fair. In the one there were marriages and feasting, and by the light of the blazing torches they were leading the brides from their bowers through the city, and loud rose the bridal song. And young men were whirling in the dance, and in their midst [495] flutes and lyres sounded continually; and there the women stood each before her door and marvelled. But the folk were gathered in the place of assembly; for there a strife had arisen, and two men were striving about the blood-price of a man slain; the one avowed that he had paid all, [500] declaring his cause to the people, but the other refused to accept aught; and each was fain to win the issue on the word of a daysman. Moreover, the folk were cheering both, shewing favour to this side and to that. And heralds held back the folk, and the elders were sitting upon polished stones in the sacred circle, [505] holding in their hands the staves of the loud-voiced heralds. Therewith then would they spring up and give judgment, each in turn. And in the midst lay two talents of gold, to be given to him whoso among them should utter the most righteous judgment. But around the other city lay in leaguer two hosts of warriors [510] gleaming in armour. And twofold plans found favour with them, either to lay waste the town or to divide in portions twain all the substance that the lovely city contained within. Howbeit the besieged would nowise hearken thereto, but were arming to meet the foe in an ambush. The wall were their dear wives and little children guarding, [515] as they stood thereon, and therewithal the men that were holden of old age; but the rest were faring forth, led of Ares and Pallas Athene, both fashioned in gold, and of gold was the raiment wherewith they were clad. Goodly were they and tall in their harness, as beseemeth gods, clear to view amid the rest, and the folk at their feet were smaller. [520] But when they were come to the place where it seemed good unto them to set their ambush, in a river-bed where was a watering-place for all herds alike, there they sate them down, clothed about with flaming bronze. Thereafter were two scouts set by them apart from the host, waiting till they should have sight of the sheep and sleek cattle. [525] And these came presently, and two herdsmen followed with them playing upon pipes; and of the guile wist they not at all.

Homer. The Iliad with an English Translation by A.T. Murray, Ph.D. in two volumes. Cambridge, MA., Harvard UP; London, Wm Heinemann, Ltd. 1924.

The Shield of Achilles W. H. Auden

She looked over his shoulder
For vines and olive trees,
Marble well-governed cities
And ships upon untamed seas,
5 But there on the shining metal
His hands had put instead
An artificial wilderness
And a sky like lead.

A plain without a feature, bare and brown,
10 No blade of grass, no sign of neighborhood,
Nothing to eat and nowhere to sit down,
Yet, congregated on its blankness, stood
An unintelligible multitude,
A million eyes, a million boots in line,
15 Without expression, waiting for a sign.

Out of the air a voice without a face
Proved by statistics that some cause was just
In tones as dry and level as the place:
No one was cheered and nothing was discussed;
20 Column by column in a cloud of dust
They marched away enduring a belief
Whose logic brought them, somewhere else, to grief.

She looked over his shoulder
For ritual pieties,
25 White flower-garlanded heifers,
Libation and sacrifice,
But there on the shining metal
Where the altar should have been,
She saw by his flickering forge-light
30 Quite another scene.

Barbed wire enclosed an arbitrary spot
Where bored officials lounged (one cracked a joke)
And sentries sweated for the day was hot:
A crowd of ordinary decent folk
35 Watched from without and neither moved nor spoke
As three pale figures were led forth and bound
To three posts driven upright in the ground.

The mass and majesty of this world, all
That carries weight and always weighs the same
40 Lay in the hands of others; they were small
And could not hope for help and no help came:
What their foes like to do was done, their shame
Was all the worst could wish; they lost their pride
And died as men before their bodies died.

45 She looked over his shoulder
For athletes at their games,
Men and women in a dance
Moving their sweet limbs
Quick, quick, to music,
50 But there on the shining shield
His hands had set no dancing-floor
But a weed-choked field.

A ragged urchin, aimless and alone,
Loitered about that vacancy; a bird
55 Flew up to safety from his well-aimed stone:
That girls are raped, that two boys knife a third,
Were axioms to him, who'd never heard
Of any world where promises were kept,
Or one could weep because another wept.

60 The thin-lipped armorer,
Hephaestus, hobbled away,
Thetis of the shining breasts
Cried out in dismay
At what the god had wrought
65 To please her son, the strong
Iron-hearted man-slaying Achilles
Who would not live long.

Courtyards in Delft

Derek Mahon
(for Gordon Woods)

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
5 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.

No spinet-playing emblematic of
10 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.

That girl with her back to us who waits
For her man to come home for his tea
Will wait till the paint disintegrates
20 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.

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.

Courtyards in Delft
Pieter de Hoock, 1659

National Gallery, London
approx. 29 x 23.5 inches

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*

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

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'ered 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 *Group 1 = Sounds of wind*
2. Dogs (wolves & the like) *Group 2 = Wild dogs howling &c.*
3. Birds (owls & the like) *Group 3 = Owls hooting, birds of prey &c.*

Adapted from *Shakespeare Set Free*

Early Modern English Grammar

Pronouns and Verbs

☞ 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 <i>thine*</i>	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).

Romeo and Juliet / 2.2

5 **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...
'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.

10 **Romeo** I take **you** at **your** word.
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?

15 **Romeo** By a name
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.

20 **Juliet** My ears have yet not drunk a hundred words
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.

25 **Juliet** How **came you** hither, tell me, and wherefore?
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.

30 **Romeo** With love's light wings did I o'erperch these walls,
For stony limits cannot hold love out,
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,
I should adventure for such merchandise.

45 **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,
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.

55 In truth, fair Montague, I am too fond,
And therefore **you** may think my behavior light,
But trust me, gentleman, I'll prove more true

60

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

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: Building a Promptbook

The stage

1. Scenery Describe the scenery at the scene's opening and use marginal notes to show where changes are needed.
2. Costumes Describe the costumes at each character's entrance and with marginal notes where changes are needed.
3. Sound *Effects:* Show with a marginal note at the appropriate line; indicate if the sound is to precede, accompany, or follow a specific word, phrase, or speech.
Music: Identify the music and show with a marginal note at the appropriate line where it is to begin and where it is to end.
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.
5. Properties Identify the props needed for the scene in a separate list at the end of the script.
6. Blocking Indicate in the margin at the appropriate line where characters are to enter, stand, change position on the stage, and exit.
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

The script

1. Cut lines Indicate lines to be cut by a single line through the words to be deleted.
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.
5. Pauses Indicate pauses by a double slash: [//].

Writing with Shakespeare Study

While reading: Dialectical journal

Summarize each act briefly, with key actions

Assign titles, chosen from the words in the text, to acts or scenes

Collect pieces of “thick text”—hard parts, great parts, pattern parts

Respond to those quotations in your journal with

Questions on words or actions

Ideas for staging

Connections to anything you find relevant

Before casting: Application paragraphs

Name three roles you would like to play: one major, one “character part,” one minor.

Identify a key line or pattern of words in each role, and write a paragraph for each role, explaining how you see yourself delivering those lines.

During rehearsal: Helpful questions for actors in your company

Write out thoughtful questions to help other actors clarify certain lines for you. You are their first audience. Help them connect. Deliver the questions on paper or electronically and then work on those you receive about your role. Write back, but also enact the answer on stage.

After casting: Character development

Identify the lines that create complexity, tension, or contradiction in your character. Or is your character “all one way”? not many characters in Shakespeare are.

List important single words or phrases that you particularly want to shape, pop, spring, thrust, squeeze, wring, bubble up, spit, holler, or toot for your audience.

Research option: look up these words in the Oxford English Dictionary and the Harvard Concordance to Shakespeare. Record in your journals what alternate meanings were used around Shakespeare’s time (*OED*) and other uses of these words in this and other plays. What can these rich possibilities do for your role?

Write a creative response to your character: a “biography” or sequel, a poem or missing scene, an interior monologue, or any other literary writing that will help you make this character your own. The only limits are Shakespeare’s own words; you must resonate with them.

Paul Sullivan; Austin;
Skip Nicholson, Los Angeles

Cut it out—and write!

Twelfth Night, 1.2

Enter Viola, a Captain, and Sailors.

VIOLA

What country, friends, is this?

CAPTAIN

This is Illyria, lady.

VIOLA

And what should I do in Illyria?

My brother he is in Elysium.

Perchance he is not drowned.—What think you,
sailors?

CAPTAIN

It is perchance that you yourself were saved.

VIOLA

O, my poor brother! And so perchance may he be.

CAPTAIN

True, madam. And to comfort you with chance,
Assure yourself, after our ship did split,
When you and those poor number saved with you
Hung on our driving boat, I saw your brother,
Most provident in peril, bind himself
(Courage and hope both teaching him the practice)
To a strong mast that lived upon the sea,
Where, like *Arion* on the dolphin's back,
I saw him hold acquaintance with the waves
So long as I could see.

VIOLA, *giving him money*

For saying so, there's gold.

Mine own escape unfoldeth to my hope,
Whereto thy speech serves for authority,
The like of him. Know'st thou this country?

CAPTAIN

Ay, madam, well, for I was bred and born
Not three hours' travel from this very place.

VIOLA

Who governs here?

CAPTAIN

A noble duke, in nature as in name.

VIOLA

What is his name?

CAPTAIN

Orsino.

VIOLA

Orsino. I have heard my father name him.
He was a bachelor then.

CAPTAIN

And so is now, or was so very late;
For but a month ago I went from hence,
And then 'twas fresh in murmur (as, you know,
What great ones do the less will prattle of)
That he did seek the love of fair Olivia.

VIOLA

What's she?

CAPTAIN

A virtuous maid, the daughter of a count
That died some twelvemonth since, then leaving her
In the protection of his son, her brother,
Who shortly also died, for whose dear love,
They say, she hath abjured the sight
And company of men.

VIOLA

O, that I served that lady,
And might not be delivered to the world
Till I had made mine own occasion mellow,
What my estate is.

CAPTAIN

That were hard to compass
Because she will admit no kind of suit,
No, not the Duke's.

VIOLA

There is a fair behavior in thee, captain,
And though that nature with a beauteous wall
Doth oft close in pollution, yet of thee
I will believe thou hast a mind that suits
With this thy fair and outward character.
I prithee—and I'll pay thee bounteously—
Conceal me what I am, and be my aid
For such disguise as haply shall become
The form of my intent. I'll serve this duke.
Thou shalt present me as an eunuch to him.
It may be worth thy pains, for I can sing
And speak to him in many sorts of music
That will allow me very worth his service.
What else may hap, to time I will commit.
Only shape thou thy silence to my wit.

CAPTAIN

Be you his eunuch, and your mute I'll be.
When my tongue blabs, then let mine eyes not see.

VIOLA

I thank thee. Lead me on.

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			

Acting Company Scenes: Cinna the Poet

CINNA: I dreamt tonight that I did feast with
Caesar,
And things unluckily charge my fantasy.
I have no will to wander forth of doors,
Yet something leads me forth.

1ST PLEBEIAN: What is your name?

2ND PLEBEIAN: Whither are you going?

3RD PLEBEIAN: Where do you dwell?

4TH PLEBEIAN: Are you a married man or a bachelor?

2ND PLEBEIAN: Answer every man directly.

1ST PLEBEIAN: Ay, and briefly.

4TH PLEBEIAN: Ay, and wisely.

3RD PLEBEIAN: Ay, and truly, you were best.

CINNA: What is my name? Whither am I going?
Where do I dwell? Am I a married man
or a bachelor? Then to answer every
man directly and briefly, wisely and
truly: wisely I say, I am a bachelor.

2ND PLEBEIAN: That's as much as to say they are fools
that marry. You'll bear me a bang for
that, I fear. Proceed directly.

CINNA: Directly, I am going to Caesar's funeral.

1ST PLEBEIAN: As a friend or an enemy?

CINNA: As a friend.

2ND PLEBEIAN: That matter is answered directly.

4TH PLEBEIAN: For your dwelling—briefly.

CINNA: Briefly, I dwell by the Capitol.

3RD PLEBEIAN: Your name, sir, truly.

CINNA: Truly, my name is Cinna.

1ST PLEBEIAN: Tear him to pieces! He's a conspirator.

CINNA: I am Cinna the poet, I am Cinna the
poet!

4TH PLEBEIAN: Tear him for his bad verses, tear him for
his bad verses!

CINNA: I am not Cinna the conspirator.

4TH PLEBEIAN: It is no matter. His name's Cinna. Pluck
but his name out of his heart, and turn
him going.

3RD PLEBEIAN: Tear him, tear him! Come, brands, ho,
firebrands! To Brutus', to Cassius', burn
all! Some to Decius' house, and some to
Casca's, some to Ligarius'. Away, go!

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.

INTRODUCTIONS

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 #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.

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 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

His aunt, *Lady Bracknell*, says nonsensically that Algernon, *an Oxonian*, is incapable of being untruthful.

Participial Phrases

one built on a past or present participle; if it begins the sentence, 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

In another example of nonsense, Lady Bracknell says 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.

Revision Guide

Symbol Suggested revision

STYLE / STANCE

<i>ds</i>	Avoid “dead” sentences, those with insufficient reason for being.
<i>echo</i>	Avoid unintentionally repeating a word or phrase you’ve just used.
<i>gs</i>	Do you want this gender-specific language? It might offend.
<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?
[]	Consider dropping this word or phrase.
//	Express parallel ideas in parallel form.
~	Reword this unclear, inappropriate, or wordy passage.

ORGANIZATION

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

CONTENT AND SUPPORT

<i>A</i>	Attribute all borrowed words or ideas to their source.
<i>S</i>	Support this idea with <i>specific</i> illustration.
<i>P</i>	Avoid plot summary and paraphrase of literature; refer, don’t retell
<i>! X ?</i>	Yes! / No / Huh?

MECHANICS

<i>mm</i>	Keep related words together; move a misplaced element.
~	Find and correct the punctuation error.
<i>ref</i>	This pronoun (or adjective) has a confusing referent—or none.
<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.
∧	Is there a word missing here?
✓	You’ve violated a rule we’ve worked on in class. Shame.
#	Avoid shifting number, person, or tense.
—	Find and correct the error in spelling or diction.