Peter Viereck:

Vale[1] 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 Square[3] 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?

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[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.

The Skills

THE 7 SKILL CATEGORIES

CHR	Character
SET	Setting
STR	Plot and Structure
NAR	PERSPECTIVE: Narrator or Speaker
FIG 5	FIGURATIVE LANGUAGE 1: Word Choice, Image, Symbol
FIG 6	FIGURATIVE LANGUAGE 2: Comparison [metaphor, personification, allusion…]
LAN	LITERARY ANALYSIS: Development of textually substantiated arguments

THE 31 SKILLS

CHR	1.A	Identify and describe what specific textual details reveal about a character, that character's perspective, and that character's motives.
CHR	1.B	Explain the function of a character changing or remaining unchanged.
CHR	1.C	Explain the function of contrasting characters.
CHR	1.D	Describe how textual details reveal nuances and complexities in characters' relationships with one another.
CHR	1.E	Explain how a character's own choices, actions, and speech reveal complexities in that character, and explain the function of those complexities.
SET	2.A	Identify and describe specific textual details that convey or reveal a setting.
SET	2.B	Explain the function of setting in a narrative.
SET	2.C	Describe the relationship between a character and a setting.
STR	3.A	Identify and describe how plot orders events in a narrative.
STR	3.B	Explain the function of a particular sequence of events in a plot.
STR	3.C	Explain the function of structure in a text.
STR	3.D	Explain the function of contrasts within a text.
STR	3.E	Explain the function of a significant event or related set of significant events in a plot.
STR	3.F	Explain the function of conflict in a text.
NAR	4.A	Identify and describe the narrator or speaker of a text.
NAR	4.B	Identify and explain the function of point of view in a narrative.
NAR	4.C	Identify and describe details, diction, or syntax in a text that reveal a narrator's or speaker's perspective.
NAR	4.D	Explain how a narrator's reliability affects a narrative.
FIG 5	5.A	Distinguish between the literal and figurative meanings of words and phrases.
FIG 5	5.B	Explain the function of specific words and phrases in a text.
FIG 5	5.C	Identify and explain the function of a symbol.
FIG 5	5.D	Identify and explain the function of an image or imagery.
FIG 6	6.A	Identify and explain the function of a simile.
FIG 6	6.B	Identify and explain the function of a metaphor.
FIG 6	6.C	Identify and explain the function of personification.
FIG 6	6.D	Identify and explain the function of an allusion.
LAN	7.A	Develop a paragraph that includes 1) a claim that requires defense with evidence from the text and 2) the evidence itself.
LAN	7.B	Develop a thesis statement that conveys a defensible claim about an interpretation of literature and that may establish a line of reasoning.
LAN	7.C	Develop commentary that establishes and explains relationships among textual evidence, the line of reasoning, and the claim.
LAN	7.D	Select and use relevant and sufficient evidence to both develop and support a line of reasoning.
LAN	7.E	Demonstrate control over the elements of composition to communicate clearly.

Checkpoint 1

In the Course at a Glance, what does the color coding represent?

X

Checkpoint 2

In the Course at a Glance, what do the black boxes with the three-letter abbreviations represent?

X

Checkpoint 6

In the Course at a Glance, what does the information at the bottom of each unit column indicate?

X

Checkpoint 3

Based on the Course at a Glance, how many units are there for the entire year? Why are they sequenced in this order?

X

Checkpoint 5

X

In the Course at a Glance, what does the number range of class periods beneath each unit title indicate?

Checkpoint 7

X

In the Unit Guides, what are the sections of the Unit Openers?

X

Checkpoint 8

In the Unit Guides, which section indicates the content to be taught in each unit?

X

Checkpoint 10

In the Unit Guides, which resource provides examples of learning activities for teaching particular course skills as they are presented in the unit?

Checkpoint 4

X

Based on the Course at a Glance, which unit has the smallest number of skills? which has the largest number of skills?

Checkpoint 9

In the Unit Guides, what are the purposes of the Instructional Planning Page?

X

Lesson Plan Template

Plan	Unit	
	Length of Lesson	
	Materials (w/text, if applicable)	
	Big Idea*	
	Enduring Understanding*	
	Course Skill(s)*	
	Essential Knowledge*	
Teach: Focus	Engage students in an activity that helps them focus on the targeted concept or skill of this lesson.	Featured Instructional Strategy: _____
Teach: Model	Provide direct instruction and model how to practice the targeted skill or engage with the targeted concept of this lesson.	Featured Instructional Strategy: _____
Teach: Practice	Provide students an opportunity to practice the targeted skill or engage with the targeted concept of this lesson. Students may practice in small groups or independently. In the middle of this practice, you may assess students' development of the skill or their understanding of the concept to provide further guidance with developing the skill or to address any misconceptions.	Featured Instructional Strategy: _____
Assess	Formative assesses students' development of the targeted skill or concept of this lesson.	Featured Instructional Strategy: _____

*Use codes to save space (*e.g.* BI-1, RHS, EU, RHS-1, Skill 5.B, etc.)

Unit:

Literary Selection	Skills and Essential Knowledge	Techniques	Time

Identify the specific composition skills you will integrate into teaching literary analysis. Use the "old AP Audit" components as a guide.

Schedule time for students to work on PPC multiple-choice questions in class or as homework, or in a combination of both.

Go to AP Classroom to assign the Personal Progress Check for the unit. Review the results in class to identify and address misunderstandings.

Consider dividing the "Longer Fiction or Drama" units into chapters, acts, or the like to which you will assign the skills and essential knowledge from the unit.

Reserve specific time for added teaching and practice of skills identified by the formative assessments needing more attention. (While planning units 4-6, look closely at what assessment during units 1-3 suggests wants continued work.)

Literary Selection	Skills and Essential Knowledge	Techniques	Time
Literary Selection	Skills and Essential Knowledge	Techniques	Time

Strategies 01 : READING

Strategy	Definition	Purpose
Chunking the Text	Breaking the text into smaller, manageable pieces (e.g., words, sentences, lines, stanzas, paragraphs, etc.) by numbering, separating phrases, drawing boxes, and so on	To reduce the intimidation factor when encountering long words, sentences, or whole texts; to increase comprehension of difficult or challenging texts
Close Reading	Accessing small chunks of text to read, reread, mark, and annotate key passages-word for word, sentence by sentence, and line by line	To develop comprehensive understanding by engaging in one or more focused readings of a text
Concrete to Abstract	Reading a passage or a poem for its literal meaning initially, and then identifying thematic ideas conveyed in the text and making associations between literal and figurative meanings	To facilitate interpretation of a text by first understanding the text's literal meaning and then making connections and associations to thematic ideas and then arriving at figurative meaning
DIDLS	Analyzing a text for its use of (d)iction (particularly connotation), (i)magery, (d)etails, {l)anguage, and sentence (s)tructure to convey a tone	To facilitate a close reading of a text and analysis of how particular elements work together to convey a tone
Diffusing	Reading a passage, noting unfamiliar words, discovering meaning of unfamiliar words using context clues, dictionaries and/or thesauruses, and replacing unfamiliar words with familiar ones	To facilitate close reading of text. the use of resources, an understanding of synonyms, and increased comprehension of text
Double-Entry Journal	Creating a two-column journal (also called dialectical journal) with a student-selected passage in one column and the student's response in the second column (e.g., asking questions of the text. forming personal responses, interpreting the text. reflecting on the process of making meaning of the text).	To respond to a specific passage with comments, questions, or insights to foster active involvement with a text and to facilitate increased comprehension
Drama Games	Participating in creative dramatics (e.g., pantomime, tableau, role playing)	To engage students in the reading and presenting of text. and to create meaning through a kinesthetic approach
Graphic Organizer	Using a visual representation for the organization of information	To facilitate increased comprehension and discussion
Guided Reading	Identifying a series of strategies to guide students through challenging text (e.g., making predictions , marking the text skimming the text) Creating an interactive visual display of vocabulary words that serves as a constant reminder of words and groups of words as they are introduced, used, and mastered over the course of a year	To help students learn to use an array of strategies to make meaning from a challenging text
Interactive Word Wall	Creating an interactive visual display of vocabulary words that serves as a constant reminder of words and groups of words as they	To provide a print- rich environment reinforcement of learned words, a reference for reading and writing, and an ever-present

	are introduced, used, and mastered over the course of a year	tool for building word knowledge and awareness
Manipulatives	Using a kinesthetic approach to making meaning in which students are asked to assemble parts of a whole as a way of understanding the text	To provide a tactile and visual means of examining a text in order to encourage multiple ways of understanding it
Marking the Text	Selecting text by highlighting, underlining, and/or annotating for specific components, such as main idea, claim, literary elements/techniques, and so on	To focus reading for specific purposes, such as author's purpose, and to organize information from selections: to facilitate reexamination of a text
Mentor Text	Selecting a text for extended study because the text features several concepts that students are to learn	To encourage multiple readings of a rich text and learn something new with each reading
Oral Interpretation	Reading a text orally while providing the necessary inflection and emphasis to demonstrate an understanding of the meaning of the text	To share with an audience the reader's personal insight into a text through voice, fluency, tone, and purpose
Questioning the Text	Developing literal, interpretive, and universal questions about the text while reading it	To engage more actively with texts, read with greater purpose and focus, and ultimately answer questions to gain greater insight into the text
Sentence Unpacking	Analyzing how the language of a sentence works by chunking the sentence into functional sections and describing what those sections do and their effects	To understand the functions and effects of different language choices
SIFT	Analyzing a fictional text by examining stylistic elements, especially (s)ymbols, (i)mages, and (f)igures of speech, in order to show how all work together to reveal (t)one and (t)heme	To focus and facilitate an analysis of a fictional text by examining the title and text for symbolism, identifying images and sensory details, analyzing figurative language, and identifying how all these elements reveal tone and theme
Summarizing/ Paraphrasing	Restating in one's own words the main idea or essential information expressed in a text, whether it be narration, dialogue, or informational text	To facilitate comprehension and recall of a text
Think Aloud	Talking through a difficult passage or task by using a form of metacognition whereby the reader expresses how he or she has made sense of the text	To reflect on how readers make meaning of challenging texts
TP-CASTT	Analyzing a poetic text by identifying and discussing (t}itle, (p}araphrase, (c)onnotation, (a}ttitude, (s)hift, (t)heme, and then (t)itle again	To use an analytical process to understand the author's craft
Visualizing	Forming a picture (mentally and/or literally} while reading a text	To facilitate reading comprehension and promote active engagement with a text

Strategies 02 : WRITING

Strategy	Definition	Purpose
Adding (Revision)	Making conscious choices to enhance a text by adding additional words, phrases, sentences, or ideas	To refine and clarify the writer's thoughts during revision and/or drafting
Brainstorming	Using a flexible but deliberate process of articulating multiple ideas in a short period of time without excluding any idea from the preliminary list	To generate ideas, concepts, or key words that provide a focus and/ or establish organization as part of the prewriting or revision process
Checklists	Developing a list of writing criteria, characteristics, and/ or considerations for providing feedback or to evaluate writing	To focus self- and/or peer evaluation of writing
Critique the Reasoning	Critiquing the reasoning of an argument by questioning the writer's perspective, evidence presented, and reasoning behind the argument; evaluating the degree to which a writer develops logical relationships between evidence and their reasoning so that the evidence supports the reasoning and evaluates the degree to which the reasoning justifies the claim	To evaluate the line of reasoning in an argument to determine the degree to which it logically justifies a claim
Deleting (Revision)	Providing clarity and cohesiveness for a text by eliminating words, phrases, sentences, or ideas	To refine and clarify the writer's thoughts during revision and/or drafting
Drafting	Composing a text in its initial form	To incorporate brainstormed or initial ideas into a written format
Essay Inventory	Highlighting an essay for its essential elements	To examine an essay for its essential parts and evaluate its content and arrangement
Generating Questions	Clarifying and developing ideas by asking questions of the draft: may be part of self-editing or peer editing	To clarify and develop ideas in a draft: used during drafting and as part of writer response
Graphic Organizer	Representing ideas and information visually {e.g., Venn diagrams, flowchart s, cluster maps)	To provide a visual system for organizing multiple ideas, details, and/or textual supports to be included in a piece of writing
Guided Writing	Teacher-led modeling of the writing that students are expected to produce, guiding them through the generation of ideas, organization of ideas in a text, and revision of texts before students are asked to write independently	To demonstrate the process of writing by modeling the construction, revision, and/or process of crafting texts
Marking the Draft	Interacting with the draft version of a piece of writing by highlighting, underlining, color coding, and annotating to indicate revision ideas	To encourage focused, reflective thinking about revising drafts

Outlining	Using a system of numerals and letters in order to identify topics and supporting details and ensure an appropriate balance of ideas	To generate ideas, concepts, and/or key words that provide a focus or establish organization prior to writing an initial draft and/or during the revision process
Peer Evaluation	Communicating with another person or a small group of peers who respond to a piece of writing as focused readers (not necessarily as evaluators)	To make suggestions for improvement to the work of others and/or to receive appropriate and relevant feedback on the writer 's own work; used during the drafting and revision process
Quickwrite	Writing for a short. specific amount of time about a designated topic related to a text	To generate multiple ideas in a quick fashion that could be turned into longer pieces of writing at a later time (may be considered as part of the drafting process)
Revisiting Prior Work	Looking through a collection of previously completed work to identify successes and challenges that may have been encountered with particular formats, conventions, style, word choices, and so on	To build on prior experience in preparation for a new piece of writing and/or to revise a previous piece of writing
Rubrics	Evaluating a product through established criteria and descriptions of a range of performance levels of the criteria	To evaluate writing by applying scoring criteria; to focus self-and peer evaluation; to identify strengths and weaknesses in writing
Sentence Unpacking	Analyzing how the language of a sentence works by chunking the sentence into functional sections and describing what those sections do	To understand the functions and effects of different language choices
Substituting	Replacing original words or phrases in a text with new words or phrases that achieve the desired effect	To refine and clarify the writer's thoughts during revision and/or drafting

Strategies 03 : READING & WRITING

Strategy	Definition	Purpose
Ask the Expert	Assigning students as "experts" on concepts or skills they have mastered; then groups rotate through the expert stations to learn about concepts or skills they have not yet mastered.	Provides opportunities for students to share their knowledge and learn from one another
Debate	Engaging in informal or formal argumentation of an issue	To provide students with an opportunity to collect and orally present evidence and reasoning for arguments of a proposition or issue
Fishbowl	Discussing specific topics within groups; some students forming the inner circle and modeling appropriate discussion techniques, while an outer circle of students listens, responds, and evaluates	To provide students with an opportunity to engage in a formal discussion and to experience roles both as participant and active listener; students have the responsibility of supporting their opinions and responses using specific textual evidence.

Gradual-Release Writing	Encouraging independent drafting of a text after guiding writers in whole-group and small-group development of the text; leading an entire class or large groups in initial stages of writing for developing a text, then asking small groups or pairs to continue prewriting and/or drafting the same text, and finally asking students to independently draft that text even further	To scaffold the writing process and support writers in the early stages of writing, guiding them in strategies for developing a text before asking them to write independently; to build a community of writers
I Do, We Do, You Do	Teaching a skill by first modeling the skill and providing students an opportunity to practice the skill-first in a small group setting and then independently	To provide opportunities for students to observe and then develop a skill through practice
Jigsaw	Reading different texts or passages from a single text, students take on the role of "experts." Students share information from that reading with a specific group and then return to their initial group to share their new knowledge.	To summarize and present information to others in a way that facilitates an understanding of a text (or multiple texts) without having each student read the text in its entirety
Literature Circles	Dividing a large group into smaller groups, each of which reads the same text to participate in a mutual reading experience. Based on the objective(s) of the lesson, students take on a variety of roles throughout the reading experience. Texts may be selected based on individual preferences or on the demands of the text.	To pro vi de opportunities for students to interact with one another as they read, respond to, and interpret a common text
Panel Discussion	Dividing a text into sections and assigning small groups of students to adopt the roles of characters and discuss their motives, conflicts, and relationships with other characters. When students are not on the panel, they are observers or reporters prompting the panel discussion with their questions.	To provide opportunities for students to consider textual evidence as they analyze characters' motives, conflicts, and relationships with other characters
Socratic Seminar	Tying a focused discussion to an essential question, topic, or selected text in which students ask questions of each other. The questions initiate a conversation that continues with a series of responses and additional questions.	To help students formulate questions that address issues (in lieu of simply stating their opinions) to facilitate their own discussion and arrive at a new understanding; students have the responsibility of supporting their opinions and responses using specific textual evidence.
Small-Group Writing Evaluation	Evaluating writing by working in small groups to apply writing rubrics, checklists, guidelines, etc.; provide a rationale or explanation for their evaluation: and arrive at a group consensus	To evaluate the quality of a text's demonstration of particular writing criteria; to develop proficiency in applying a writing rubric to a text so that students can apply the rubric to their own writing for self-evaluation
Write-Around	Composing a text in a group setting by students taking turns writing a portion of text until a complete text emerges	To analyze others' writing choices and respond by making writing choices that further develop established ideas and create coherence and unity

Question 1: Poetry Analysis
6 points

Reporting Category	Scoring Criteria - Rubric	

Row A
Thesis

0-1 point

Course Skill

7.B

Develop a paragraph that includes 1) a claim that requires defense with evidence from the text and 2) the evidence itself.

0 points	**1 point**
• There is no defensible thesis. • The intended thesis only restates the prompt. • The intended thesis provides a summary of the issue with no apparent or coherent claim. • There is a thesis, but it does not respond to the prompt.	Responds to the prompt with a defensible thesis that presents an interpretation and may establish a line of reasoning.

Decision Rules and Scoring Notes

Responses that do not earn this point:	**Responses that earn this point:**
• The intended thesis only restates the prompt. • The intended thesis is only a generalized comment about the poem that doesn't respond to the prompt • The intended thesis simply describes the poem or features of the poem rather than making a claim that requires a defense.	• The thesis takes a position on/provides a defensible interpretation in response to the prompt.

Additional Notes:

The thesis may be one or more sentences anywhere in the response.

A thesis that meets the criteria can be awarded the point whether or not the rest of the response successfully supports that line of reasoning.

Rubric for AP English Literature and Composition Question 1: Poetry Analysis

Reporting Category	Scoring Criteria - Rubric				
Row B **Evidence AND** **Commentary** **0-4 points** ***Course Skills*** **7.A** Develop a paragraph that includes 1) a claim that requires defense with evidence from the text and 2) the evidence itself. **7.C** Develop commentary that establishes and explains relationships among textual evidence, the line of reasoning, and the thesis. **7.D** Select and use relevant and sufficient evidence to both develop and support a line of reasoning. **7.E** Demonstrate control over the elements of composition to communicate clearly.	**0 points** Simply restates thesis (if present) . OR Repeats provided information. OR Provides examples that are generally irrelevant and/or incoherent.	**1 point** Summarizes the plot/text without reference to a thesis. OR Provides nonspecific references to the text. OR Provides references to the text that are vaguely relevant. AND Provides little or no commentary.	**2 points** Makes textual references (direct quotes or paraphrases) that are relevant to the thesis. AND Provides commentary; however, it repeats, oversimplifies, or misinterprets the cited information or evidence.	**3 points** Makes textual references (direct quotes or paraphrases) that are relevant to the thesis. AND Provides commentary that explains the relationship between evidence and the thesis; however, commentary is uneven, limited, or incomplete.	**4 points** Makes textual references (direct quotes or paraphrases) that are relevant to the thesis. AND Provides well-developed commentary that consistently and explicitly explains the relationship between the evidence and the thesis.
	Decision Rules and Scoring Notes				
	Typical responses that earn 0 points: • Are incoherent or do not address the prompt. • May be just opinion with no textual references or references that are irrelevant.	***Typical responses that earn 1 point:*** • Drop in textual references, devices or techniques with little or no explanation.	***Typical responses that earn 2 points:*** • Contain multiple inaccuracies or instances of repetition in commentary. • Offer only simplistic explanations that don't strengthen the argument.	***Typical responses that earn 3 points:*** • Provide commentary that is not always well-developed, limited (stops short) and may be piecemeal. • Assume or imply a connection to the thesis that is not always explicit.	***Typical responses that earn 4 points:*** • Provide commentary that engages significant details of the text to draw conclusions. • Integrate short excerpts throughout in order to support the student's interpretation.
	Additional Notes:				
	Writing that suffers from grammatical and/or mechanical errors that interfere with communication cannot earn the fourth point in this row.				

Reporting Category	Scoring Criteria - Rubric	
Row C **Sophistication** **0-1 point** *Course Skills* **7.C** Develop commentary that establishes and explains relationships among textual evidence, the line of reasoning, and the claim. **7.D** Select and use relevant and sufficient evidence to both develop and support a line of reasoning. **7.E** Demonstrate control over the elements of composition to communicate clearly.	**0 points** Does not meet the criteria for 1 point.	**1 point** Demonstrates sophistication of thought and/or develops a complex literary argument.

Decision Rules and Scoring Notes	
Responses that do not earn this point: • Attempt to contextualize their interpretation, but such attempts consist of predominantly sweeping generalizations. • Only hint or suggest other possible interpretations. • Make a single statement about how an interpretation of the poem comments on something thematic without consistently maintaining that interpretation • Oversimplify complexities in the poem. • Use complicated or complex sentences or language that are ineffective in that they do not enhance the argument .	**Responses that earn this point may demonstrate a sophistication of thought or develop a complex literary argument by doing any of the following:** 1. Crafting a thesis that demands nuanced consideration of textual evidence to prove—and then successfully proves it. 2. Explaining the significance or relevance of an interpretation within a broader context. 3. Discussing alternative interpretations of a text. 4. Recognizing and accounting for contradictions and complexities within the text. 5. Using relevant analogies to help an audience better understand an interpretation. 6. Utilizing a prose style that is especially vivid, persuasive, convincing, or appropriate to the student's argument.

Additional Notes:
This point should be awarded only if the demonstration of sophistication or complex understanding is part of the argument, not merely a phrase or reference.

Question 2: Prose Fiction Analysis
6 points

Reporting Category	Scoring Criteria - Rubric	
Row A **Thesis** **0-1 point** *Course Skill* **7.B** Develop a thesis statement that conveys a defensible claim about an interpretation of literature and that may establish a line of reasoning.	**0 points** • There is no defensible thesis. • The intended thesis only restates the prompt. • The intended thesis provides a summary of the issue with no apparent or coherent claim. • There is a thesis, but it does not respond to the prompt.	**1 point** Responds to the prompt with a defensible thesis that presents an interpretation and may establish a line of reasoning.

Decision Rules and Scoring Notes	
Responses that do not earn this point: • The intended thesis only restates the prompt. • The intended thesis is only a generalized comment about the text that doesn't respond to the prompt • The intended thesis simply describes the text or features of the text rather than making a claim that requires a defense.	**Responses that earn this point:** • The thesis takes a position on/provides a defensible interpretation in response to the prompt.

Additional Notes:

The thesis may be one or more sentences anywhere in the response.

A thesis that meets the criteria can be awarded the point whether or not the rest of the response successfully ~~conveys~~ supports that line of reasoning.

Reporting Category	Scoring Criteria - Rubric				
Row B Evidence AND Commentary 0-4 points *Course Skills* **7.A** Develop a paragraph that includes 1) a claim that requires defense with evidence from the text and 2) the evidence itself. **7.C** Develop commentary that establishes and explains relationships among textual evidence, the line of reasoning, and the thesis. **7.D** Select and use relevant and sufficient evidence to both develop and support a line of reasoning. **7.E** Demonstrate control over the elements of composition to communicate clearly.	**0 points** Simply restates thesis (if present) . OR Repeats provided information. OR Provides examples that are generally irrelevant and/or incoherent.	**1 point** Summarizes the plot/text without reference to a thesis. OR Provides nonspecific references to the text OR Provides references to the text that are vaguely relevant. AND Provides little or no commentary.	**2 points** Makes textual references (direct quotes or paraphrases) that are relevant to the thesis. AND Provides commentary; however, it repeats, oversimplifies, or misinterprets the cited information or evidence.	**3 points** Makes textual references (direct quotes or paraphrases) that are relevant to the thesis. AND Provides commentary that explains the relationship between evidence and the thesis; however, commentary is uneven, limited, or incomplete.	**4 points** Makes textual references (direct quotes or paraphrases) that are relevant to the thesis. AND Provides well-developed commentary that consistently and explicitly explains the relationship between the evidence and the thesis.
	Decision Rules and Scoring Notes				
	Typical responses that earn 0 points: • Are incoherent or do not address the prompt. • May be just opinion with no textual references or references that are irrelevant.	*Typical responses that earn 1 point:* • Drop in textual references, devices or techniques with little or no explanation.	*Typical responses that earn 2 points:* • Contain multiple inaccuracies or instances of repetition in commentary. • Offer only simplistic explanations that don't strengthen the argument.	*Typical responses that earn 3 points:* • Provide commentary that is not always well-developed, limited (stops short) and may be piecemeal. • Assume or imply a connection to the thesis that is not always explicit.	*Typical responses that earn 4 points:* • Provide commentary that engages significant details of the text to draw conclusions. • Integrate short excerpts throughout in order to support the student's interpretation.
	Additional Notes:				
	Writing that suffers from grammatical and/or mechanical errors that interfere with communication cannot earn the fourth point in this row.				

Reporting Category	Scoring Criteria - Rubric	
Row C **Sophistication** **0-1 point** *Course Skills* **7.C** Develop commentary that establishes and explains relationships among textual evidence, the line of reasoning, and the claim. **7.D** Select and use relevant and sufficient evidence to both develop and support a line of reasoning. **7.E** Demonstrate control over the elements of composition to communicate clearly.	**0 points** Does not meet the criteria for 1 point.	**1 point** Demonstrates sophistication of thought and/or develops a complex literary argument.

Decision Rules and Scoring Notes

Responses that do not earn this point: - Attempt to contextualize their interpretation, but such attempts consist of predominantly sweeping generalizations. - Only hint or suggest other possible interpretations. - Make a single statement about how an interpretation of the passage comments on something thematic without consistently maintaining that thematic interpretation - Oversimplify complexities in the passage. - Use complicated or complex sentences or language that are ineffective in that they do not enhance the argument.	**Responses that earn this point may demonstrate a sophistication of thought or develop a complex literary argument by doing any of the following:** - Crafting a thesis that demands nuanced consideration of textual evidence to prove—and then successfully proves it. - Explaining the significance or relevance of an interpretation within a broader context. - Discussing alternative interpretations of a text. - Recognizing and accounting for contradictions and complexities within the text. - Using relevant analogies to help an audience better understand an interpretation. - Utilizing a prose style that is especially vivid, persuasive, convincing, or appropriate to the student's argument.

Additional Notes:

This point should be awarded only if the demonstration of sophistication or complex understanding
is part of the argument, not merely a phrase or reference.

Question 3 : Literary Argument
6 points

Reporting Category	Scoring Criteria - Rubric	
Row A **Thesis** **0-1 point** *Course Skill* **7.B** Develop a thesis statement that conveys a defensible claim about an interpretation of literature and that may establish a line of reasoning.	**0 points** • There is no defensible thesis. • The intended thesis only restates the prompt. • The intended thesis provides a summary of the issue with no apparent or coherent thesis. • There is a thesis, but it does not respond to the prompt.	**1 point** Responds to the prompt with a defensible thesis that presents an interpretation and may establish a line of reasoning.
	Decision Rules and Scoring Notes	
	Responses that do not earn this point: • The intended thesis only restates the prompt. • The intended thesis is only a generalized comment about the chosen work that doesn't respond to the prompt.	**Responses that earn this point:** • The thesis takes a position on/provides a defensible interpretation in response to the prompt.
	Additional Notes: The thesis may be one or more sentences anywhere in the response. A thesis that meets the criteria can be awarded the point whether or not the rest of the response successfully conveys that line of reasoning.	

Reporting Category	Scoring Criteria - Rubric				
Row B **Evidence AND** **Commentary** **0-4 point** *Course Skills* **7.A** Develop a paragraph that includes 1) a claim that requires defense with evidence from the text and 2) the evidence itself. **7.C** Develop commentary that establishes and explains relationships among textual evidence, the line of reasoning, and the ~~claim~~ thesis. **7.D** Select and use relevant and sufficient evidence to both develop and support a line of reasoning. **7.E** Demonstrate control over the elements of composition to communicate clearly.	**0 points** Simply restates thesis (if present). OR Repeats provided information. OR Provides examples that are generally irrelevant and/or incoherent.	**1 point** Summarizes the plot/text without reference to a thesis. OR provides nonspecific references to the text. OR Provides references to the text that are vaguely relevant. AND Provides little or no commentary.	**2 points** Makes textual references (direct quotes or paraphrases) that are relevant to the thesis. AND Provides commentary; however, it repeats, oversimplifies, or misinterprets the cited information or evidence.	**3 point** Makes textual references (direct quotes or paraphrases) that are relevant to the thesis. AND Provides commentary that explains the relationship between evidence and the thesis; however, commentary is uneven, limited, or incomplete.	**4 points** Makes textual references (direct quotes or paraphrases) that are relevant to the thesis. AND Provides well-developed commentary that consistently and explicitly explains the relationship between the evidence and the thesis. The response must address an interpretation about the work as a whole.
Decision Rules and Scoring Notes					
	Typical responses that earn 0 points: • Are incoherent or do not address the prompt. • May be just opinion with no textual references or references that are irrelevant.	*Typical responses that earn 1 point:* • Drop textual references, (including plot summary, paraphrase, or quotes) into the response with little or no explanation.	*Typical responses that earn 2 points:* • Contain multiple inaccuracies or instances of repetition in commentary. • Offer only simplistic explanations that don't strengthen the argument.	*Typical responses that earn 3 points:* • Provide commentary that is not always well-developed, limited (stops short) and may be piecemeal. • Assume or imply a connection to the thesis that is not always explicit.	*Typical responses that earn 4 points:* • Integrate specific and relevant textual references throughout in order to support the student's interpretation.
Additional Notes:					
	Writing that suffers from grammatical and/or mechanical errors that interfere with communication cannot earn the fourth point in this row.				

Reporting Category	Scoring Criteria - Rubric	
Row C **Sophistication** **0-1 point** *Course Skills* **7.C** Develop commentary that establishes and explains relationships among textual evidence, the line of reasoning, and the claim. **7.D** Select and use relevant and sufficient evidence to both develop and support a line of reasoning. **7.E** Demonstrate control over the elements of composition to communicate clearly.	**0 points** Doesn't meet the criteria for 1 point.	**1 point** Demonstrates sophistication of thought and/or develops a complex literary argument.
	Decision Rules and Scoring Notes	
	Responses that do not earn this point: • Attempt to contextualize their interpretation, but such attempts consist of predominantly sweeping generalizations. • Only hint or suggest other possible interpretations. • Make a single statement about how consideration of the topic relates to a possible meaning of the chosen work as a whole without consistently maintaining that interpretation • Oversimplify complexities of the topic and/or the chosen text. • Use complicated or complex sentences or language that are ineffective in that they do not enhance the argument.	**Responses that earn this point may demonstrate a sophistication of thought or develop a complex literary argument by doing any of the following:** 1. Crafting a thesis that demands nuanced consideration of textual evidence to prove—and then successfully proves it. 2. Explaining the significance or relevance of an interpretation within a broader context. 3. Discussing alternative interpretations of a text. 4. Recognizing and accounting for contradictions and complexities within the text. 5. Using relevant analogies to help an audience better understand an interpretation. 6. Utilizing a prose style that is especially vivid, persuasive, convincing, or appropriate to the student's argument.
	Additional Notes:	
	This point should be awarded only if the demonstration of sophistication or complex understanding is part of the argument, not merely a phrase or reference.	

Formative Assessments and Feedback

Formative assessments are important because they provide ongoing feedback to improve student learning. Unlike summative assessments, formative assessments may not result in a score or grade. The goal is to provide specific, detailed information about what students know and understand to inform the learning process before summative assessment happens. By incorporating formative assessment as a daily practice, teachers can adapt and tailor pedagogy to meet the needs of each student and empower students to see their AP course as an opportunity for growth. You can coach students through challenges, enable them to take risks, and provide an environment where they are encouraged to learn from mistakes.

Using robust formative assessment strategies, gives a stronger understanding of student learning needs and how those needs could be addressed. The following table provides a few approaches for developing formative assessments in the classroom.

Some Formative Assessment Strategies

Strategy	Definition
Data-Driven Dialogue	This is a structured process for students to think critically about assessment data (whether the data represents individual or group performance). 1. *Predictions*: Before examining assessment data, students describe their predictions, assumptions, and reflective questions about the data. 2. *Observations*: Students examine assessment data and make observations and note patterns or trends in the data. 3. *Inferences*: Students propose explanations for the data, ways to improve performance, needed resources to improve performance, and information needed for further investigation.
Exit Card	Exit cards are written student responses to questions posed at the end of a class, learning activity, or day.
Index Card Summaries/ Questions	Periodically, distribute index cards and ask students to write on both sides, with these instructions: *(Side 1)* Based on our study of [unit concept], list a big idea that you understand and word it as a summary statement. *(Side 2)* Identify something about [unit concept] that you do not yet fully understand and word it as a statement or question.
Misconception Check	Present students with common or predictable misconceptions about a designated concept, principle, or process. Ask them whether they agree or disagree and to explain why.
One-Minute Essay	A one-minute essay question (or a one-minute question) is a focused question with a specific goal that can be answered within a minute or two.

One-Sentence Summary	Ask students to write a summary sentence that answers the *who, what. where, when. why,* and *how* questions about the topic.
One-Word Summary	Ask students to select (or invent) one word that best summarizes a topic.
Personal Progress Checks	Assign the personal progress checks either as homework or in class at the end of each unit. Each check contains formative multiple-choice and free-response questions, and the feedback from these checks shows students the areas where they need to focus.
Portfolio Check	Check the progress of a student's portfolio—a purposeful collection of significant work, carefully selected, dated, and presented to tell the story of a student's achievement or growth in well-defined areas of performance. A portfolio usually includes personal reflections where the student explains why each piece was chosen and what it shows about the increase in skills and abilities.
Self-Assessment	A process in which students collect information about their own learning, analyze what it reveals about their progress toward the intended learning goals, and plan the next steps in their learning.
Stoplight Strategy	Students convey understanding of a topic by displaying a green sticky note for complete understanding (or green circle), a yellow sticky note to indicate "almost there" or "slightly confused," and a red sticky note for "I DON'T GET IT!" This can be manipulated for a variety of activities.
Student Conference	Engage in a one-on-one conversation with students to check their level of understanding. The technique can also work with carefully chosen, very small groups.
Thinking Levels	Create a spinner (physical or digital) divided into six segments and labeled "Identify," "Summarize," "Interpret," "Connect," "Argue," and "Plan." After students engage in a portion of instruction or series of lessons, spin the spinner and ask students to answer a question based on the location of the spinner. For example, if the spinner lands in the "Summarize" segment. you might ask, "List the key concepts just presented." *(Note: The number of segments and the verbs that represent the thinking levels may be scaffolded throughout the course and substituted to reflect instructional goals.)*
Web or Concept Map	These are any of several forms of graphic organizers that allow learners to perceive relationships between concepts through diagramming key words that represent those concepts.

AP® English Lit: What's to be Done

AP® Audit Scoring Components

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

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

[2] such elements as the use of figurative language, imagery, symbolism and tone.

[3] the work's structure, style and themes.

[4] the work's social, cultural and/or historical values.

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

[5] timed, in-class responses.

[6] formal, extended analyses outside of class.

The course requires:

[7] writing to understand: Informal/exploratory writing activities that enable students to discover what they think in the process of writing about their reading [such assignments could include annotation, free writing, keeping a reading journal, reaction/response papers, and/or dialectical notebooks].

[8] writing to explain: Expository, analytical essays in which students draw upon textual details to develop an extended interpretation of a literary text.

writing to evaluate: Analytical, argumentative essays in which students draw upon textual details to make and explain judgments about a work's :

[9] artistry and quality.

[10] social, historical and/or cultural values.

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

[11] develop a wide-ranging vocabulary used appropriately.

[12] develop a variety of sentence structures.

[13] develop logical organization, enhanced by specific techniques to increase coherence. Such techniques may include traditional rhetorical structures, graphic organizers, and work on repetition, transitions, and emphasis.

[14] develop a balance of generalization and specific, illustrative detail.

[15] establish an effective use of rhetoric including controlling tone and a voice appropriate to the writer's audience.

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

1. Demonstrate knowledge in a minimum of 9 areas (which may overlap): 2 novels, 2 plays, 2 pre-WWI works, 2 post-WWI work, 2 comedies, 2 tragedies, 2 poets (one old, one new), and 2 essayists (one old, one new).

2. Show grasp of major trends and periods in literature from the Greeks to the present.

3. Analyze any element of style analysis, whether or not the devices are named in the prompt.

4. Have a working knowledge of the literature terms studied— no "fling and sling" approach to using terminology in an essay.

5. Demonstrate an understanding of tone and attitude.

6. 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.

7. Use any past Q3 for a "process" multi-paragraph essays and for a timed writing.

8. Write a well-focused thesis sentence that identifies the subject and clarifies the direction of the essay; it does not repeat from the prompt.

9. 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.

10. Write mature and insightful commentary to complement their concrete detail.

11. Read and understand prose and poetry from the old guys, including, but not limited to, the Metaphysicals and the Romantics.

12. Answer multiple-choice questions efficiently and quickly from AP samples.

13. Analyze any poem given, showing an understanding of the poetic form and the specific devices that make it different from prose.

Jane Schaffer, San Diego

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	TENOR	TIME & PACE	PRESENTATION
allude to	lighten relieve	quicken, accelerate	introduce
hint at	brighten	delay, slow	reveal
imply	darken	anticipate	show, portray
offer	reduce, subdue	foretell, presage	demonstrate
suggest	mute	recall, remind	conclude

ARRANGEMENT	CHANGE	EVOCATION	ASSERTION
group, array	alter	create	assert
order	change	establish	convey
align, misalign	shift	arouse, awaken	affirm
coordinate	manipulate	conjure up	maintain
repeat, reflect	temper	elicit, evoke	indicate
juxtapose	qualify	ignite	explain
respond	restore, refresh	inspire	clarify
differentiate	embellish	invoke	signify
compare, contrast	transcend	provoke, stir	explore

INTENSITY		CRITICISM	
strengthen, reinforce	solidify	promote	criticize
heighten	substantiate	praise	reject, repudiate
intensify, fortify	support	exalt, extol	deplore
increase, augment	lessen	glorify	attack, condemn
amplify	weaken	subordinate	ridicule, deride
emphasize, underscore	diminish	oppose	mock
enhance	dispel	refute	parody

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,
5　　　where my friends lived. I had, by moving ten miles away, at
　　　　last acquired friends: an illustration of that strange law
　　　　whereby, like Orpheus leading Eurydice, we achieved our
　　　　desire by turning our back on it. I had even gained a girl, so
　　　　that the vibrations were as sexual as social that made me
10　　jangle with anticipation as I clowned in front of the mirror
　　　　in our kitchen, shaving from a basin of stove-heated water,
　　　　combing my hair with a dripping comb, adjusting my
　　　　reflection in the mirror until I had achieved just that electric
　　　　angle from which my face seemed beautiful and
15　　everlastingly, by the very volumes of air and sky and grass
　　　　that lay mutely banked about our home, beloved.
　　　　　　My grandmother would hover near me, watching fearfully,
　　　　as she had when I was a child, afraid that I would fall from a
　　　　tree. Delirious, humming, I would swoop and lift her, lift her
20　　like a child, crooking one arm under her knees and cupping the
　　　　other behind her back. Exultant in my height, my strength, I
　　　　would lift that frail brittle body weighing perhaps a hundred
　　　　pounds and twirl with it in my arms while the rest of the
　　　　family watched with startled smiles of alarm. Had I stumbled,
25　　or dropped her, I might have broken her back, but my joy
　　　　always proved a secure cradle. And whatever irony was in the
　　　　impulse, whatever implicit contrast between this ancient husk,
　　　　scarcely female, and the pliant, warm girl I would embrace
　　　　before the evening was done, direct delight flooded away: I
30　　was carrying her who had carried me, I was giving my past a
　　　　dance, I had lifted the anxious care-taker of my childhood from
　　　　the floor, I was bringing her with my boldness to the edge of
　　　　danger, from which she had always sought to guard me.

1. The speaker might best be described as someone who is
   (A) unwilling to forsake his family in order to gain his freedom
   (B) long overdue in obtaining maturity and acceptance in the adult world
   (C) struggling to find his own identity and sense of purpose
   (D) disturbed by the overbearing attentiveness and attitudes of his family
   (E) defining his passage from the role of protected to that of protector

2. The mythological reference in lines 6-7 reinforces the "strange law" (line 6) that
   (A) wishes are often best fulfilled when they are least pursued
   (B) conflict between youth and old age is inevitable
   (C) anticipation is a keener emotion than realization
   (D) in our search for heaven, we may also find hell
   (E) to those who examine life logically, few things are exactly as they seem to be

3. The effect of the words "vibrations" (line 9) and "jangle" (line 10) is most strongly reinforced by which of the following?
   (A) "adjusting my reflection" (lines 12-13)
   (B) "electric angle" (lines 13-14)
   (C) "frail brittle body (line 22)
   (D) "irony was in the impulse" (lines 26-27)
   (E) "implicit contrast" (line 27)

4. Which of the following best restates the idea conveyed in lines 12-16?
   (A) There are moments in youth when we have an extravagant sense of our own attractiveness.
   (B) We can more easily change people's opinions of ourselves by adjusting our behavior than by changing our appearances.
   (C) Vanity is a necessary though difficult part of the maturing process.
   (D) How others see us determines, to a large degree, how we see ourselves and our environment.
   (E) Adolescence is a time of uncertainly, 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	☐	☐	☐	☐		
2	☐	☐	☐	☐		
3	☐	☐	☐	☐		
4	☐	☐	☐	☐		
5	☐	☐	☐	☐		
6	☐	☐	☐	☐		
7	☐	☐	☐	☐		
8	☐	☐	☐	☐		
9	☐	☐	☐	☐		
10	☐	☐	☐	☐		
11	☐	☐	☐	☐		
12	☐	☐	☐	☐		

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?

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

T he 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

aginst 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.

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*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.*

TONE

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

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 step*father*, 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?

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 stanched 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.

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 *plot* 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 *showing* us what happened and *telling* 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 *thesis,* it implies a subject and a predicate of some kind, as opposed to a *topic*, which can be simply a label
TONE	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 †
Metaficiton	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 †

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

2. in time [year, season, and the like]

3. in place [country, city or country, and the like]

4. social and historical environment

5. the characters

6. who they are and how the relate to the others

7. techniques the writer uses to reveal them

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

- shifts in setting (place or time) or mood

- changes in characters (softening, hardening, epiphanies) or changes in relationships between or among characters

- patterns, including repetition or echoing

- plot elements (complications, crises, climaxes, reversals)

- predictions

- questions

- memorable lines or passages

2. Stop to review the annotations frequently, using the questions students bring in to start discussion, constructing a class-wide set of "memorable lines," and the like

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.

TP-COASTT: A MNEMONIC FOR POETRY

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

*Shifts

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

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

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

P R O S O D Y

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	dactyllic	(´ - -)	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

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

line	name
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. *(Emily Dickinson)*	
12. If we shadows have offended Think but this, and all is mended… *(Shakespeare)*	
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.

Storm Warnings

Adrienne Rich

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

And think again, as often when the air
Moves inward toward a silent core of waiting,
10   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.

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
25   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.

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 **c**olor of their skin but by the **c**ontent of their **ch**aracter." —*Martin Luther King, Jr.*

2   to create a pleasant, rhythmic effect

> "We **s**aw the **s**ea **s**ound **s**ing, we heard the **s**alt **s**heet 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 **m**oist young **m**oon hung above the **m**ist of a neighboring **m**eadow." —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 **c**linking, **c**lanking, **c**lattering **c**ollection of **c**aliginous junk...And you, Scarecrow, have the effrontery to ask for a **b**rain! You **b**illowing **b**ale of **b**ovine 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 **s**oul, the **c**enter of my **s**inful 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 |

....

....

....

....

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?

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?

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?

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

50

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 nd 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 shrike; 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 **sha**dows **have** off**end**ed,

Think but **this**, and **all** is **mend**ed,

That you **have** but **slum**b'red **here**

While these **vis**ions **did** app**ear**.

And this **weak** and **id**le **theme**,

No more **yield**ing **but** a **dream**,

Gentles, **do** not **rep**re**hend**.

If you **par**don, **we** will **mend**.

And, **as** I **am** an **hon**est **Puck**,

If we **have** un**earn**èd **luck**

Now to 'scape the **ser**pent's **tongue**,

We will **make** a**mends** ere **long**;

Else the **Puck** a **li**ar **call**.

So, good **night** un**to** you **all**.

Give **me** your **hands**, if **we** be **friends**,

And **Rob**in **shall** res**tore** am**ends**.

[*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
2. Dogs (wolves & the like)
3. Birds (owls & the like)

Group 1 = Sounds of wind

Group 2 = Wild dogs howling &c.

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 mine*	**thy thine***	his/her/its	our	your	their
Possessive pronoun	mine	**thine**	his/hers/its	ours	yours	theirs

*Substitute forms used before a noun beginning with a vowel

✒ Second person familiar verb inflections

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

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

Some irregular verbs:

present:	you	*are*	*have*	*will*	*can*	*shall*	*do*
	thou	**art**	**hast**	**wilt**	**canst**	**shalt**	**dost**
past:	you	*were*	*had*	*would*	*could*	*should*	*did*
	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 give**s**), it rain**eth** every day (for rain**s**).

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

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

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

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

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

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

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

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

Juliet If they do see **you**, they will murther **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 proroguèd, wanting of **your** love.

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

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

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

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 thorough 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: [//].

Soliloquy Analysis

Hamlet's soliloquies

1	1.2.133-164	O that this too, too solid flesh would melt....
2	2.2.577-634	O what a rogue and peasant slave am I....
3	3.1.64-98	To be or not to be....
4	3.2.419-432	'Tis now the very witching time of night....
5	3.3.77-101	Now might I do it pat....
6	4.4.34-69	How all occasions do inform against me....

Claudius's soliloquies

1	3.3.40-76, 102-103	O my offence is rank....
2	4.3.67-77	And England, if my love thou hold'st at aught....

Some questions

1. Who delivers the soliloquy?

2. In what act and scene the soliloquy occur?

3. What specific incident or what words of other characters seem to prompt the soliloquy?

4. What actual facts does the soliloquy contain about the plot? about the character's motivation and actions?

5. What general mood or frame of mind is the character in at the point of the soliloquy? What one dominant emotion would you have an actor work to communicate through the soliloquy, and what are your second and third choices? Should the actor show a shift in emotion or attitude? At what point?

6. What inferences can we draw from the soliloquy about the character's attitudes toward circumstances, other characters, life, or fate? Have any of those attitudes changed?

7. Does the soliloquy seem to divide naturally into parts? How many parts, and where are the divisions? Do the main ideas appear to be arranged in a deliberate order?

8. Does one question or problem dominate the soliloquy? Do any answers or solutions appear?

9. Do any words, phrases, or grammatical constructions recur during the soliloquy? What effect would they create on stage?

10. What images in the soliloquy would you have an actor try to stress? How do they relate to the rest of the play? Do any images recur during the soliloquy?

11. What figurative language stands out in the soliloquy? What irony? Would you have the actor stress it in delivery? How?

Some critical performance questions

12. Do you want the actor standing, sitting, leaning, crouching? Where on the stage should the actor stand? Do you want the actor to move during the soliloquy? At what point in the speech and to where on the stage? Does the text give the actor any business during the soliloquy? Do you want to add some? Where and what?

13. How do you want the actor to read the soliloquy? At what general pace should it proceed? Where should the pace change? Where do you want the actor to pause, and for how long? What facial expressions do you want the actor to use, and where should they change?

14. What scenery and what props should be visible during the soliloquy? Do you want to project any images onto the stage? What kind of lighting would be most effective? Would it change? Would any sound effects enhance the soliloquy?

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.

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!

Adjectival Forms

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

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

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

1. His writing is *like poetry*. It uses many figures of speech.

2. Her life was like a *drama*. It had a happy ending.

3. We are finishing a study of the *theme* of Hamlet. We are studying the madness in the play.

4. The sea here is a *symbol*. It stands for the dangers of the unknown.

5. There are clues in the *context*. They suggest the writer owes a debt to Milton's Paradise Lost.

6. She uses two devices as *transitions*. They are conjunctions and word repetition.

7. King Arthur may have been a person from history or a character from *fiction*. He has inspired many stories.

8. This whole scene has *irony*. It suggests that Kate may have done some taming of her own.

9. This novel is written in the form of *letters*. It follows Kim's life over sixty-five years. (*This one's a trick; you'll have to go back to the Latin word for 'letter.'*)

10. The scenery looks very *real*. It stands in contrast to the events of the plot.

11. This story is an *allegory*. It would speak to people of nearly all cultures.

12. Her speech features many examples of *hyperbole*. As a result, she becomes comical.

13. The situation here contains a *paradox*. It is that inaction becomes a form of action.

14. The poem has a pattern of *rhythm*. The pattern reinforces the theme.

15. The verse is made up of *syllables*. It is not metrical in the traditional English way.

16. Many Victorian novelists used direct comment by the *author* in their novels. The comment seems intrusive to many modern readers.