English Literature and Composition

Curricular Requirements

The teacher has read the most recent *AP English Course Description,* available as a free download at **apcentral.collegeboard.com/englitglit**

[1] The course includes an intensive study of representative works such as those by authors cited in the *AP English Course Description.* (Note: **The College Board does not mandate any particular authors or reading list.)** The choice of works for the AP course is made by the school in relation to the school's overall English curriculum sequence, so that by the time the student completes A.P English Literature and Composition she or he will have studied during high school literature from both British and American writers, as well as works written in several genres from the sixteenth century to contemporary times. The works selected for the course should require careful, deliberative reading that yields multiple meanings.

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

[2] Structure, style, and themes

[3] The social and historical values it reflects and embodies

[4] Such elements as the use of figurative language, imagery, symbolism, and tone

The course includes frequent opportunities for students to write and rewrite formal, extended analyses and timed in-class responses. The course requires:

[5] 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, freewriting, keeping a reading journal, and response/reaction papers)

[6] Writing to explain: Expository, analytical essays in which students draw upon textual details to develop an extended explanation/interpretation of the meanings of a literary text

[7] Writing to evaluate: Analytical, argumentative essays in which students draw upon textual details to make and explain judgments about a work's artistry and quality, and its social and 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 develop:

[8] A wide-ranging vocabulary used appropriately and effectively

[9] A variety of sentence structures, including appropriate use of subordination and coordination

[10] Logical organization, enhanced by specific techniques to increase coherence, such as repetition, transitions, and emphasis

[11] A balance of generalization and specific, illustrative detail

[12] An effective use of rhetoric, including controlling tone, establishing and maintaining voice, and achieving appropriate emphasis through diction and sentence structure

Resource Requirements

The school ensures that each student has a copy of all required readings for individual use inside and outside of the classroom.

NB: The numbering here follows the original numbers in the checklist on the reviewers' web site; it does not appear in the College Board manual.

Writing Requirements of the AP® Audit

The three required types of essays interpreting literature:

Requirement 2:

The course teaches students to write an interpretation of a piece of literature that is based on a careful observation of textual details, considering the work's **structure, style, and themes**.

A fulfillment:

_____ their study of _____
During or *Following* — *title of work or unit*

students will be taught to write an interpretation of _____
the novel / the play / a poem

basing their essays on a careful observation of textual details, considering the way the work's structure and style help convey its theme.

Requirement 3:

The course teaches students to write an interpretation of a piece of literature that is based on a careful observation of textual details, considering the **social and historical values it reflects and embodies**.

A fulfillment:

_____ their study of _____
During or *Following* — *title of work or unit*

students will be taught to write an interpretation of _____
the novel / the play / a poem

basing their essays on a careful observation of textual details, considering the social and historical values it reflects and embodies.

Requirement 4

The course teaches students to write an interpretation of a piece of literature that is based on a careful observation of textual details, considering **such elements as the use of figurative language, imagery, symbolism, and tone**

A fulfillment:

_____ their study of _____
During or *Following* — *title of work or unit*

students will be taught to write an interpretation of _____
the novel / the play / a poem

basing their essays on a careful observation of textual details, considering such elements as the use of figurative language, imagery, symbolism, and tone.

Writing Requirements of the AP® Audit (5-7)

The three required types of writing: Informal, Expository, and Analytical

Requirement 5

The course requires 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, freewriting, keeping a reading journal, and response/reaction papers).

A fulfillment:

_____ their study of _____
During or *Following* *title of work or unit*

students will _____
name of the activity

Possibilities include dialectical journals, annotation collections, response-prediction papers, letters, notes, extended questions, reviews, adaptation proposals, medical reports, progress report, and the like.

Requirement 6

The course requires writing to explain: Expository, analytical essays in which students draw upon textual details to develop an extended explanation/interpretation of the meanings of a literary text

A fulfillment:

_____ their study of _____
During or *Following* *title of work or unit*

students will write an expository, analytical essay in which they draw upon textual details to develop an extended explanation/interpretation of the meanings of a literary text.

Requirement 7

The course requires writing to evaluate: Analytical, argumentative essays in which students draw upon textual details to make and explain judgments about a work's artistry and quality, and its social and cultural values

A fulfillment:

_____ their study of _____
During or *Following* *title of work or unit*

students will write an evaluative essay in which they draw upon textual details to make and explain judgments about the work's artistry and quality, and its social and cultural values

Writing Requirements of the AP® Audit (8-12)

The five required types of instruction and feedback

Requirement 8

The AP teacher provides instruction and feedback on students' writing assignments, both before and after the students revise their work, that help the students develop a wide-ranging vocabulary used appropriately and effectively.

A fulfillment:

_____ the study of _____

During or *Following* — *title of work or unit*

the teacher's instruction and feedback on students' writing assignments will focus on helping them develop a wide-ranging vocabulary used appropriately and effectively.

Requirement 9:

The AP teacher provides instruction and feedback on students' writing assignments, both before and after the students revise their work, that help the students develop a variety of sentence structures, including appropriate use of subordination and coordination

A fulfillment:

_____ the study of _____

During or *Following* — *title of work or unit*

the teacher's instruction and feedback on students' writing assignments will focus on helping them develop a variety of sentence structures, including appropriate use of subordination and coordination

Requirement 10:

The AP teacher provides instruction and feedback on students' writing assignments, both before and after the students revise their work, that help the students develop logical organization, enhanced by specific techniques to increase coherence, such as repetition, transitions, and emphasis.

A fulfillment:

_____ the study of _____

During or *Following* — *title of work or unit*

the teacher's instruction and feedback on students' writing assignments will focus on helping them develop logical organization, enhanced by specific techniques to increase coherence, such as repetition, transitions, and emphasis

Requirement 11:
The AP teacher provides instruction and feedback on students' writing assignments, both before and after the students revise their work, that help the students develop a balance of generalization and specific, illustrative detail.

A fulfillment:

_____ the study of _____
During or *Following* *title of work or unit*

the teacher's instruction and feedback on students' writing assignments will focus on helping them balance generalization with specific, illustrative detail.

Requirement 12
The AP teacher provides instruction and feedback on students' writing assignments, both before and after the students revise their work, that help the students develop an effective use of rhetoric, including controlling tone, establishing and maintaining voice, and achieving appropriate emphasis through diction and sentence structure.

A fulfillment:

_____ the study of _____
During or *Following* *title of work or unit*

the teacher's instruction and feedback on students' writing assignments will focus on helping them develop an effective use of rhetoric, including controlling tone, establishing and maintaining voice, and achieving appropriate emphasis through diction and sentence structure.

The five required types of instruction and feedback

	Element:	*Strategy:*	*Resources:*
8	Vocabulary		
9	Sentence Structure		
10	Organization		
11	Balance of generalization and specifics		
12	Rhetoric		

STRUCTURE OF THE EXAM

Part I: Multiple Choice

Time: 60 minutes	Value	Probable Structure:
60 minutes includes reading the passages and choosing answers	45% of the exam score All questions are of equal value	55 questions on 5 passages 17th-21st century prose & poetry

Part II: Free Response

Time: 120 minutes	Value	Probable Structure:
120 minutes one block of time; students divide it up as they like	55% of the exam score Essays are scored on a 9-point scale	1 poetry question 1 prose question 1 "open" question

CALCULATING THE AP EXAM SCORE

PRE-DETERMINED:

Total points possible = 150 — Essays: 55%, Multiple-Choice, 45%

Multiple-choice section

TOTAL		Each passage*		Each question	
points	*percent*	*points*	*percent*	*points*	*percent*
67.5	45 %	13.5	9 %	1.2272	.818 %

* assumes, *incorrectly*, that all passages count equally

Essay section

TOTAL		Each Essay		Each point (on the 9-point scale)	
points	*percent*	*points*	*percent*	*points*	*percent*
82.5	55 %	27.5	18 %	3.0556	2.04 %

Name _____

Major Work Data Page

Writer/Nationality

Date/Movement

Organization

Point of View *(Why?)*

Symbol/Sustained Allusion

Ambiguity/Irony

Theme/"Meanings of the work as a whole"

Style

Tone

Characters

Setting(s)

Plot/Story

Related works *(literature, fine art, music…)*

Something Else

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	☐	☐	☐	☐		

Multiple-Choice Sample Questions: Passage 1

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

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

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

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

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

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

8. The passage supports all of the following statements about the speaker’s dancing EXCEPT:
   (A) He danced partly to express his joy in seeing his girl friend later that night.
   (B) His recklessness with his grandmother revealed his inability to live up to his family’s expectations for him.
   (C) In picking up his grandmother, he dramatized that she is no longer his caretaker.
   (D) He had danced that way with his grandmother before.
   (E) His dancing demonstrated the strength and power of youth.

9. The description of the grandmother in lines 20 and 25 emphasizes which of the following?
   (A) Her emotional insecurity
   (B) The uniqueness of her character
   (C) Her influence on the family
   (D) Her resignation to old age
   (E) Her poignant fragility

10. Which of the following statements best describes the speaker’s point of view toward his grandmother in the second paragraph?
   (A) Moving to the country has given him a new perspective, one that enables him to realize the importance of his grandmother.
   (B) Even as a young man, he realizes the uniqueness of his grandmother and her affection for him.
   (C) He becomes aware of the irony of his changing relationship with his grandmother only in retrospect.
   (D) It is mainly through his grandmother’s interpretation of his behavior that he becomes aware of her influence on him.
   (E) Comparing the enduring love of his grandmother to his superficial feelings for the young girl heightens his appreciation of his grandmother.

11. Which of the following patterns of syntax best characterizes the style of the passage?
   (A) Sparse sentences containing a minimum of descriptive language
   (B) Long sentences interspersed with short, contrasting sentences
   (C) Sentences that grow progressively more complex as the passage progresses
   (D) Sentences with many modifying phrases and subordinate clauses
   (E) Sentences that tend toward the narrative at the beginning, but toward the explanatory at the end of the passage

12. In this passage, the speaker is chiefly concerned with
   (A) presenting grandparents as symbols worthy of reverence
   (B) demonstrating the futility of adolescent romanticism
   (C) satirizing his own youthful egocentricity
   (D) considering himself as an adolescent on the brink of adulthood
   (E) revealing his progression from idealism to pragmatism

QUESTION 3 PROMPTS: 21st Century

2000

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

2001

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

Much madness is divinest Sense—
To a discerning Eye—

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

2002

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

2003

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

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

2004

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

2005

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

2006

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

2007

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

2008

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

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

2009

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

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

2010

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

Select a novel, play, or epic in which a character experiences such a rift and becomes cut off from "home," whether that home is the character's birthplace, family, homeland, or other special place. Then write an essay in which you analyze how the character's experience with exile is both alienating and enriching, and how this experience illuminates the meaning of the work as a whole. You may choose a work from the list below or one of comparable literary merit. Do not merely summarize the plot.

2011

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

Choose a character from a novel or play who responds in some significant way to justice or injustice. Then write a well-developed essay in which you analyze the character's understanding of justice, the degree to which the character's search for justice is successful, and the significance of this search for the work as a whole. You may choose a work from the list below or another work of comparable literary merit. Do not merely summarize the plot.

2012

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

Choose a novel or play in which cultural, physical, or geographical surroundings shape psychological or moral traits in a character. Then write a well-organized essay in which you analyze how surroundings affect this character and illuminate the meaning of the work as a whole.

You may choose a work from the list below or one of comparable literary merit. Do not merely summarize the plot.

27

Invisible Man

23

Wuthering Heights

18

Crime and Punishment
Great Expectations
Heart of Darkness
Jane Eyre

17

The Adventures of Huckleberry Finn
King Lear

16

Moby-Dick

15

The Great Gatsby
A Portrait of the Artist as a Young Man
The Scarlet Letter

14

The Awakening

13

Their Eyes Were Watching God

12

Beloved
Catch-22
Light in August

11

As I Lay Dying
Billy Budd
Ceremony
The Grapes of Wrath
Jude the Obscure
Native Son
A Raisin in the Sun

10

The Color Purple
Death of a Salesman
The Glass Menagerie

9

Antigone
Anna Karenina
A Doll House
Othello
A Passage to India
Song of Solomon
Sula

8

Obasan
Oedipus Rex
Rosencrantz and Guildenstern Are Dead
A Streetcar Named Desire
Things Fall Apart
Waiting for Godot

7

All the King's Men
All the Pretty Horses
Candide
The Crucible
Cry Beloved Country
Equus
Lord Jim
Madame Bovary
The Mayor of Casterbridge
The Piano Lesson
The Portrait of a Lady
Pride and Prejudice
The Sound and the Fury
The Tempest
Who's Afraid of Virginia Woolf?

6

The Age of Innocence
Bless Me, Ultima
The Cherry Orchard
Ethan Frome
Gulliver's Travels
Hamlet
Hedda Gabler
Macbeth
Major Barbara
Medea
The Merchant of Venice
Moll Flanders
Mrs Dalloway
Murder in the Cathedral
The Sun Also Rises
Tess of the D'Urbervilles
The Turn of the Screw

5

Absalom, Absalom!
Bleak House
Doctor Faustus
Don Quixote
An Enemy of the People
Fences
Frankenstein
Julius Caesar
Mrs Warren's Profession
Native Speaker
Nineteen Eighty-four
Romeo and Juliet
Sister Carrie
The Stranger
Tom Jones
Wide Sargasso Sea
Wise Blood
The Women of Brewster Place

4

As You Like It
Brave New World
Daisy Miller
Ghosts
Go Tell It on the Mountain
The Little Foxes
Middlemarch
My Ántonia
The Poisonwood Bible
Pygmalion
A Tale of Two Cities
To the Lighthouse
Twelfth Night
Typical American

3

Alias Grace
An American Tragedy
The American
Another Country
The Bluest Eye
The Bonesetter's Daughter
The Catcher in the Rye
David Copperfield
Emma
A Farewell to Arms
Going After Cacciato
The Handmaid's Tale
Hard Times
Henry IV, Part I
House Made of Dawn
The House of Mirth
To Kill a Mockingbird
The Kite Runner
Long Day's Journey into Night
Lord of the Flies
M. Butterfly
Mansfield Park
Master Harold" . . . and the Boys
A Midsummer Night's Dream
The Mill on the Floss
Mother Courage
The Odyssey
One Hundred Years of Solitude
Our Town
Paradise Lost
Persuasion
The Plague
The Remains of the Day
Reservation Blues
Snow Falling on Cedars
The Trial
The Winter's Tale

2

All My Sons
Antony and Cleopatra
Atonement
The Autobiography of an Ex-Colored Man
The Bear
The Birthday Party
Black Boy
The Blind Assassin

The Brothers Karamazov
Cat on a Hot Tin Roof
Cat's Eye
Cat's Eye
Cold Mountain
Dutchman
Faust
Fifth Business
For Whom the Bell Tolls
A Gathering of Old Men
A Gesture Life
The God of Small Things
The Good Soldier
The Hairy Ape
The Homecoming
The House on Mango Street
The Importance of Being Earnest
J.B.
Jasmine
Joe Turner's Come and Gone
The Joy Luck Club
The Jungle
A Lesson Before Dying
Main Street
The Member of the Wedding
The Metamorphosis
Middle Passage
The Misanthrope
Monkey Bridge
The Namesake
Never Let Me Go
No Exit
One Day in the Life of Ivan Denisovich
One Flew Over the Cuckoo's Nest
Phèdre
Pocho
Prime of Miss Jean Brodie
Ragtime
The Road
A Separate Peace
Slaughterhouse-Five
Sons and Lovers
The Stone Angel
Surfacing
The Things They Carried
A Thousand Acres
Uncle Tom's Cabin
Woman Warrior
The Zoo Story

1

Adam Bede
The Aeneid
Agnes of God
America is in the Heart
American Pastoral
An Enemy of the People
Angels in America
Angle of Repose
The Apprenticeship of Duddy Kravitz
Armies of the Night
A Bend in the River
Benito Cereno
Bone
Brideshead Revisited
Brighton Rock
Broken for You
Candida
The Canterbury Tales
The Caretaker
The Centaur
The Chosen
Civil Disobedience
Copenhagen
The Country of the Pointed Firs
The Crisis
The Crossing
The Dead
Death of Ivan Ilyich
Delta Wedding
Desire Under the Elms
Dinner at the Homesick Restaurant
The Divine Comedy
The Diviners
Doctor Zhivago
The Dollmaker
Dreaming in Cuban
East of Eden
The Eumenides
The Fall
A Farewell to Arms
The Father
Fathers and Sons
The Federalist
A Fine Balance
The Fixer
A Free Life: A Novel
Germinal
The Golden Bowl
The Heart of the Matter
Henry IV, Part II
Henry V
A High Wind in Jamaica
Home to Harlem
House for Mr Biswas
The House of the Seven Gables
The Iliad
In the Lake of the Woods
In the Time of the Butterflies
The Inheritance of Loss
Joseph Andrews
Kafka on the Shore
Lady Windermere's Fan
Letters from an American Farmer
Little Women
Look Homeward, Angel
Love Medicine
The Love Song of J Alfred Prufrock
The Loved One
Lysistrata
Maggie: A Girl of the Streets
Man and Superman
The Memory Keeper's Daughter
Miss Lonelyhearts
The Moor's Last Sigh
Much Ado About Nothing
My Last Duchess
My Name is Asher Lev
No Country for Old Men
No-No Boy
Notes from the Underground
The Octopus
Of Mice and Men
Old School
Oliver Twist
The Optimist's Daughter
The Orestia
Orlando
Oryx and Crake
The Other
Our Mutual Friend
Out of Africa
Pale Fire
Pamela
Passing
Peer Gynt
Père Goriot
The Picture of Dorian Gray
The Playboy of the Western World
Pnin
The Power and the Glory
Praisesong for the Widow
A Prayer for Owen Meany
Push
The Rape of the Lock
The Red Badge of Courage
Redburn
The Return of the Native
Rhinoceros
Richard III
A River Runs Through It
Robinson Crusoe
Room of One's Own
A Room with a View
Saint Joan
The Sandbox
Sent for You Yesterday
Set This House on Fire
The Shipping News
Silas Marner
Sister of My Heart
Snow
A Soldier's Play
Sophie's Choice
The Story of Edgar Sawtelle
The Street
Tartuffe
A Thousand Splendid Suns
Tracks
Trifles
Tristram Shandy
USA
The Vicar of Wakefield
Victory
Volpone
The Warden
Washington Square
The Waste Land
Watch on the Rhine
The Watch that Ends the Night
The Way of the World
The Way We Live Now
We Were the Mulvaneys
When the Emperor Was Divine
Who Has Seen the Wind
The Wild Duck
Winter in the Blood
Zoot Suit

THE 'TRIPLE EIGHT'

ATTACKING THE AP EXAM ESSAY QUESTIONS

Questions 1 & 2

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

Question 3

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

ALL Questions

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

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 / 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?

Adapted from Dr. Dorothy Kilker, California State University, Fullerton

Katherine Anne **Porter**

The Grave

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

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

They peered into the pits all shaped alike with such purposeful accuracy, and looking at each other with pleased adventurous eyes, they said in solemn tones: "these were graves! trying by words to shape a special, suitable emotion in their minds, but they felt nothing except an agreeable thrill of wonder: they were seeing a new sight, doing something they had not done before. In them both there was also a small disappointment at the entire commonplaceness of the actual spectacle. Even if it had once contained a coffin for years upon years, when the coffin was gone a grave was just a hole in the ground. Miranda leaped into the pit that had held her grandfather's bones. Scratching around aimlessly and pleasurable as any young animal, she scooped up a lump of earth and weighed it in her palm. It had a pleasantly sweet, corrupt smell, being mixed with cedar needles and small leaves, and as the crumbs fell apart, she saw a silver dove no larger than a hazel nut, with spread wings and a neat fan-shaped tail. The breast had a deep round hollow in it. Turning it up to the fierce sunlight, she saw that the inside of the hollow was cut in little whorls. She scrambled out, over the pile of loose earth that had fallen back into one end of the grave, calling to Paul that she had found something, he must guess what.… His head appeared smiling over the rim of another grave. He waved a closed hand at her. "I've got something too." They ran to compare treasures, making a game of it, so many guesses each, all wrong, and a final showdown with opened palms. Paul had found a thin wide gold ring carved with intricate flowers and leaves. Miranda was smitten at the sight of the ring and wished to have it. Paul seemed more impressed by the dove. They made a trade, with some little bickering. After he had got the dove in his hand, Paul said, "Don't you know what this is? This is a screw head for a *coffin*!… I'll be nobody else in the world has one like this!"

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

fury when he had missed his aim. “What I like about shooting,” said Miranda, with exasperating inconsequence, “is pulling the trigger and hearing the noise.”

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

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

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

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

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

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

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

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

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

washed, their unbelievably small delicate ears folded close, their little blind faces almost featureless.

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

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

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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.*

Katherine Anne **Porter**

"THE GRAVE"

SETTING

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

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

CHARACTER

How much can you tell about Miranda and Paul?

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

CENTRAL or DOMINATING IDEA

What is the central idea, the subject, the general topic of the story?

CENTRAL IDEA/TOPIC (sometimes called "theme") is the general area of' an author's concern in a story, the topic under discussion. It is usually an abstract idea or concept.

SYMBOL

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

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

THEME

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

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

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

TONE: Some words to describe the tone of a work or passage

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

VOICE LESSONS
'Plan B'

	Type	*#*	*Pg.*	*Writer*
1	Diction	15	17	Byatt
2	Diction	1	3	Kingsolver
3	Diction	2	4	White
4	Detail	1	25	Macaulay
5	Detail	2	26	Rios
6	Detail	3	27	Miller
7	Syntax	1	69	Woolf
8	Syntax	2	70	Chief Red Jacket
9	Syntax	3	71	Poe
10	Imagery	1	47	Coleridge
11	Imagery	2	48	Hijuelos
12	Imagery	3	49	Chopin
13	Tone	1	91	Bombeck
14	Tone	2	92	Twain
15	Tone	3	93	Mukherjee

One order of activities with the lessons:

1. The teacher models one or two lessons.
2. Students work through the lessons listed above as an opening activity.
3. Students are given transparencies or presentation files of one lesson and work in pairs to prepare an analysis (250-500 words) of the lesson's content, including an extended logical definition of the author, and then present the lesson to the class. They are limited to 20 minutes and must have questions or activities prepared to "engage" the class in the lesson.
4. Students in pairs are given passages and assigned one of the five elements. They construct an exercise modeled on those done in class, including two 'discuss' questions, one 'apply' activity, and 'discussion suggestions.' The teacher chooses most passages from the work the class is currently studying or has already completed.
5. Students work in small groups to select one of the five elements and locate an appropriate passage to illustrate it. (Or they may choose to 'work backwards,' starting with a favorite text and then selecting an appropriate element.) They construct an exercise modeled on those done in class, including two 'discuss' questions, one 'apply' activity, and 'discussion suggestions.' They might be encouraged to use the work the class is studying or one it has completed.

FICTION BOOT CAMP: READING SCHEDULE

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

0. Reading Fiction

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

1. Plot

Introduction, p. 67-76 (Burroughs)

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

2. Character

Introduction, p. 123-128 (Dickens)

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

3. Setting

Introduction, p. 182-84

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

4. Point of View

Introduction, pp. 218-223

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

5. Symbolism

Introduction, pp. 270-273

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

6. Theme

Introduction, pp. 304-307

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

7. Style, Tone, and Irony

Instruction, pp. 339-343

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

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

Fiction: Reading and Study Guide

Lesson Five: Symbolism [Teaching Plan]

Introduction

Activity 1: Conventional symbols *(Team discussion)*

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

Arrange the symbols you have identified into categories or groups.

[Construct a master list for the class]

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

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

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

East vs. West: Dragons, White

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

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

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

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

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

Fiction: Reading and Study Guide

Part Five: Symbolism

Reading:

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

Stories included in the readings:

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

Vocabulary for study:

(p. 270) embedded
(p. 271) evoke
Provincial
Petty
subvert
(p. 272) definitive

Literary Terms and Concepts to Know

(p. 270) symbol
(p. 271) conventional symbol
literary symbol
(p. 272) allegory

To sharpen your skills

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

Due Date:

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

Fiction: Reading and Study Guide

PRACTICE: Symbol

Chitra Banerjee Divakaruni: "Clothes"

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

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

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 †

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

Teaching the Novel
BEFORE, During & After

A. Select the novels and place them appropriately in the school calendar.

1. Select the novels
    a. Two summer novels, both accessible
    b. Four in-class novels: two pre-WW I, two post-WW I
    c. Most of the novels should be "of literary merit"
    [rich language / reward rereading / multiplicity of interpretation]
2. Place the novels in the syllabus
    a. Consider putting the novels in order of accessibility.
    b. Consider the 'traps' in your school's calendar.
    c. Know what your students will be doing in other classes and activities.
3. Use a planning page or the like to set the learning outcomes for each novel.
4. Search the novel on line.
    a. Find what resources offer ideas for teaching the novel.
    b. Find what resources can help your students; know what sites are available for them.

B. Model a "way into the novel," a pre-reading strategy.

1. Look carefully at the title—one word at a time.
2. Look at the organization.
    a. Is the novel divided into chapters?
    b. How many are there? Are they about equal length?
    c. Are they numbered? grouped into sections?
    d. Do they have epigraphs? titles?
    e. Watch to see what design the writer is using, what logical reasons underlie the structural organization: patterns of repetition that establish a narrative rhythm
3. Devise a reasonable strategy for reading the novel, including a schedule. Leave some "elbow room."

C. Model a close reading of the opening passage of the novel—the writer uses this piece to separate the real world we live in from the world of the novel. Include the title.

1. Read at least the first page or two aloud, signaling students what kinds of notes they can be making as they read. Be sure they can pronounce the proper nouns.
2. Help students identify the setting and the point of view.

Teaching the Novel
Before, **DURING**, & After

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

1. the setting
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.

Teaching the Novel
Before, During, & **AFTER**

1. ***Add a chapter***

Write a short new chapter to follow the novel's last chapter or come before the first one or to fit at a specific place in the midst of the novel. The new chapter needs to appear to be part of the original novel, so it must match in style, tone, and theme. [adapted from Frazier L. O'Leary, Jr.; Cardozo High School; Washington, D.C.]

2. ***Design a Game***

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

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

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

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

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

3. Rewrite a passage

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

4. Prepare a movie treatment

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

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

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?"
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
    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,
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)
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
    On tired heads through hot Tunisian sand
    In good cool urns, and says, "I understand."
Roman, you'll see your Forum Square no more;
What's left but this to say of any war?

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

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

[1] *Vale* is the Latin word for farewell.
[2] Carthage is the site of the famous ancient city in Tunisia, North Africa. In ancient times the rivalry between Rome and Carthage culminated in the Punic Wars. In World War II, Tunisia again figured prominently.
[3] Times Square is the bustling center of New York City—the theater district.

PROSODY

THE FOOT

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

Iamb	iambic	(- ’)	to-DÁY
Trochee	trochaic	(’ -)	BRÓ-ther
Anapest	anapestic	(- - ’)	in-ter-CÉDE
Dactyl	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

One	**Monómeter**	“Thus I”
Two	**Dímeter**	“Rich the treasure”
Three	**Trímeter**	“A sword, a horse, a shield”
Four	**Tetrámeter**	“And in his anger now he rides”
Five	**Pentámeter**	“Draw forth thy sword, thou mighty man-at-arms”
Six	**Hexámeter**	“His foes have slain themselves, with whom he should contend.”
Seven	**Heptámeter**	“There's not a joy the world can give like that it takes away.”
Eight	**Octámeter**	“When I sit down to reason, think to take my stand nor swerve,”
Nine	**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 Shakespeare and Chaucer'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 are counted instead of feet. 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.

Poetry Response Assignment

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

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

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

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

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

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

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

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

Poems for Response: Second Quarter

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

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

Margaret Atwood, "February," p. 910

Elizabeth Bishop, "The Fish," 781

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

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

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

E. E. Cummings, "In Just—," p. 1034

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

H. D., "Heat," p. 881

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

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

Seamus Heaney, "The Forge," p. 1013

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

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

John Keats, "La Belle Dame sans Merci," p. 1335

Millay, "I will put Chaos into fourteen lines," p. 1011

Robert Morgan, "Overalls," p. 1051

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

Marge Piercy, "The Secretary Chant," p. 770

Henry Reed, "Naming of Parts," 943

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

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

Shelley, "Ozymandias," p. 1344

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

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

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

Richard Wilbur, "A Late Aubade," 846

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

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

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

Due Dates

1	
2	
3	
4	
5	

6	
7	
8	
9	
10	

Poems for Response: Second Quarter, 2009-2010

Choose one poem for each of the poetry responses. Use a poem once only during the quarter. Write on one poem only for a poetry response. The dates for the second quarter are given here; changes may be announced in class. Use this log page to record the poem you choose to write on and the type of response you write. This page will help you complete a variety of responses.

Due dates:

1	Friday 13 November 2010	
2	Thursday 18 November 2010	
3	Wednesday 24 November 2010	
4	Thursday 2 December 2010	
5	Wednesday 8 December 2010	
6	Thursday 16 December 2010	
7	Thursday 6 January 2011	
8	Wednesday 12 January 2011	

Poetry Response Student Log

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

TP-COASTT: a mnemonic for poetry

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

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

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

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

Elizabeth Bishop

One Art

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

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
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,
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
though it may look like (Write it!) like disaster.

DECODING SHAKESPEARE'S LANGUAGE

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

1. READING: Print problems:
    1. Read sentences, not lines.
    2. Insert pauses and 'beat changes'.
    3. Use voice inflection to communicate subtext.

2. CONVENTIONS: Shakespeare writes for the theater.
    1. Impenetrability of disguises
    2. Boy actors
    3. The soliloquy and the aside
    4. Royal address and reference

3. WORDS: Shakespeare wields an unmatched vocabulary.
    1. modern words kids don't know
    2. words now obsolete *(anon, beseech, ere, forsooth, liege, withal, *unplausive)*
    3. words whose meanings have shifted *(fair, proper, attend, nice, silly)*
    4. lost idioms *(needs must…)*

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

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

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

Early Modern English Grammar©

The Second Person Familiar

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

	Singular			**Plural**		
	1st	***2nd***	***3rd***	***1st***	***2nd***	***3rd***
Subject [nominative]	I	**thou**	he/she/it	we	you	they
Object [accusative]	me	**thee**	him/her/it	us	you	them
Possessive adjective [genitive]	my *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 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**).

Romeo and Juliet / 2.2

Juliet O Romeo, Romeo, wherefore **are you** Romeo?
Deny **your** father and refuse **your** name;
Or, if **you will** not, be but sworn my love,
And I'll no longer be a Capulet…
'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.
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
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
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,
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;
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.

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.

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

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

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
What I have spoke, but farewell compliment!
Do **you** love me? I know **you** will say, "Ay,"
And I will take **your** word; yet, if **you** swear,
You may prove false: at lovers' perjuries
They say Jove laughs. O gentle Romeo,
If **you** do love, pronounce it faithfully;
Or if **you** think I am too quickly won,
I'll frown and be perverse, and say **you** nay,
So **you** will woo, but else not for the world.
In truth, fair Montague, I am too fond,
And therefore **you** may think my behavior light,
But trust me, gentleman, I'll prove more true

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

The stage

		The default
1. Scenery	Describe the scenery at the scene's opening and use marginal notes to show where changes are needed.	*Bare stage*
2. Costumes	Describe the costumes at each character's entrance and with marginal notes where changes are needed.	*Traditional costume for the play*
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.	*No sounds*
	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.	*No music*
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.	*No stage lighting; natural lighting only on stage and house*
5. Properties	Identify the props needed for the scene in a separate list at the end of the script.	*No props*
6. Blocking	Indicate in the margin at the appropriate line where characters are to enter, stand, change position on the stage, and exit.	*All actors grouped at center stage down*
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	*No gestures or stage business*

The script

1. Cut lines	Indicate lines to be cut by a single line through the words to be deleted.	*All lines as printed*
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.	*Monotone delivery*
5. Pauses	Indicate pauses by a double slash: [//].	*No pauses*

Hamlet
Soliloquy Analysis

Hamlet's soliloquies

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

Claudius's soliloquies

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

Some questions

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

Writing with Shakespeare Study

While reading: Dialectical journal

Summarize each act briefly, with key actions

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

Collect pieces of "thick text"—hard parts, great parts, pattern parts

Respond to those quotations in your journal with

Questions on words or actions

Ideas for staging

Connections to anything you find relevant

Before casting: Application paragraphs

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

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

During rehearsal: Helpful questions for actors in your company

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

After casting: Character development

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

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

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

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

Paul Sullivan; Austin; Skip Nicholson, Los Angeles

VOCABULARY FOR WRITING ABOUT LITERATURE

(an incomplete list)

WRITER OR NARRATOR

- 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)*

TOOLS

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

EFFECTS ON A READER

- anger
- awareness
- connections
- contrasts
- empathy
- imagery, images
- impact
- intensity
- laughter
- mood
- pathos / bathos
- shock
- lassitude/tedium

Vocabulary Study: A Guide

Use two reference works:

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

1. Transitive / Intransitive Verbs:

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

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

2. Grammatical Patterns / Related Prepositions:

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

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

3. Pronunciation

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

4. Grammatical Patterns / Redundant Prepositions:

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

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

5. Synonym study

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

6. Words Used In Definitions:

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

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

7. Etymologies:

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

VOCABULARY

	word	*p.o.s.*	*in context*
1	consular	adj	This is a consular ship. We're on a diplomatic mission.
2	diplomatic	adj	This is a consular ship. We're on a diplomatic mission.
3	restricted	adj	Hey, you're not permitted in there. It's restricted
4	alliance	n	You're a part of the Rebel Affiance
5	desolate	adj	What a desolate place this is.
6	counterpart	n	I am See-Threepio, human-cyborg relations, and this is my counterpart, Artoo-Detoo.
7	score	v	You've got a lot of carbon scoring here
8	malfunction	v	I told him not to go, but he's faulty, malfunctioning.
9	remnant	n	The last remnants of the Old Republic have been swept away.
10	exploit	v	It is possible, however unlikely, that they might find a weakness and exploit it.
11	conjure	v	Your sad devotion to that ancient religion has not helped you conjure up the stolen data tapes...
12	clairvoyance	n	**…….**or given you clairvoyance enough to find the Rebels' hidden fort...
13	villainy	n	You will never find a more wretched hive of scum and villainy.
14	hokey	adj	Hokey religions and ancient weapons are no match for a good blaster at your side, kid

Vocabulary study

Some steps that will help:

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

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

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

Adjectival Forms

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

o. 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.

Revision Guide

Symbol	*Suggested revision*
Style/Stance	
ds	Avoid "dead" sentences, those with insufficient reason for being.
echo	Avoid repeating a word or phrase you've just used.
gs	Do you want this gender-specific language? It might offend some.
I	Stay in the background; avoid mentioning your paper; imply your outline.
SC	Use sentence-combining techniques to join closely related ideas.
V	Use strong verbs in the active voice.
VV	Work for variety in your diction, especially verbs.
W	Eliminate needless words.
WW	This isn't the word you want, is it?
[ ]	Consider dropping this word or phrase.
//	Express parallel ideas in parallel form.
~~~	Reword this unclear, inappropriate, or wordy passage.
Organization	
tr	Add a transition to get from one idea or paragraph to the next.
¶	Make the paragraph the unit of composition.
Support	
A	Attribute all borrowed words or ideas to their source.
S	Support this idea with specific illustration.
Mechanics	
mm	Keep related words together; move a misplaced element.
p	Find and correct the punctuation error.
ref	This pronoun (or adjective or article) has a confusing referent—or none at all.
id	Find and correct the error in idiomatic construction.
SS	Find and correct the error in sentence structure.
SV	Be sure your verbs agree with their subjects.
agr	Be sure your pronouns agree with their antecedents.
X	Is there a word missing here?
!	You've violated a rule we've worked on in class. Shame.
#	Avoid shifting number, person, or tense.
___	Find and correct the error in spelling or diction.

9/96

SENTENCE COMBINING #2

Blocking Characters in *The Importance of Being Earnest*

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

1 The climax of many comedies is the marriage of young lovers.
2 A good plot requires this.
3 The marriage is delayed.

4 This delay or suspense is usually achieved by characters.
5 They are called blocking characters.

6 They consciously oppose the marriage.
7 Their folly somehow stands in the marriage's way.

8 Parents are most frequently blocking characters.
9 Parents represent practical, puritanical, and antiromantic forces in society.

10 The marriage is often blocked.
11 It is blocked by some folly or fault.
12 The fault or folly is in one or both of the lovers.

13 This happens in
14 This is the plays' primary plot.
15 Jack's plan to marry Gwendolen is initially blocked by the girl's mother.
16 The mother is Lady Bracknell.

17 Lady Bracknell is concerned with Jack's family background.
18 She is more concerned with this than with her daughter's desires.

19 Gwendolen herself also threatens to be a block.
20 Gwendolen is in love with Jack and willing to marry him.

21 She can only love someone named Earnest.
22 This is what she says.
23 Jack uses the name Earnest when he is with her in London.

24 The audience believes this.
25 The hero's name is Jack.
26 Gwendolen's infatuation with the name of Ernest seems likely to become an obstacle.

27 This happens at the end of Act 1.
28 The audience is led to expect this.
29 Jack sill discover a respectable set of parents.
30 Jack will get a new name.
31 This will satisfy the aristocratic conditions of Lady Bracknell.
32 This will satisfy the romantic expectations of Gwendolen.

Sentence Combining

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

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

The sentences to combine:

Lady Bracknell says that Algernon cannot be untruthful.
He is her nephew.
She says it is because he is an Oxonian.
Her statement is nonsense.

Absolute Phrases

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

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

Adjective Clause

any clause which modifies a noun or pronoun

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

Adverb Clause

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

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

Appositives

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

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

Participial Phrases

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

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

Prepositional phrases

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

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

Two Resources

Kilgallon, Don. *Sentence Composing for High School*. Boynton/Cook Heinemann, 1998. Print.
Strong, Williiam. *Sentence Combining: A Composing Book*. McGraw-Hill, 1994. Print.

from Teaching the Multiparagraph Essay • Jane Schaffer

Using Peer Response

one way to do it

Procedure:

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

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

Student reviewers:

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

Assessment:

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