

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 (and their direct objects).
4. **Identify** all parts of the task, including any that might be implied rather than explicit. **Pay careful attention** to any singulars and plurals 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—and not recommended]* Uncover and read the suggested titles.

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 three words
6. Avoid plot summary and paraphrase.
7. Follow all detail from the text with your commentary;
favor the general ratio of two pieces of your commentary to every one of detail from the text.
8. Avoid 'name calling'—identifying a literary device without explaining why the writer uses it.

Either from your own reading or from the list below, choose a work of fiction *that depicts a conflict between a parent (or a parental figure) and a son or daughter*. Then, in a well-written essay, analyze *the sources of conflict and explain how the conflict* contributes to an interpretation of the work as a whole. Do not merely summarize the plot.

In your response you should do the following:

- Respond to the prompt with a thesis that presents a defensible interpretation.
- Provide evidence to support your line of reasoning.
- Explain how the evidence supports your line of reasoning.
- Use appropriate grammar and punctuation in communicating your argument.

1990: Fielding, *Tom Jones*; Austen, *Persuasion*; Baldwin, *Go Tell It on the Mountain*; Bronte, *Wuthering Heights*; Dickens, *Hard Times, Our Mutual Friend*; Miller, *All My Sons*; Eliot, *The Mill on the Floss*; Faulkner, *As I Lay Dying*; Hurston, *Their Eyes Were Watching God*; Hansberry, *A Raisin in the Sun*; Hellman, *The Little Foxes*; Aeschylus, *The Oresteia*; James, *Washington Square*; Lawrence, *Sons and Lovers*; Dostoevski *The Brothers Karamazov*; Morrison, *Beloved*; O'Neill, *Long Day's Journey into Night*; Pinter, *The Homecoming*; Shaw, *Mrs. Warren's Profession*; Sophocles, *Antigone*; Spark, *The Prime of Miss Jane Brodie*; Turgenev, *Fathers and Sons*; Shakespeare: *King Lear, Henry IV, Romeo and Juliet*; Williams, *The Glass Menagerie*.