Storm Warnings

Adrienne Rich

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

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

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

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

1. The course includes an intensive study of representative works such as those by authors cited in the AP English Course Description. By the time the student completes English Literature and Composition, he or she will have studied during high school:

   1A. literature from both British and American writers, as well as
   1B. works written in several genres
   1C. [works] from the sixteenth century to contemporary times.

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

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

The course includes frequent opportunities for students to write and rewrite

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

The course requires writing

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

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

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

9. artistry and quality.
10. social, historical and/or cultural values.

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

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

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

1. Demonstrate knowledge in a minimum of 9 areas (which may overlap): 2 novels, 2 plays, 2 pre-1900 works, 2 post-1900 work, 2 comedies, 2 tragedies, 2 poets (one old, one new), and 2 essayists (one old, one new).

2. Write on demand (1) response to literature/literary analysis on novels and plays, (2) compare/contrast essays; (3) style analysis for both prose and poetry.

3. Use any past Q3 for a “process” multi-paragraph essays and for a timed writing.

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

5. Show mastery of concrete detail (examples, quotes, support, plot references, evidence) and commentary (analysis and interpretation), sentence variety, parallel structure, figurative language, integrating / embedding / incorporating quotations smoothly into their own sentences, varying subject openers, and using a worthy vocabulary.

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

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

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

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

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

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

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

13. Demonstrate an understanding of tone and attitude.

Jane Schaffer, San Diego
What Writers Do

Another Incomplete List

Consider these verbs for sentences about what writers do. Practice with structures like the samples here will help you avoid summarizing plots or paraphrasing poetry by keeping the focus where you want it—on the writers. The words in brackets from the list offer only a few samples of where the thought may be going. For each statement, though, follow through and tell why the writers do what they do. Sentences will end differently depending on the idea your paragraph is developing. They may relate to how the writer is developing a character or to why the writer uses a literary device or to a variety of other purposes.

- Shakespeare has Lady Macbeth walk in her sleep in order to [recall/portray/arouse...].
- Morrison creates Pilot, a woman with no navel, to [suggest/evoke/juxtapose...].
- Wilbur uses the nature imagery in the central stanza to [heighten/imply/reinforce...].

**SUGGESTION**
- allude to
- hint at
- imply
- offer
- suggest

**TENOR**
- lighten relieve
- brighten
- darken
- reduce, subdue
- mute

**TIME & PACE**
- quicken, accelerate
- delay, slow
- anticipate
- foretell, presage
- recall, remind

**PRESENTATION**
- introduce
- reveal
- show, portray
- demonstrate
- conclude

**ARRANGEMENT**
- group
- order
- align, array
- coordinate
- repeat, reflect
- juxtapose
- respond
- differentiate
- compare, contrast

**CHANGE**
- alter
- change
- shift
- manipulate
- temper
- qualify
- restore, refresh
- embellish
- transcend

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

**ASSERTION**
- assert
- convey
- affirm
- maintain
- indicate
- explain
- clarify
- signify
- explore

**INTENSITY**
- strengthen, reinforce
- heighten
- intensify, fortify
- increase, augment
- amplify
- emphasize, underscore
- enhance
- solidify
- substantiate
- support
- lessen
- weaken
- diminish
- dispel

**CRITICISM**
- promote
- praise
- exalt, extol
- glorify
- subordinate
- oppose
- refute
- criticize
- reject, repudiate
- deplore
- attack, condemn
- ridicule, deride
- mock
- parody
Multiple-Choice Sample Questions: Passage 1

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

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

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

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

3. The effect of the words “vibrations” (line 9) and “jangle” (line 10) is most strongly reinforced by which of the following?
   (A) “adjusting my reflection” (lines 12-13)
   (B) “electric angle” (lines 13-14)
   (C) “frail brittle body” (line 22)
   (D) “irony was in the impulse” (lines 26-27)
   (E) “implicit contrast” (line 27)
4. Which of the following best restates the idea conveyed in lines 12-16?
(A) There are moments in youth when we have an extravagant sense of our own attractiveness.
(B) We can more easily change people’s opinions of ourselves by adjusting our behavior than by changing our appearances.
(C) Vanity is a necessary though difficult part of the maturing process.
(D) How others see us determines, to a large degree, how we see ourselves and our environment.
(E) Adolescence is a time of uncertainty, insecurity, and self-contradiction.

5. In line 13, “everlastingly” modifies which of the following words?
(A) “I” (line 13)
(B) “my face” (line 14)
(C) “beautiful” (line 14)
(D) “lay” (line 14)
(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

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
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<th>Number</th>
<th>Guess</th>
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Questions 1 & 2

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

Question 3

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

ALL Questions

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

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

II. **What is God’s relationship to humans?**
   - Does God exist?
   - Is God the Creator?
   - Is God concerned about humanity?
   - Is God indifferent toward humanity?
   - Should humans fear / obey / love / sacrifice to / praise / propitiate / pray to God?

   **What is the nature of God?**
   - Is God (gods) basically:
     - an angry God? a proud God?
     - a jealous God? a kind God?
   - Is God all good?
   - Does God Himself bring evil to humanity and cause suffering?

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

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

Adapted from Dr. Dorothy Kilker, California State University, Fullerton
# Vocabulary for Writing about Literature

* (an incomplete list)

## To say what a writer or narrator does:

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

## To name the tools the writer uses:

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

## To talk about the effect on a reader:

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

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

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

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

“No, 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 leaping astride barebacked horses. Big sister Maria, the kind who smoked corn-cob pipes, who had treated her grandmother with most sincere respect. They slanted their gummy old eyes side-ways at the granddaughter and said, “Ain’t you ashamed of yourself, Missy? It’s against the Scriptures to dress like that. Whut yo Pappy thinkin about?” Miranda, with her powerful social sense, which was like a fine set of antennae radiating from every pore of her skin, would feel ashamed because she knew well it was rude and ill-bred to shock anybody, even bad tempered old crones, though she had faith in her father’s judgment and was perfectly comfortable in the clothes. Her father had said, “They’re just what you need, and they’ll save your dresses for school. . . .” This sounded quite simple and natural to her. She had been brought up in rigorous economy. Wastefulness was vulgar. It was also a sin. These were truths; she had heard them repeated many times and never once disputed.

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 unobsevant of the animal life around her because she was so accustomed to animals. They seemed simply disorderly and unaccountably rude in their habits, but altogether natural and not very interesting. Her brother had spoken as if he had known about everything all along. He may have seen all this before. He had never said a word to her, but she knew now a part at least of what he knew. She understood a little of the secret, formless intuitions in her own mind and body, which had been clearing up, taking form, so gradually and so steadily she had not realized that she was learning what she had to know. Paul said cautiously, as if he were talking about something forbidden: “They were just about ready to be born.” His voice dropped on the last word. “I know,” said Miranda, “like kittens. I know, like babies.” She was quietly and terribly agitated, standing again with her rifle under her arm, looking down at the bloody heap. “I don’t want the skin,” she said, “I won’t have it.” Paul buried the young rabbits again in their mother’s body, wrapped the skin around her, carried her to a clump of sage bushes, and hid her away. He came out again at once and said to Miranda, with an eager friendliness, a confidential tone quite unusual in him, as if he were taking her into an important secret on equal terms: “Listen now. Now you listen to me, and don’t ever forget. Don’t you ever tell a living soul that you saw this. Don’t tell a soul. Don’t tell Dad because I’ll get into trouble. He’ll say I’m leading you into things you ought not to do. He’s always saying that. So now don’t you go and forget and blab out sometime the way you’re always doing. . . . Now, that’s a secret. Don’t you tell.”

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

Katherine Anne Porter (1890-1980) was born in Indian Creek, Texas, grew up in Texas and Louisiana, and was educated in Germany and Mexico, locales she used in her fiction. Three collections of short stories—Flowering Judas (1930), Pale Horse, Pale Rider (1939) and The Leaning Tower (1944)—not only have given her an international reputation but also established her as one of America’s most creative short-story writers of the last century. Her only novel, Ship of Fools, was published in 1962. In May, 2006, the United States Postal Service honored Katherine Anne Porter on a postage stamp.
Julio Cortázar (1914-1984)

Continuity of Parks

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

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

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

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

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

But she was poor!

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

Yes.

Then socio-economically speaking, she was not poor.

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

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

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

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

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

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

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

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

What colour?

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

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

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

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

Everything is about you.

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

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

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

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

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

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

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

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

There was once a girl—

How old was she?

I don’t know. She was young.

This ends with a marriage right?

Well, not to blow the-plot, but—yes.

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

There was once—

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

There

So?

So, what?

So, why not here?
## 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

<table>
<thead>
<tr>
<th>Term</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Comedy</td>
<td>Two primary sources: situation and style. Both depend crucially upon timing †</td>
</tr>
<tr>
<td>Duration</td>
<td>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 †</td>
</tr>
<tr>
<td>Epiphany</td>
<td>literally, a showing. Any descriptive passage in which external reality is charged with a kind of transcendental significance for the perceiver †</td>
</tr>
<tr>
<td>Epistolary</td>
<td>advantages: can have more than one correspondent and thus show the same event from different points of view †</td>
</tr>
<tr>
<td>Exotic</td>
<td>foreign, but not necessarily glamorous or alluring †</td>
</tr>
<tr>
<td>Implication</td>
<td>especially sexual in Victorian lit †</td>
</tr>
<tr>
<td>Interior</td>
<td>very difficult technique to use... apt to impose a painfully slow pace on the narrative †</td>
</tr>
<tr>
<td>Monologue</td>
<td></td>
</tr>
<tr>
<td>Intrusive</td>
<td>around the turn of the century fell into disfavour †</td>
</tr>
<tr>
<td>Author</td>
<td></td>
</tr>
<tr>
<td>Magic Realism</td>
<td>marvellous and impossible events occur in what otherwise purports to be a realistic narrative †</td>
</tr>
<tr>
<td>Metafiction</td>
<td>fiction about fiction novels and stories that call attention to their own compositional procedures. †</td>
</tr>
<tr>
<td>Names</td>
<td>In a novel names are never neutral. †</td>
</tr>
<tr>
<td>Sense of Past</td>
<td>historical novels (19th century) dealt with historical personages and events; but also evoked the past in terms of culture, ideology, manners and morals †</td>
</tr>
<tr>
<td>Stream of</td>
<td>1] one technique is interior monologue</td>
</tr>
<tr>
<td>Consciousness</td>
<td>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 †</td>
</tr>
<tr>
<td>Allegory</td>
<td>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 †</td>
</tr>
<tr>
<td>Time-Shift</td>
<td>narrative avoids presenting life [in order] and allows us to make connections of causality and irony between widely separated events †</td>
</tr>
<tr>
<td>Title</td>
<td>The title is part of the text--the first part of it, in fact †</td>
</tr>
<tr>
<td>Unreliable</td>
<td>invariably invented characters who are part of the stories they tell †</td>
</tr>
</tbody>
</table>


[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.
Peter Viereck:

Vale¹ from Carthage (Spring, 1944)

I, now at Carthage.² He, shot dead at Rome.
Shipmates last May. “And what if one of us,”
I asked last May, in fun, in gentleness,
“Wears doom, like dungarees, and doesn’t know?”

He laughed, “Not see Times Square³ again?” The foam,
Feathering across that deck a year ago,
Swept those five words—like seeds—beyond the seas
Into his future. There they grew like trees;
And as he passed them there next spring, they laid
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. Does the structure of the three opening sentences fit 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.
Title

The title is part of the poem; consider any multiple meanings.

Organization

Identify organizational patterns: visual, temporal, spatial...

Attitudes

Identify the tone—both the speaker’s and the poet’s attitude

Shifts ↓

Locate shifts in speaker, tone, setting, syntax, diction...

Tools ↘

Which literary devices enhance the poem’s meaning?

Echo

Biblical, mythological, historical, literary....

Reason

What is the poem’s theme—its reason for being?

Sound

Locate sound repetition: (1) rhythm, pace, (2) rhyme, alliteration, assonance, consonance...

Shifts (STP)

Signals

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

Types

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

Patterns

Are the shifts sudden? progressive? recursive? Why?

Tools (FRIED)

Figurative Language

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

Reference & Allusion

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

Imagery

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

Extended Meaning

denotation and connotation: literal meaning and suggestion

Diction

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

<table>
<thead>
<tr>
<th>Foot</th>
<th>Type</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Iamb</td>
<td>iambic</td>
<td>to-DÁY</td>
</tr>
<tr>
<td>Trochee</td>
<td>trochaic</td>
<td>BRÓ-ther</td>
</tr>
<tr>
<td>Anapest</td>
<td>anapestic</td>
<td>in-ter-CÉDE</td>
</tr>
<tr>
<td>Dactyl</td>
<td>dactylic</td>
<td>YÉS-ter-day</td>
</tr>
<tr>
<td>Spondee</td>
<td>spondaic</td>
<td>ÓH, NÓ</td>
</tr>
<tr>
<td>Pyrric</td>
<td>pyrric</td>
<td>...of a...</td>
</tr>
<tr>
<td>(Amphibrach)</td>
<td>(amphibrachic)</td>
<td>(’’’-’’)</td>
</tr>
<tr>
<td>(Bacchus)</td>
<td>(bacchic)</td>
<td>a BRÁND NÉW car</td>
</tr>
<tr>
<td>(Amphímacer)</td>
<td>(amphímacratic)</td>
<td>(’’’-’’)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Metrical Feet</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Monómeter</td>
</tr>
<tr>
<td>2 Dímeter</td>
</tr>
<tr>
<td>3 Trímeter</td>
</tr>
<tr>
<td>4 Tetrámeter</td>
</tr>
<tr>
<td>5 Pentámetro</td>
</tr>
<tr>
<td>6 Hexámetro</td>
</tr>
<tr>
<td>7 Heptámetro</td>
</tr>
<tr>
<td>8 Octámetro</td>
</tr>
<tr>
<td>9 Nonámetro</td>
</tr>
</tbody>
</table>

**Special Names**

<table>
<thead>
<tr>
<th>Heroic meter</th>
<th>Iambic pentameter</th>
</tr>
</thead>
<tbody>
<tr>
<td>Long meter</td>
<td>Iambic tetrameter</td>
</tr>
<tr>
<td>Alexandrine</td>
<td>One line of iambic hexameter</td>
</tr>
</tbody>
</table>
SCANSION

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

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

**Some fixed poetic forms**

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

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

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

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

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

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

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

Putting them together:

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

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

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

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

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

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

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

For each assignment date, you will choose one poem from the list and write a response to that poem. These responses are to be a minimum of about 250 words, or the equal of one typed page. Place the response in “the box” at the beginning of class on the day it is due. Late poetry reactions do not receive credit.

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

Adapted from Danny Lawrence; Career Center, Winston-Salem, North Carolina
Poetry: Comparison & Contrast

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

**Cavalry Crossing a Ford**

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

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

**Herman Melville**

**The Night March**

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

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

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

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

Purposes

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

2 to create a pleasant, rhythmic effect
   "We saw the sea sound sing, we heard the salt sheet tell." —Dylan Thomas

3 to add to a mood by repeating, among others,
   - soft, melodious sounds to help create a calm, peaceful, or dignified mood
     "A moist young moon hung above the mist of a neighboring meadow." —Vladimir Nabokov
   - harsh, hard sound for an excited or tense mood
     "Step forward, Tin Man. You dare to come to me for a heart, do you? You clinking, clanking, clattering collection of caliginous junk...And you, Scarecrow, have the effrontery to ask for a brain! You billowing bale of bovine fodder!" —The Wizard of Oz

4 to make a phrase more easily memorable, often for marketing:
   PayPal, Krispy Kreme, Chuckee Cheese’s, Best Buy, Pittsburgh Pirates, Pittsburgh Penguins

Practice

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

   Poor soul, the center of my sinful earth,

2 Write an alliterative phrase each for two of the following. You do not need to use the word here in your phrase.
   rain a musical instrument
   a noisy car shoes or footsteps
   wind bells in a tower
The *higgledy-piggledy* is a fixed form of double dactyls.

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

```
/  _  _  /  _  _  
nonsense
/  _  _  /  _  _  
proper name
/  _  _  /  _  _  
rhyme
/  _  _  /  _  _  
rhyme
```

*Room with a View*

Higgledy-piggledy
Emily Dickinson
Looked out her front window
Struggling for breath,
Suffering slightly from
Agoraphobia:
“Think I’ll just stay in and
Write about Death.”
Not my Best Side

I

Not my best side, I'm afraid.
The artist didn't give me a chance to
Pose properly, and as you can see,
Poor chap, he had this obsession with
Triangles, so he left off two of my
Feet. I didn't comment at the time
(What, after all, are two feet
To a monster?) but afterwards
I was sorry for the bad publicity.

Why, I said to myself, should my conqueror
Be so ostentatiously beardless, and ride
A horse with a deformed neck and square hoofs?
Why should my victim be so
Unattractive as to be inedible,
And why should she have me literally
On a string? I don't mind dying
Ritually, since I always rise again,
But I should have liked a little more blood
To show they were taking me seriously.

II

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

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

III

I have diplomas in Dragon
Management and Virgin Reclamation.
My horse is the latest model, with
Automatic transmission and built-in
Obsolescence. My spear is custom-built,
And my prototype armour
Still on the secret list. You can't
Do better than me at the moment.
I'm qualified and equipped to the
Eyebrow. So why be difficult?
Don't you want to be killed and/or rescued
In the most contemporary way? Don't
You want to carry out the roles
That sociology and myth have designed for you?
Don't you realize that, by being choosy,
You are endangering job prospects
In the spear- and horse-building industries?
What, in any case, does it matter what
You want? You're in my way.
St George and the Dragon
Uccello  (1397-1435)
National Gallery, London

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

1. Look at the painting closely. Based on your knowledge of myth and legend, what are some initial inferences you can draw concerning the figures depicted in the painting? In other words, what are some of the characteristics you assume each character embodies? The Maiden / The Dragon / The Knight?

Now read your stanza and then answer the following questions:

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

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

4. Once you have heard the responses from the other groups, please answer the following question: Why is the knight interested most in maintaining the paradigm represented in the painting?

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

Lance Bala,
Bellevue, Washington
Enter QUINCE the carpenter and SNUG the joiner and BOTTOM the weaver and FLUTE the bellows mender and SNOUT the tinker and STARVELING the tailor.

Quince 1 Is all our company here?
Bottom 1 You were best to call them generally, man by man, according to the scrip.
Quince 1 Here is the scroll of every man’s name, which is thought fit, through all Athens, to play in our enterlude before the Duke and the Duchess, on his wedding day at night.
Bottom 1 First, good Peter Quince, say what the play treats on; then read the names of the actors; and so grow to a point.
Quince 1 Marry, our play is The most lamentable comedy and most cruel death of Pyramus and Thisby.
Bottom 1 A very good piece of work, I assure you, and a merry. Now, good Peter Quince, call forth your actors by the scroll. Masters, spread yourselves.
Quince 1 Answer as I call you. Nick Bottom the weaver.
Bottom 1 Ready. Name what part I am for, and proceed.
Quince 1 You, Nick Bottom, are set down for Pyramus.
Bottom 1 What is Pyramus? a lover, or a tyrant?
Quince 1 A lover, that kills himself most gallant for love.

Bottom 1 That will ask some tears in the true performing of it. If I do it, let the audience look to their eyes. I will move storms; I will condole in some measure. To the rest—yet my chief humor is for a tyrant. I could play Ercles rarely, or a part to tear a cat in, to make all split.
The raging rocks
And shivering shocks
Shall break the locks
Of prison gates;
And Phibbus’ car
Shall shine from far,
And make and mar
The foolish Fates.
This was lofty! Now name the rest of the players. This is Ercles’ vein, a tyrant’s vein; a lover is more condoling.

Quince 2 Francis Flute the bellows mender.
Flute 2 Here, Peter Quince.
Quince 2 Flute, you must take Thisby on you.
Flute 2 What is Thisby? a wand’ring knight?
Quince 2 It is the lady that Pyramus must love.
Flute 2 Nay, faith; let not me play a woman; I have a beard coming.
Quince 2 That’s all one; you shall play it in a mask, and you may speak as small as you will.
And I may hide my face, let me play Thisby too. I'll speak in a monstrous little voice, "Thisne! Thisne! Ah, Pyramus, my lover dear! thy Thisby dear, and lady dearest!"

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

Well, proceed.

Robin Starveling the tailor.

Here, Peter Quince.

You must play Thisby's mother.

Tom Snout the tinker.

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

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

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

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

That would hang us, every mother's son.

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

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

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

Why, what you will.

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

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

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

At the Duke's oak we meet.

Enough; hold, or cut bow strings.

Exeunt
“The Witches’ Spell”

Shakespeare

Macbeth, Act 4, Scene 1

Background Effects

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

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

Adapted from Shakespeare Set Free
Rhythm and Meter

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

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

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

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

[Exit.]

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

<table>
<thead>
<tr>
<th>Subject [nominative]</th>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st</td>
<td>I</td>
<td>we</td>
</tr>
<tr>
<td>2nd</td>
<td>thou</td>
<td>you</td>
</tr>
<tr>
<td>3rd</td>
<td>he/she/it</td>
<td>they</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Object [accusative]</th>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st</td>
<td>me</td>
<td>us</td>
</tr>
<tr>
<td>2nd</td>
<td>thee</td>
<td>you</td>
</tr>
<tr>
<td>3rd</td>
<td>him/her/it</td>
<td>them</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Possessive adjective [genitive]</th>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st</td>
<td>my</td>
<td>our</td>
</tr>
<tr>
<td>2nd</td>
<td>thy</td>
<td>your</td>
</tr>
<tr>
<td>3rd</td>
<td>thine</td>
<td>their</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Possessive pronoun</th>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st</td>
<td>mine</td>
<td>ours</td>
</tr>
<tr>
<td>2nd</td>
<td>thine</td>
<td>yours</td>
</tr>
<tr>
<td>3rd</td>
<td>his/hers/its</td>
<td>theirs</td>
</tr>
</tbody>
</table>

*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.

Some irregular verbs:

<table>
<thead>
<tr>
<th>present</th>
<th>you</th>
<th>are</th>
<th>have</th>
<th>will</th>
<th>can</th>
<th>shall</th>
<th>do</th>
</tr>
</thead>
<tbody>
<tr>
<td>thou</td>
<td>art</td>
<td>hast</td>
<td>wilt</td>
<td>canst</td>
<td>shalt</td>
<td>dost</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>past</th>
<th>you</th>
<th>were</th>
<th>had</th>
<th>would</th>
<th>could</th>
<th>should</th>
<th>did</th>
</tr>
</thead>
<tbody>
<tr>
<td>thou</td>
<td>wast</td>
<td>hadst</td>
<td>wouldst</td>
<td>couldst</td>
<td>shouldst</td>
<td>didst</td>
<td></td>
</tr>
</tbody>
</table>

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

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

Third person singular verb inflections

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

Examples: she giveth (for she gives), it rai
teth every day (for rains).
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.

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

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

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.

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?

Neither, fair maid, if either thee dislike.

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.

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.

If they do see you, they will murther you.

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

I would not for the world they saw you here.

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.

By whose direction found you out this place?

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.

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.

**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.
**The stage**

1. **Scenery**
   Describe the scenery at the scene’s opening and use marginal notes to show where changes are needed.

2. **Costumes**
   Describe the costumes at each character’s entrance and with marginal notes where changes are needed.

3. **Sound**
   *Effects:* Show with a marginal note at the appropriate line; indicate if the sound is to precede, accompany, or follow a specific word, phrase, or speech.

   *Music:* Identify the music and show with a marginal note at the appropriate line where it is to begin and where it is to end.

4. **Lighting**
   Identify what kind of lighting is to be used; describe colors and brightness; identify characters to be lit differently from the rest of the stage; use marginal notes to indicate lighting changes or spotlights on characters or objects.

5. **Properties**
   Identify the props needed for the scene in a separate list at the end of the script.

6. **Blocking**
   Indicate in the margin at the appropriate line where characters are to enter, stand, change position on the stage, and exit.

7. **Gestures and Business.**
   Indicate marginally gestures to be made by the speaker (or by others on stage) and “business,” telling which character is to start and stop doing what at what points

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**The script**

1. **Cut lines**
   Indicate lines to be cut by a single line through the words to be deleted.

2. **Rearrange lines**
   Indicate lines to be moved by arrows or by recopying.

3. **Reassign lines**
   Indicate lines to be given to different characters by changing the speech label.

4. **Stress**
   Indicate words or phrases to be stressed by underlining.

5. **Pauses**
   Indicate pauses by a double slash: ///.
# Hamlet

## Soliloquy Analysis

### Hamlet's soliloquies

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

### Claudius's soliloquies

<table>
<thead>
<tr>
<th></th>
<th>Lines</th>
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</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>3.3.40-76, 102-103</td>
<td>O my offence is rank....</td>
</tr>
<tr>
<td>2</td>
<td>4.3.67-77</td>
<td>And England, if my love thou hold’st at aught....</td>
</tr>
</tbody>
</table>

### Some questions

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

### Some critical performance questions

12. Do you want the actor standing, sitting, leaning, crouching? Where on the stage should the actor stand? Do you want the actor to move during the soliloquy? At what point in the speech and to where on the stage? Does the text give the actor any business during the soliloquy? Do you want to add some? Where and what?
13. How do you want the actor to read the soliloquy? At what general pace should it proceed? Where should the pace change? Where do you want the actor to pause, and for how long? What facial expressions do you want the actor to use, and where should they change?
14. What scenery and what props should be visible during the soliloquy? Do you want to project any images onto the stage? What kind of lighting would be most effective? Would it change? Would any sound effects enhance the soliloquy?
Enter Viola, a Captain, and Sailors.

VIOLA
What country, friends, is this?

CAPTAIN
This is Illyria, lady.

VIOLA
And what should I do in Illyria?
My brother he is in Elysium.
Perchance he is not drowned.—What think you, sailors?

CAPTAIN
It is perchance that you yourself were saved.

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

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

VIOLA, giving him money
For saying so, there's gold.

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

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

VIOLA
Who governs here?

CAPTAIN
A noble duke, in nature as in name.

VIOLA
What is his name?

CAPTAIN
Orsino.

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

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

VIOLA
What's she?

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

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

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

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

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

VIOLA
I thank thee. Lead me on.
Acting Company Scenes: Cinna the Poet

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

1ST PLEBEIAN: What is your name?
2ND PLEBEIAN: Whither are you going?
3RD PLEBEIAN: Where do you dwell?
4TH PLEBEIAN: Are you a married man or a bachelor?
2ND PLEBEIAN: Answer every man directly.
1ST PLEBEIAN: Ay, and briefly.
4TH PLEBEIAN: Ay, and wisely.
3RD PLEBEIAN: Ay, and truly, you were best.

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

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

CINNA: Directly, I am going to Caesar’s funeral.
1ST PLEBEIAN: As a friend or an enemy?
CINNA: As a friend.
2ND PLEBEIAN: That matter is answered directly.
4TH PLEBEIAN: For your dwelling—briefly.
CINNA: Briefly, I dwell by the Capitol.
3RD PLEBEIAN: Your name, sir, truly.
CINNA: Truly, my name is Cinna.
1ST PLEBEIAN: Tear him to pieces! He’s a conspirator.
CINNA: I am Cinna the poet, I am Cinna the poet!
4TH PLEBEIAN: Tear him for his bad verses, tear him for his bad verses!
CINNA: I am not Cinna the conspirator.
4TH PLEBEIAN: It is no matter. His name’s Cinna. Pluck but his name out of his heart, and turn him going.
3RD PLEBEIAN: Tear him, tear him! Come, brands, ho, firebrands! To Brutus’, to Cassius’, burn all! Some to Decius’ house, and some to Casca’s, some to Ligarius’. Away, go!
Adjectival Forms

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

0. She is a scholar of literature. She has published two books on Pushkin.
   A literary scholar, she has published two books on Pushkin.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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