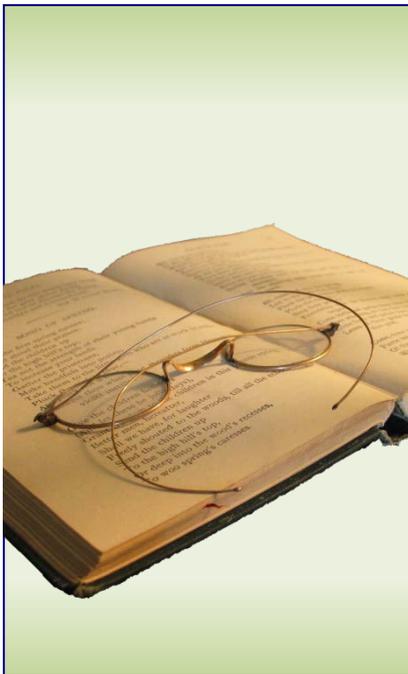


AP® WORKSHOP

ADVANCED PLACEMENT® ENGLISH LITERATURE & COMPOSITION



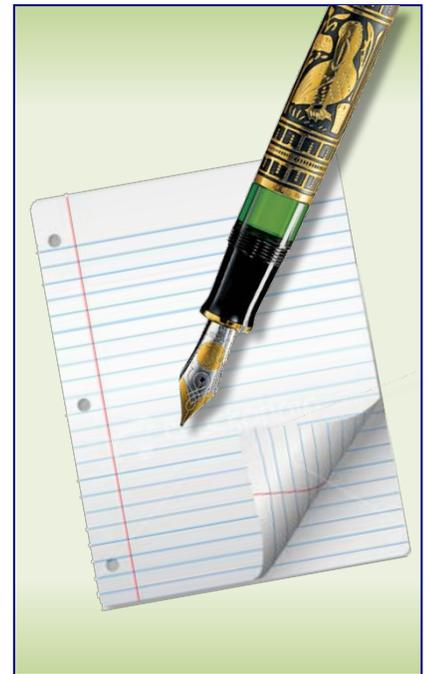
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SALT LAKE CITY
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AP[®] Audit Scoring Components

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 & Comp: MC Practice 1

	Guess	A	B	C	Questions Type	Vocabulary, Notes....
1	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
2	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
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6	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
7	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
8	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
9	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
10	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
11	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
12	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		

Multiple-Choice Sample Questions: Passage 1

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

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

1. The speaker might best be described as someone who is
 - (A) unwilling to forsake his family in order to gain his freedom
 - (B) long overdue in obtaining maturity and acceptance in the adult world
 - (C) struggling to find his own identity and sense of purpose
 - (D) disturbed by the overbearing attentiveness and attitudes of his family
 - (E) defining his passage from the role of protected to that of protector
2. The mythological reference in lines 6-7 reinforces the "strange law" (line 6) that
 - (A) wishes are often best fulfilled when they are least pursued
 - (B) conflict between youth and old age is inevitable
 - (C) anticipation is a keener emotion than realization
 - (D) in our search for heaven, we may also find hell
 - (E) to those who examine life logically, few things are exactly as they seem to be
3. The effect of the words "vibrations" (line 9) and "jangle" (line 10) is most strongly reinforced by which of the following?
 - (A) "adjusting my reflection" (lines 12-13)
 - (B) "electric angle" (lines 13-14)
 - (C) "frail brittle body" (line 22)
 - (D) "irony was in the impulse" (lines 26-27)
 - (E) "implicit contrast" (line 27)

4. Which of the following best restates the idea conveyed in lines 12-16?
- (A) There are moments in youth when we have an extravagant sense of our own attractiveness.
 - (B) We can more easily change people's opinions of ourselves by adjusting our behavior than by changing our appearances.
 - (C) Vanity is a necessary though difficult part of the maturing process.
 - (D) How others see us determines, to a large degree, how we see ourselves and our environment.
 - (E) Adolescence is a time of uncertainty, insecurity, and self-contradiction.
5. In line 13, "everlastingly" modifies which of the following words?
- (A) "I" (line 13)
 - (B) "my face" (line 14)
 - (C) "beautiful" (line 14)
 - (D) "lay" (line 146)
 - (E) "beloved" (line 16)
6. The image of the "very volumes of air and sky and grass that lay mutely banked about our home" (lines 14-15) is used to show the speaker's
- (A) desire to understand his place in the universe
 - (B) profound love of nature
 - (C) feelings of oppression by his environment
 - (D) expansive belief in himself
 - (E) inability to comprehend the meaning of life
7. The attitude of the speaker at the time of the action is best described as
- (A) understanding
 - (B) exuberant
 - (C) nostalgic
 - (D) superior
 - (E) fearful
8. The passage supports all of the following statements about the speaker's dancing EXCEPT:
- (A) He danced partly to express his joy in seeing his girl friend later that night.
 - (B) His recklessness with his grandmother revealed his inability to live up to his family's expectations for him.
 - (C) In picking up his grandmother, he dramatized that she is no longer his caretaker.
 - (D) He had danced that way with his grandmother before.
 - (E) His dancing demonstrated the strength and power of youth.
9. The description of the grandmother in lines 20 and 25 emphasizes which of the following?
- (A) Her emotional insecurity
 - (B) The uniqueness of her character
 - (C) Her influence on the family
 - (D) Her resignation to old age
 - (E) Her poignant fragility
10. Which of the following statements best describes the speaker's point of view toward his grandmother in the second paragraph?
- (A) Moving to the country has given him a new perspective, one that enables him to realize the importance of his grandmother.
 - (B) Even as a young man, he realizes the uniqueness of his grandmother and her affection for him.
 - (C) He becomes aware of the irony of his changing relationship with his grandmother only in retrospect.
 - (D) It is mainly through his grandmother's interpretation of his behavior that he becomes aware of her influence on him.
 - (E) Comparing the enduring love of his grandmother to his superficial feelings for the young girl heightens his appreciation of his grandmother.
11. Which of the following patterns of syntax best characterizes the style of the passage?
- (A) Sparse sentences containing a minimum of descriptive language
 - (B) Long sentences interspersed with short, contrasting sentences
 - (C) Sentences that grow progressively more complex as the passage progresses
 - (D) Sentences with many modifying phrases and subordinate clauses
 - (E) Sentences that tend toward the narrative at the beginning, but toward the explanatory at the end of the passage
12. In this passage, the speaker is chiefly concerned with
- (A) presenting grandparents as symbols worthy of reverence
 - (B) demonstrating the futility of adolescent romanticism
 - (C) satirizing his own youthful egocentricity
 - (D) considering himself as an adolescent on the brink of adulthood
 - (E) revealing his progression from idealism to pragmatism

THE GREAT QUESTIONS

Great literature of all cultures deals with one or more of the following questions:

I. What is the nature of the universe—the cosmos?

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

II. What is God's relationship to humans?

Does God exist?
Is God the Creator?
Is God concerned about humanity?
Is God indifferent toward humanity?
Should humans fear / obey / love / sacrifice to / praise / propitiate / pray to God?

What is the nature of God?

Is God (gods) basically:
 an angry God? a proud God?
 a jealous God? a kind God?
Is God all good?
Does God Himself bring evil to humanity and cause suffering?

III. What is the nature of human beings?

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

IV. What is the relationship of one human to another?

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

Vocabulary for Writing about Literature

(an incomplete list)

To say what a writer or narrator does:

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

To name the tools the writer uses:

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

To talk about the effect on a reader:

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

Terms to Know for Group Allusion Seminars

Mythology

1. Achilles' heel
2. Adonis
3. Aeolian
4. Apollo
5. Argus-eyed
6. Athena/Minerva
7. Atalanta
8. Aurora
9. Bacchanal
10. Bacchanalian
11. Calliope
12. Centaur
13. Chimera
14. Cupidity
15. Erotic
16. Furor
17. Gorgon
18. Halcyon
19. Harpy
20. Hector
21. Helen (of Troy)
22. Herculean
23. Hydra-Headed
24. Iridescent
25. Jovial
26. Junoesque
27. Lethargy
28. Martial
29. Medea
30. Mentor
31. Mercurial
32. Mercury/Hermes
33. Mnemonics
34. Morphine
35. Muse
36. Narcissism
37. Nemesis
38. Neptune
39. Niobe
40. Odyssey
41. Olympian
42. Paeon
43. Pandora's Box
44. Parnassus

45. Pegasus
46. Phoenix
47. Plutocracy
48. Promethean
49. Protean
50. Psyche
51. Pygmalion
52. Pyrrhic victory
53. Saturnalia
54. Saturnine
55. Sibyl
56. Sisyphean
57. Stentorian
58. Stygian
59. Tantalize
60. Terpsichorean
61. Titanic
62. Volcanoes
63. Vulcanize
64. Zeus

Bible

1. Absalom
2. Alpha and Omega
3. Cain
4. Daniel
5. David and Bathsheba
6. Eye of the Needle
7. Filthy Lucre
8. Goliath
9. Good Samaritan
10. Handwriting on the wall
11. Ishmael
12. Jacob
13. Job
14. Job's comforters
15. Jonah
16. Judas
17. King Ahab and Jezebel
18. Manna
19. Original Sin/The Fall
20. Pearl of Great Price
21. Philistine
22. Prodigal Son
23. Ruth and Naomi

24. Samson and Delilah
25. Scapegoat Sepulcher
26. Sodom and Gomorrah
27. Solomon
28. Twelve Tribes of Israel

Literature

1. Babbitt
2. Brobdingnag
3. Bumble
4. Cinderella
5. Don Juan
6. Don Quixote
7. Pangloss
8. Falstaff
9. Frankenstein
10. Friday
11. Galahad
12. Jekyll and Hyde
13. Lilliputian
14. Little Lord Fauntleroy
15. Lothario
16. Malapropism
17. Milquetoast
18. Pickwick
19. Pollyanna
20. Pooh-bah
21. Quixotic
22. Robot
23. Rodomontade
24. Scrooge
25. Simon Legree
26. Svengali
27. Tartuffe
28. Uncle Tom
29. Uriah Heep
30. Walter Mitty
31. Yahoo

History

1. Attila
2. Berserk
3. Bloomer
4. Bowdlerize
5. Boycott
6. Canopy
7. Casanova
8. Chauvinist
9. Derrick
10. Donnybrook
11. Dungaree
12. El Dorado
13. Hackney
14. Horatio Alger
15. Laconic
16. Limerick
17. Machiavellian
18. Marathon
19. McCarthyism
20. Meander
21. Mesmerize
22. Nostradamus
23. Sardonic
24. Shanghai
25. Spartan
26. Stonewall
27. Swift
28. Sybarite
29. Thespian
30. Uncle Sam
31. Utopia
32. Wagnerian
33. Waterloo

T O N E

Some words to describe the tone of a work or passage

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

Katherine Anne Porter

The Grave



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

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

They peered into the pits all shaped alike with such purposeful accuracy, and looking at each other with pleased adventurous eyes, they said in solemn tones: "these were graves! trying by words to shape a special, suitable emotion in their minds, but they felt nothing except an agreeable thrill of wonder: they were seeing a new sight, doing something they had not done before. In them both there was also a small disappointment at the entire commonplaceness of the actual spectacle. Even if it had once contained a coffin for years upon years, when the coffin was gone a grave was just a hole in the ground. Miranda leaped into the pit that had held her grandfather's bones. Scratching around aimlessly and pleasurable as any young animal, she scooped up a lump of earth and weighed it in her palm. It had a pleasantly sweet, corrupt smell, being mixed with cedar

needles and small leaves, and as the crumbs fell apart, she saw a silver dove no larger than a hazel nut, with spread wings and a neat fan-shaped tail. The breast had a deep round hollow in it. Turning it up to the fierce sunlight, she saw that the inside of the hollow was cut in little whorls. She scrambled out, over the pile of loose earth that had fallen back into one end of the grave, calling to Paul that she had found something, he must guess what.... His head appeared smiling over the rim of another grave. He waved a closed hand at her. "I've got something too." They ran to compare treasures, making a game of it, so many guesses each, all wrong, and a final showdown with opened palms. Paul had found a thin wide gold ring carved with intricate flowers and leaves. Miranda was smitten at the sight of the ring and wished to have it. Paul seemed more impressed by the dove. They made a trade, with some little bickering. After he had got the dove in his hand, Paul said, "Don't you know what this is? This is a screw head for a *coffin*!... I'll be nobody else in the world has one like this!"

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

often completely disgusted with her. "You don't care whether you get your bird or not," he said. "That's no way to hunt." Miranda could not understand his indignation. She had seen him smash his hat and yell with fury when he had missed his aim. "What I like about shooting," said Miranda, with exasperating inconsequence, "is pulling the trigger and hearing the noise."

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

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

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

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

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

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

ways at the granddaughter and said, "Ain't you ashamed of yourself, Missy? It's aginst the Scriptures to dress like that. Whut yo Pappy thinkin about?" Miranda, with her powerful social sense, which was like a fine set of antennae radiating from every pore of her skin, would feel ashamed because she knew well it was rude and ill-bred to shock anybody, even bad tempered old crones, though she had faith in her father's judgment and was perfectly comfortable in the clothes. Her father had said, "They're just what you need, and they'll save your dresses for school. . . ." This sounded quite simple and natural to her. She had been brought up in rigorous economy. Wastefulness was vulgar. It was also a sin. These were truths; she had heard them repeated many times and never once disputed.

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

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

ly bloated belly. "Look," he said, in a low amazed voice. "It was going to have young ones."

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

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

get into trouble. He'll say I'm leading you into things you ought not to do. He's always saying that. So now don't you go and forget and blab out sometime the way you're always doing. . . . Now, that's a secret. Don't you tell."

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

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

Katherine Anne Porter

“THE GRAVE”

SETTING

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

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

CHARACTER

How much can you tell about Miranda and Paul?

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

SYMBOL

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

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

THEME

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

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

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

FICTION BOOT CAMP: READING SCHEDULE

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

0. Reading Fiction

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

1. Plot

Introduction, p. 67-76 (Burroughs)

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

2. Character

Introduction, p. 123-128 (Dickens)

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

3. Setting

Introduction, p. 182-84

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

4. Point of View

Introduction, pp. 218-223

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

5. Symbolism

Introduction, pp. 270-273

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

6. Theme

Introduction, pp. 304-307

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

7. Style, Tone, and Irony

Instruction, pp. 339-343

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



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

Fiction: Reading and Study Guide

Lesson Five: Symbolism [Teaching Plan]

Introduction

Activity 1: Conventional symbols (*Team discussion*)

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

Arrange the symbols you have identified into categories or groups.

[Construct a master list for the class]

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

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

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

East vs. West: *Dragons, White*

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

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

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

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



Michael Meyer: *The Bedford Introduction to Literature, 8th ed.*
Fiction: Reading and Study Guide
Part Five: Symbolism

Reading:

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

Stories included in the readings:

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

Vocabulary for study:

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

Literary Terms and Concepts to Know

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

To sharpen your skills

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

Due Date:

There Was Once

MARGARET ATWOOD

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

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

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

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

But she was poor!

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

Yes.

Then socio-economically speaking, she was not poor.

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

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

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

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

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

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

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

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

What colour?

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

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

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

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

Everything is about you.

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

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

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

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

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

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

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

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

There was once a girl—

How old was she?

I don't know. She was young.

This ends with a marriage right?

Well, not to blow the-plot, but—yes.

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

There was once—

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

There

So?

So, what?

So, why not here?

Julio Cortázar (1914-1984)
Continuity of Parks

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

Not looking at one another now, rigidly fixed upon the task which awaited them, they separated at the cabin door. She was to follow the trail that led north. On the path leading in the opposite direction, he turned for a moment to watch her running, her hair loosened and flying. He ran in turn, crouching among the trees and hedges until, in the yellowish fog of dusk, he could distinguish the avenue of trees which led up to the house. The dogs were not supposed to bark, they did not bark. The estate manager would not be there at this hour, and he was not there. He went up the three porch steps and entered. The woman's words reached him over the thudding of blood in his ears: first a blue chamber, then a hall, then a carpeted stairway. At the top, two doors. No one in the first room, no one in the second. The door of the salon, and then, the knife in hand, the light from the great windows, the high back of an armchair covered in green velvet, the head of the man in the chair reading a novel.

Questions

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

UNIT PLAN: TEACHING _____

	<i>Chapter / Pages</i>	<i>Teaching strategy / Learning activity</i>
AP AUDIT ELEMENT(S): <i>Which writing tasks/instruction?</i>		
KNOWLEDGE <i>What students should know actively:</i>		
<i>What students should be able to recognize:</i>		
SKILLS <i>What students should be able to do:</i>		
HABITS <i>What students should do habitually:</i>		
PACE <i>Stopping points, activities</i>		

Teaching the Novel

BEFORE

1. *Select the novels and place them in the 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 an order of accessibility.
 - b. consider your school’s calendar.
 - c. consider your students’ other classes and activities.
 3. Set the learning outcomes for each novel.
 4. Search the novel on line.
 - a. Find teaching resources
 - b. Find student resources

2. *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.
 - Is the novel divided into chapters?
 - How many are there? Are they about equal length?
 - Are they numbered? grouped into sections?
 - Do they have epigraphs? titles?
 - 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.”

3. *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.

DURING

4. *Model a close reading of a narrative passage early in the novel [to signal what elements students should be attending to]*
 - the setting—in time [year, season, and the like]; in place [country, city or country, and the like]; social and historical environment
 - the characters—who they are and how they relate to the others; techniques the writer uses to reveal them

5. *Annotating*

1. Offer students a system for marking the text. Indicate:
 - character entrances, changes in characters or in characters’ relationships
 - shifts in setting (place or time) or mood;
 - patterns, including repetition or echoing
 - plot elements (complications, reversals)
 - predictions; questions
 - memorable lines or passages
2. Review the annotations frequently

6. *Some Activities*

- list of a character’s actions in one column and consequences in the other.
- Stop periodically to discuss the “big issues.” 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.
- 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 part, write a review of the analysis at one of the “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.
- Keep a dialectical journal.

AFTER

7. *Add a chapter*

Write a short new chapter to follow the novel’s last chapter or come before the first one or to fit at a specific place in the midst of the novel. The new chapter needs to appear to be part of the original novel, so it must match in style, tone, and theme.

8. *Design a Game*

Students make notes on character, setting, landmarks of the journey/events, goal/treasure to be attained, and the like. The game must stay consistent with the themes and tone of the novel.

A proposal for the game will include at least six pieces: (1) Name of the game, (2) Playing pieces—including any cards or devices accompanying it (3) Written rules, (4) Board design, and (5) Written instructions for how the game is to be played, and (6) a layout for the front of box for the game.

9. *Rewrite a passage*

Students rewrite a passage, either imitating the style of a different writer or changing the point of view.

10. *Prepare a movie treatment*

Students prepare a movie proposal for a film of the novel. They are to include a director; description and rendering of two set designs; description of the music, specifying the composer(s); poster or full-page newspaper ad; a story summary specifying what will be included and what will be omitted

11. *Construct a test*

Build a test that both rewards perceptive reading and teaches.

Response Journal ‘Speed Dating’

The ‘Speed Dating’ Activity

Students complete Response Journals using the slightly modified Response Journal Guidelines at right.

Students form two concentric circles, and we begin with each student asking the student opposite for reactions to the text. After a few minutes have the outer circle move to the right three places, and chose another question (out of order) for students to talk about. The next time have the inner circle move five spaces, and so on.

The class can continue until all questions are asked. Then, with the class back in their seats, ask individuals in random order for the most interesting response they heard from a classmate, who then expands on the response deemed so interesting by the peer. This way *all* students both ask about and present their response to *every* question.

With a large class, two pairs of concentric circles might work better.

Response Journal Guidelines

- **REACTIONS:** Take time to write down your reaction to the text. If you’re intrigued by certain statements or attracted to characters or issues, write your response.
- **MAKE CONNECTIONS:** What does the reading make you think of? Does it remind you of anything or anyone? Make connections with other texts or concepts or historic events. Do you see any similarities?
- **ASK QUESTIONS:** What perplexes you about a particular passage? Try beginning, “I wonder why...” or “I’m having trouble understanding how...” or “It perplexes me that...” or “I was surprised when”
- **AGREE / DISAGREE:** On what points, or about what issues, do you agree or disagree? Write down supporting ideas. Try arguing with the author. Think of your journal as a place to carry on a dialogue with the author.
- **QUOTES:** Write down striking words, images, phrases, or details. Speculate about them. Why did the author choose them? What do they add to the story? Why did you notice them? Divide your notebook page in half and copy words from the text onto the left side; write your responses on the right.
- **POINT OF VIEW:** How does the author’s attitude shape the way the writer presents the material?

Guidelines adapted the Bard College Language and Thinking Program. Assignment modified by Eileen Bach from an idea on the AP Community

Author Toni Morrison

Title Song of Solomon

Character Analysis Chart

Point: End

	Relation to <u>Milkman</u>	Character Type	Main Actions	Main Emotions	Central Values	At This Point
Milkman						
Corinthians						
Pilate						
Hagar						
Guitar						
Circe						
Macon	<i>father</i>	<i>dominant-domineering; becomes suspicious</i>	<i>sees father killed; kills man; finds gold; finds Ruth w/ her dead father; wants M. aborted</i>		<i>believes owning houses gives him ownership of people;</i>	<i>unchanged by Milkman's story of his journey & discoveries</i>

Peter Viereck: Vale¹ from Carthage (Spring, 1944)

I, now at Carthage.² He, shot dead at Rome.
 Shipmates last May. “And what if one of us,”
 I asked last May, in fun, in gentleness,
 “Wears doom, like dungarees, and doesn’t know?”
 5 He laughed, “*Not see Times Square³ again?*” The foam,
 Feathering across that deck a year ago,
 Swept those five words—like seeds—beyond the seas
 Into his future. There they grew like trees;
 And as he passed them there next spring, they laid
 10 Upon his road of fire their sudden shade.
 Though he had always scraped his mess-kit pure
 And scrubbed redeemingly his barracks floor,
 Though all his buttons glowed their ritual-hymn
 Like cloudless moons to intercede for him,
 15 No furlough fluttered from the sky. He will
 Not see Times Square—he will not see—he will
 of Not see Times
 change; at Carthage (while my friend,
 Living those words at Rome, screamed in the end)
 20 I saw an ancient Roman’s tomb and read
 “*Vale*” in stone. Here two wars mix their dead:
 Roman, my shipmate’s dream walks hand in hand
 With yours tonight (“New York again” and “Rome”),
 Like widowed sisters bearing water home
 25 On tired heads through hot Tunisian sand
 In good cool urns, and says, “I understand.”
 Roman, you’ll see your Forum Square no more;
 What’s left but this to say of any war?

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

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

¹ *Vale* is the Latin word for farewell.

² Carthage is the site of the famous ancient city in Tunisia, North Africa. In ancient times the rivalry between Rome and Carthage culminated in the Punic Wars. In World War II, Tunisia again figured prominently.

³ Times Square is the bustling center of New York City—the theater district.

TP-COASTT: a mnemonic for poetry

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

***Shifts**

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

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

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

Elizabeth Bishop
One Art

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

Lose something every day. Accept the fluster
5 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.

10 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.
15 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.

Team Poetry Lessons Some Guidelines

Topics:

Three teams will be assigned a poet: either Dickinson, Frost, or Hughes.

Four teams will be assigned a theme: either love and longing, teaching and learning, humor and satire, or 'Border Crossings.'

Poems:

Use the poems in *The Bedford Introduction to Literature, 8th ed.*

You may add one additional poem if you feel it necessary.

Secondary Sources:

Print:

- Use the critical material in the literature anthology.

Electronic:

- Begin with the widest group of Internet sites you can locate but at least ten, exclusive of encyclopedias and other general sites.
- From that group, select the three most helpful.

Presentation:

- Your team will give a short lesson on your poet. You will probably want to focus on two of the poems. You want the point of the lesson to be something more valuable than, say, Dickinson is swell. Find a focus. You will have 20-30 minutes, inclusive of any class discussion or questions you choose to include. Your grade will be penalized for every minute you go beyond 30.
- You are to include some sort of a visual aid along the way. It could be projected, drawn on the board, held up, posted.... you decide what will be most effective.

Written work:

- You will submit a lesson summary of about one side of one page.
- You will turn in as well a tidy list of the web sites your team found. Include the title and the URL for each.
- You will write an "AP-type" essay question that prompts writers to identify one or more techniques or devices your poet uses and to explain how the poet uses them to convey an element such as theme, character, tone, point of view, idea, setting, mood, or the like.
- The written work may be handwritten, printed, or submitted electronically.

PROSODY

The Foot

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

Iamb	iambic	(- ')	to-dáy
Trochee	trochaic	(' -)	bró-ther
Anapest	anapestic	(- - ')	in-ter-céde
Dactyl	dactylic	(' - -)	yés-ter-day
Spondee	spondaic	(' ')	óh, nó
Pyrric	pyrric	(- -)	...of a...
(Amphibrach)	(amphibrachic)	(- ' -)	chi-cá-go
(Bacchus)	(bacchic)	(- ' ')	a bránd nów car
(Amphímacer)	(amphímacratic ?)	(' - ')	lówé is bést

metrical feet

1	Monómeter	“Thus I”
2	Dímeter	“Rich the treasure”
3	Trímeter	“A sword, a horse, a shield”
4	Tetrámeter	“And in his anger now he rides”
5	Pentámeter	“Draw forth thy sword, thou mighty man-at-arms”
6	Hexámeter	“His foes have slain themselves, with whom he should contend.”
7	Heptámeter	“There's not a joy the world can give like that it takes away.”
8	Octámeter	“When I sit down to reason, think to take my stand nor swerve,”
9	Nonámeter	“Roman Virgil, thou that sing'st Ilion's lofty temples robed with fire,”

special names

Heroic meter	Iambic pentameter
Long meter	Iambic tetrameter
Alexandrine	One line of iambic hexameter

scansion

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

stanzaic Forms

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

Some fixed poetic forms**the sonnet**

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

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

The Italian (Petrarchan) Sonnet is made up of an octet and a sestet. Its 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.



Poetry Response Assignment

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

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

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

This year we are approaching poetry two ways. We are studying some poems in class, learning about the tools and devices poets use in their craft, talking about what a poem means or how it made you feel, or seeking

answers to questions we raised while reading or studying. We might call this our structured or formal study of poetry. But we are also studying poetry informally through poetry responses.

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

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

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

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

Poems for Response: Second Quarter

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

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

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

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

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

E. E. Cummings, "In Just—," p. 1034

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

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

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

Seamus Heaney, "The Forge," p. 1013

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

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

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

Henry Reed, "Naming of Parts," 943

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

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

Shelley, "Ozymandias," p. 1344

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

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

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

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

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

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

Due Dates

1	
2	
3	
4	
5	

6	
7	
8	
9	
10	

Poetry Response Student Log

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

Decoding Shakespeare

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

1. The Mystique

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

2. Reading: Print problems:

1. Read sentences, not lines.
2. Insert pauses and 'beat changes'. "Coin" stuff.
3. Use voice inflection to communicate subtext.

3. Conventions: Shakespeare writes for the theater.

1. Impenetrability of disguises
2. Boy actors
3. The soliloquy and the aside
4. Royal address and reference

4. Words: Shakespeare wields an unmatched vocabulary.

1. modern words kids don't know
2. words now obsolete (*anon, beseech, ere, forsooth, liege, withal, *unplausible*)
3. words whose meanings have shifted (*fair, proper, attend, nice, silly*)
4. lost idioms (*needs must...*)

5. Inflections: Shakespeare writes in early *modern English*.

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

6. Poetic Language: Shakespeare writes poetry.

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

Early Modern English Grammar[©]

👤 The Second Person Familiar

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

	Singular			Plural		
	1st	2nd	3rd	1st	2nd	3rd
Subject [nominative]	I	thou	he/she/it	we	you	they
Object [accusative]	me	thee	him/her/it	us	you	them
Possessive adjective [genitive]	my <i>mine</i> *	thy thine *	his/her/its	our	your	their
Possessive pronoun	mine	thine	his/hers/its	ours	yours	theirs

*Substitute forms used before a noun beginning with a vowel

👤 Second person familiar verb inflections

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

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

Some irregular verbs:

<i>present:</i>	you	<i>are</i>	<i>have</i>	<i>will</i>	<i>can</i>	<i>shall</i>	<i>do</i>
	thou	art	hast	wilt	canst	shalt	dost
<i>past:</i>	you	<i>were</i>	<i>had</i>	<i>would</i>	<i>could</i>	<i>should</i>	<i>did</i>
	thou	wast	hadst	wouldst	couldst	shouldst	didst

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

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

👤 Third person singular verb inflections

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

Examples: she giv**eth** (for she gives),
it rain**eth** every day (for rains).

Romeo and Juliet / 2.2

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

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

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

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

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

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

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

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

Juliet If they do see **you**, they will murder **you**.

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

35 **Juliet** I would not for the world they saw **you** here.

Romeo I have night's cloak to hide me from their eyes,
And but **you** love me, let them find me here;
My life were better ended by their hate,
Than death prorogued, wanting of **your** love.

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

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

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

Acting Companies: Performance Preparation

Editing

1. Make copies of the scene for everyone in the company
2. Read the scene aloud going around the group. As you read, circle any words and phrases you don't understand.
3. For those words, decide on a definition. Only if you feel a pressing need, get a definition from notes, dictionary, or the teacher.
4. Read the scene again, deciding together what each speech means.
5. Read the scene again, deciding on the objective of each character. Agree on the subtexts.
6. Decide how your passage fits into the context of the act and the whole play.
7. Read the scene again to edit out lines. Remember that your performance is limited to ten minutes, but cut only lines unessential to the scene's meaning.
8. Read the scene again; decide if the editing works.

Casting

9. When everyone has a comfortable understanding of the scene, cast parts.
10. If you don't have enough people in your company, you may have members "double," that is, play two roles—or, if the extra characters have only one or two lines, you might find other ways to work the scene.
11. If you have too many people, you may split larger parts (have two Violas, for instance) or consider including choral reading.
12. Appoint a director to oversee the whole production.

Blocking

13. Read through the scene, locating character entrances and exits. They do not have to be in the places the original script has them.
14. Decide on appropriate placement and movements for the characters and write them into your script.
15. Move through the blocking several times, talking about what to do is not the same. Are you avoiding lining up like prisoners awaiting execution?

Characterization

16. Read through your lines silently and aloud many times until you're sure you understand what you want every word, phrase, and sentence to mean.
17. Identify your character's objective in the passage.
18. Decide what words, phrases, or ideas need to be stressed and indicate them on your script.
19. Decide where pauses are appropriate and indicate them on your script
20. Identify your movements and gestures.
21. Read your part aloud many times. You are to memorize the part fully, but you should feel comfortable with it when you perform for the class. You will not read your lines during the performance.
22. Enjoy yourselves. But remember that you will play the scene 'straight.' *Parodies forfeit all credit.*

Furniture, Props, Costumes

23. Decide if you need furniture. Remember that classroom desks can be trees, walls, nearly anything.
24. Decide what props you need and who will bring them. Rehearse at least twice with all the physical pieces you will use.
25. Decide on costumes. These should not be elaborate but should clearly suggest your character.

Rehearse

26. Rehearse your scene several times. Remember the more you practice, the more relaxed you will be.
27. Get on your feet and go through the scene, acting out the parts.
28. Use your notes on blocking to help you decide where to come in, where to stand, which direction to turn while speaking, where to exit, and the like.
29. Listen to your director for suggestions about changes in blocking, movement, inflections, pauses, characterization, and the like.
30. Consider making a video of your rehearsal. Then watch it and decide what you want to improve. Improve it.
31. Recruit someone from outside your team to act as prompter during your performance.

adapted from *Shakespeare Set Free*.

Annotating a Scene

The stage

		<i>The default</i>
1. Scenery	Describe the scenery at the scene's opening and use marginal notes to show where changes are needed.	<i>Bare stage</i>
2. Costumes	Describe the costumes at each character's entrance and with marginal notes where changes are needed.	<i>Traditional costume for the play</i>
3. Sound	<i>Effects:</i> Show with a marginal note at the appropriate line; indicate if the sound is to precede, accompany, or follow a specific word. <i>Music:</i> Identify the music and show with a marginal note at the appropriate line where it is to begin and where it is to end.	<i>No sounds</i> <i>No music</i>
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.	<i>No stage lighting; natural lighting only on stage and house</i>
5. Properties	Identify the props needed for the scene in a separate list at the end of the script.	<i>No props</i>
6. Blocking	Indicate in the margin at the appropriate line where characters are to enter, stand, change position on the stage, and exit.	<i>All actors grouped at center stage down</i>
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	<i>No gestures or stage business</i>

The script

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

SOUNDS & RHYTHM

Rhythm and Meter

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

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

If we **shadows** **have** offended,
Think but **this**, and **all** is **mended**,
That you **have** but **slumb'ed** **here**
While these **visions** **did** appear.
And this **weak** and **idle** **theme**,
No more **yielding** **but** a **dream**,
Gentles, **do** not **reprehend**.
If you **pardon**, **we** will **mend**.

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

[Exit.]

Background Effects

"The Witches' Spell"

Shakespeare
Macbeth, Act 4, Scene 1

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

Group 1 = Sounds of wind
Group 2 = Owls hooting
Group 3 = Dogs howling

Hamlet

Soliloquy Analysis

Hamlet's soliloquies

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

Claudius's soliloquies

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

Some questions

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

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.

SENTENCE COMBINING #2

Blocking Characters in *The Importance of Being Earnest*

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

- 1 The climax of many comedies is the marriage of young lovers.
- 2 A good plot requires this.
- 3 The marriage is delayed.
- 4 This delay or suspense is usually achieved by characters.
- 5 They are called blocking characters.
- 6 They consciously oppose the marriage.
- 7 Their folly somehow stands in the marriage's way.
- 8 Parents are most frequently blocking characters.
- 9 Parents represent practical, puritanical, and antiromantic forces in society.
- 10 The marriage is often blocked.
- 11 It is blocked by some folly or fault.
- 12 The fault or folly is in one or both of the lovers.
- 13 This happens in
- 14 This is the plays' primary plot.
- 15 Jack's plan to marry Gwendolen is initially blocked by the girl's mother.
- 16 The mother is Lady Bracknell.
- 17 Lady Bracknell is concerned with Jack's family background.
- 18 She is more concerned with this than with her daughter's desires.
- 19 Gwendolen herself also threatens to be a block.
- 20 Gwendolen is in love with Jack and willing to marry him.
- 21 She can only love someone named Earnest.
- 22 This is what she says.
- 23 Jack uses the name Earnest when he is with her in London.
- 24 The audience believes this.
- 25 The hero's name is Jack.
- 26 Gwendolen's infatuation with the name of Ernest seems likely to become an obstacle.
- 27 This happens at the end of Act 1.
- 28 The audience is led to expect this.
- 29 Jack will discover a respectable set of parents.
- 30 Jack will get a new name.
- 31 This will satisfy the aristocratic conditions of Lady Bracknell.
- 32 This will satisfy the romantic expectations of Gwendolen.

Sentence Combining

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

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

The sentences to combine:

Lady Bracknell says that Algernon cannot be untruthful.

He is her nephew.

She says it is because he is an Oxonian.

Her statement is nonsense.

Absolute Phrases

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

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

Adjective Clause

any clause which modifies a noun or pronoun

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

Adverb Clause

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

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

Appositives

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

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

Participial Phrases

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

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

Prepositional phrases

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

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

Two Resources

Kilgallon, Don. *Sentence Composing for High School*. Boynton/Cook Heinemann, 1998. Print.

Strong, William. *Sentence Combining: A Composing Book*. McGraw-Hill, 1994. Print.